University/School Arts Education Partnerships and Curriculum-Based Model Programs:

A Study of the Sustainability of ArtsBridge America

By

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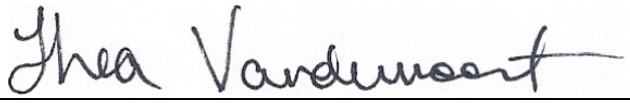

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Abstract

Collaborations and partnerships between universities and the K-12 public school system have the potential to significantly impact the availability of arts education. Due to funding challenges and almost non-existent district-level support for arts education, in-school and highly replicable model programs like ArtsBridge America, a national network of twenty-two university outreach programs in thirteen states, are currently being developed to address the lack of arts education in the majority of our nation's public schools. In order to ensure the long-term success of these types of programs, elements of administrative, financial, and longitudinal sustainability must be uncovered and addressed. It is essential to focus on key elements for sustainable and long-term model arts education programs for K-12 schools like shared leadership, parent and community involvement, multiple and varied funding sources, and professional development in arts education for K-12 teachers. Through an assessment of the sustainability of the ArtsBridge America program, this study seeks to discover the strengths and weaknesses of this model so that research outcomes may be applied to benefit other university/school collaborations and also to nonprofit community arts outreach programs. This project expands current understanding of arts education programming and explains necessary elements of sustainability for a model arts education program like ArtsBridge America so that programs of this nature may proliferate successfully.

Chapter 1: Introduction to the Study and Project Overview

Statement of the Problem and Definition of Terms

Collaborations between universities and public school systems are seen as a primary factor in the reform of K-12 arts education (Myers, 2003). Scholarship suggests that educational partnerships are key to the growth and maintenance of significant arts education opportunities (Duffy & Friend, 2003). University/school collaborations are vital to the development of our communities and educational institutions (Myers, 2003). Collaborations are often initiated via university outreach programs housed within Schools of the Arts and/or Education, university art museums, "Arts & Lectures" programs, or within a service-learning context through "student services" departments. I have directly observed universities such as University of California (UC) Santa Barbara, UC Irvine, UC San Diego, University of Oregon, and Lawrence University, seeking to extend their reach into the local community where the expertise and enthusiasm of university arts and education students is needed most: the public school system.

Within the context of these university/community partnerships, there is great emphasis on the creation and dissemination of "model" programs in order to maximize the use of foundation funding, improve and codify successful methods of arts education, provide a strong research base for education reform, and advance arts education policy. Models may demonstrate best practices, in addition to success in development and replication; their frameworks having the ability for application within many university/community settings. For example, The Woodrow Wilson Foundation website states:

> In an era of increasing pressures for accountability, coupled with decreasing financial resources, partnerships must also be constructed in ways that more genuinely reflect the needs, interests, and opportunities of all stakeholders who influence the research and educational process - federal funding agencies and foundations, disciplinary and educational associations, and research universities. (Woodrow Wilson National Fellowship Foundation, 2004).

Implications for the arts administration field include the necessity for development and sustainability of model arts education community outreach programs that utilize university/school partnerships and collaborations. Service and benefit to local communities is of utmost importance. The current climate of arts education suggests that arts administrators, arts educators, universities, and public school administrators work together to improve and sustain school-based arts education offerings in our nation's communities. This definition of school-based arts education centers on arts education in our nation's public school system, as opposed to arts programs that occur out-of-school time or in a private studio setting. An in-depth discussion of school-based arts education is included in the next chapter.

Background

Due to a shortage of funding and lack of political support for arts education, there is a need for the development and replication of financially and longitudinally sustainable model arts education programs that have proven beneficial results. Arts education programs that include university/school partnerships have the potential to significantly impact local communities. Programs such as the ArtsBridge America model develop cognitive, social, creative, and artistic skills in K-12 youth **(**ArtsBridge America, 2007). The ArtsBridge America website states that, "ArtsBridge America is a unique research-based school/university partnership in arts education. With headquarters on the campus of Lawrence University of Wisconsin, ArtsBridge America is a network of university

schools of art and education dedicated to providing high-quality arts instruction to K-12 schoolchildren" (ArtsBridge America, 2007). The program confronts the problem of the elimination of the arts from K-12 schools. The 2001 UC ArtsBridge Annual Report states,

> ArtsBridge is a highly replicable arts education program that incorporates a common set of principles, standards, and accountability measures to insure quality. The program promotes locally initiated arts education; consistent and sequential, hands-on instruction in the arts during the school day; exemplary models of arts teaching, particularly in integrating arts across the curriculum; and professional development for public school teachers. (UC ArtsBridge Annual Report 2000-2001, p. 1).

This valuable model program provides an opportunity for university students to develop skills in integrated arts education curriculum development, teaching, communication, and presentation, while contributing to their local communities. The program bridges the university and surrounding community within a service-learning context: "ArtsBridge is a means for university students to provide creative service to their communities while learning the value of social activism and developing long-term commitments to help the disadvantaged" (ArtsBridge America, 2007).

The significance of ArtsBridge is that the program design utilizes curriculum-related arts instruction to enhance the K-12 core subjects of math, science, social studies, and language arts. Curriculum-related arts instruction is synonymous with the often-used phrase arts integration, in which an arts subject and a traditional academic subject are included in the same lesson, fostering greater knowledge of the "three R's" as well as appreciation for the arts. Arts subjects such as dance, music, theatre arts, filmmaking, photography, creative writing, poetry, visual and graphic arts are integrated directly with the curricular subjects of language arts, math, social studies, etc. For example, dance is used to teach history, music is used to teach geography, visual art is used to teach

geometry, etc. Specifically, children may learn about the Underground Railroad through study of songs that pointed the way to the next stop on the "railroad." Or, students learn about California history through performance of social dances and songs that depict daily life of the Rancho Period. University arts students receive scholarships or stipends to teach integrated arts education residencies in K-12 public schools, at no cost to each school. The program is a win-win model. University students gain valuable experience and financial support for their education, while schools gain much-needed arts education that reaches a variety of learning styles.

In a study of the ArtsBridge model, Brouillette and Burns (2006) state, "by awakening the spirit of artistic exploration, ArtsBridge may help to lay the groundwork for other programs that make creative use of community resources to keep the arts alive in public schools" (p. 72). Several other model programs that utilize university/school community partnerships in addition to ArtsBridge America include: Initiatives 2000 at Ohio State University (Prioleau, 2001), Sound Learning at Georgia State University (Myers, 2003), Cal Poly Arts & Teaching/Teacher Education Initiative (Duffy & Friend, 2003), the Seasons Project and Heritage School partnership of the Columbia University Teachers College (Columbia University Teachers College, 2007a and 2007b), Reciprocal University for the Arts and the Reclamation Project at California State University Monterey Bay (Community Arts Network, 2007), and Art in the Market at the University of Cincinnati (University of Cincinnati, 2007).

The opportunity exists for more public schools and universities to come together in an effort to improve the current and future condition of K-12 arts education. Myers (2003) suggests that, "by researching and developing operational models of excellence and systematically tying the education of artists and teachers to them, colleges and

universities can play an important role in fostering school improvement through collaborative [arts] education programs" (p. 12). As demonstrated above, model programs are being developed by many universities in an effort to enhance the K-12 education system through community outreach and service-learning opportunities for college students. As a result of the 2008 economic downturn, continued scarcity in funding sources and wavering support for arts education, the sustainability factor of these programs remains questionable.

Statement of Purpose and Relevance

The intent of this study is to benefit the field of arts education through an in-depth examination of the administrative elements within school-based and curriculum-related K-12 arts instruction programs that utilize university/school collaborations. Within the overarching context of current and historical arts education policy, this research project seeks to shed light on the level of administrative, financial and longitudinal sustainability of model university/school partnership programs like ArtsBridge America, as well as to briefly highlight the benefits of school-based and curriculum-related arts education.

A preliminary needs assessment and general evaluation of documented programs suggest that several key elements affect the sustainability of a long-term program, such as shared leadership, professional development for teaching-artists, lack of administrative support, funding challenges, thorough program planning, meticulous evaluation and parent/community involvement. Shared leadership is a primary factor in the success of university/school partnerships (Myers, 2003). Duffy and Friend (2003) demonstrate the significance of continuity in professional development and training of teaching-artists. Quite obviously, lack of support and funding challenges also affect the enduring success

of a program. Carpenter (2006) emphasizes the importance of careful and thorough program design, planning, and implementation. Henderson (2008) underscores the essential component of sound evaluation techniques for program longevity. In addition, parent and community involvement is also necessary to support current and future educational change (Myers, 2003). This study examines how leadership, administration and funding challenges, professional development, and program design relate to the ArtsBridge America model, through an overall evaluation of the sustainability, strengths, and weaknesses of this organization.

Significance of the Study

Through this research study, it is my goal to provide a reference tool for administrators that identifies sustainable programming methods for arts education in K-12 schools. This document expands current understanding of arts education programming and explains necessary elements of sustainability for a model arts education program like ArtsBridge America so that programs of this nature may proliferate successfully. The study highlights the benefits of school-based and curriculum-related arts education, the strengths and weaknesses of the ArtsBridge program that may be applied to other models, elements of financial and administrative sustainability of the ArtsBridge program constraints to university/school partnerships, and reasons to support the arts in education. The research benefits project participants, namely ArtsBridge Program Directors and National Headquarters, other arts education program administrators, and children in our local communities. On a broader scale, this project benefits the arts education and arts administration fields, contributing to the pool of best practices that may be utilized by arts education professionals.

Research Design

This study is positioned within the current and historical context of arts education policy as well as within the context of development and implementation of the ArtsBridge program in California (please see Conceptual Framework Schematic located in Appendix B). A multi-subject case study of ArtsBridge programs at twenty-two university sites examines significant elements of sustainability and longevity that affect university arts education programs in maintaining their services long-term. The evaluative research design utilizes qualitative methods of data collection including: examination and analysis of documents, observation of participants through fieldwork, distribution of surveys to program directors and coordinators around the country, and personal experience (Neuman, 2003). The fourteen-question survey asks for information regarding primary program challenges; methods, evaluation, and success of teaching-artist training; methods, evaluation, and success of program evaluation; funding challenges, methods, and collaboration; program strengths and weakness; and financial and longitudinal sustainability (please see Appendices 5A and 5B).

In addition to the research design mentioned above, the approach for this project is enhanced by personal internship experiences at the University of Oregon Jordan Schnitzer Museum of Art and the ArtsBridge America office at Lawrence University in Appleton, Wisconsin, in addition to employment at Lawrence University as ArtsBridge Director and National Program Coordinator. Further perspective is gained from nonprofit employment as Program Coordinator for Santa Barbara Dance Institute, and from the design and development of an arts education program called Californio Canto-Baile through Old Spanish Days in Santa Barbara. Though these positions are not part of a university/school collaboration, sustainability challenges are apparent in both programs.

Methodology

The primary methodological paradigm in which I position myself is the Interpretivist/Constructivist Social Science (ISS) paradigm. Neuman (2003) states, "the interpretive approach is the systematic analysis of socially meaningful action through direct detailed observation of people in natural settings in order to arrive at understandings and interpretations of how people create and maintain their social worlds" (p. 7). As an ISS researcher, I "empathize with and share in the social and political commitments or values" of the research participants (Neuman, 2003, p. 80).

The secondary methodological paradigm in which I position myself is the Critical Social Science (CSS) paradigm. Neuman (2003) describes CSS as, "a critical process of inquiry that goes beyond surface illusions to uncover the real structures in the material world in order to help people change conditions and build a better world for themselves" (p. 81). I desire to see a process of reformation in the education system. The CSS paradigm has influenced my research in that I hope to help people to "see the way to a better world" and supply arts administrators and educators with "tools needed to change the world [of K-12 arts education]" (Neuman, 2003, p. 91). The ISS and CSS paradigms have been applied in answering the research questions that follow.

Primary question:

- To what extent is the ArtsBridge America program sustainable and how can this model be applied to other university/K-12 collaborations?

Sub-questions:

- How do funding challenges, training of teaching-artists, and program evaluation affect the level of sustainability of the ArtsBridge America program?

- What are the strengths and weaknesses of the ArtsBridge program?
- What implications does ArtsBridge have on the future of arts education in the United States?
- What are the benefits of school-based and curriculum-related arts education?
- What are the constraints to university/school partnerships?
- Who is not supporting arts education and why?
- What can be learned from micro/macro-level educational policy?
- How can best practices in from the nonprofit sector assist in maintaining sustainability of arts education programs?

Selection of Sites and Participants

In researching the level of sustainability of the ArtsBridge America program, thirty-five ArtsBridge directors, coordinators, and the program founder were selected to participate in the study. Also included were directors of two programs developed at the University of Cincinnati and California State University Monterey Bay. The age range of participants is approximately twenty-seven through sixty. Twenty-nine females and nine males were asked to participate. Participant locations include: Arizona, California, Colorado, Florida, Hawaii, Michigan, Montana, Nevada, New York, Ohio, Oklahoma, Oregon, United Kingdom, Utah and Wisconsin. Criteria for including participants in the study were that the participant must be or have been an ArtsBridge director or the director of a similar model arts education program. No discrimination was made on the basis of race, ethnicity, gender or age. There were no risks for participants or ethical issues associated with this study.

Timeline

The general timeline of the study was approximately five years, from September 2007 until October 2012. Surveys were distributed in October 2007 and collected in January and February 2008. Analysis and evaluation of data took place preliminarily in March 2008, and again in April and October 2012. As previously stated, this timeline was informed by five weeks of internship with the ArtsBridge America national office (summer 2007), two years of internship as ArtsBridge Coordinator at the University of Oregon (2005-2007), and one year as the Lawrence University ArtsBridge Director and ArtsBridge America National Program Coordinator (2008-2009).

Data Collection and Validation of Findings

Data collection procedures include qualitative research, literature review, document analysis, observation, and surveys. The data includes official ArtsBridge America evaluation documents, previously collected data regarding scholar training and preparation methods, and notes on funding, administration, teaching-artist training methods, and program evaluation. Validity techniques include prolonged engagement, persistent observation, and multiple data sources (literature review, surveys, document analysis).

Prolonged Engagement, Persistent Observation and Document Review

Prolonged engagement, persistent observation, and personal experience, as well as document analysis and survey responses, paint a clear picture as to the efficacy of the model at each university site, thereby contributing to a broad analysis of the potential financial and administrative longevity of the ArtsBridge program as a whole. My own experiences and observations as ArtsBridge Coordinator at the University of Oregon

(UO) and Lawrence University (LU) ArtsBridge Director have provided me with a first-hand knowledge of the inner-workings of two very different ArtsBridge programs. I believe this to be an important perspective, though not objective or unbiased. Prolonged engagement includes a sixteen-year affiliation with ArtsBridge since 1996, first as a Scholar for four years, then as a guest lecturer, Coordinator for two years, Director and ArtsBridge America (ABA) National Coordinator for one year. I have observed the program grow from one university location to a national model, with affiliate programs all over the nation.

In these positions, I engaged in persistent observation via the teaching-artist training/preparation classes I observed and taught, as well as program administration, financial management, budgeting, grant-writing, fundraising, and continual program evaluation. I had direct contact with classroom teachers, scholars and other program directors, cataloging experiences over time. In addition, I attended and coordinated three ArtsBridge America National Conferences (2001, 2006 and 2009) where program directors from all over the country provided valuable verbal reference material for the study. These conferences were documented via video recording.

I have personally seen what has proven successful or unsuccessful in the University of Oregon and Lawrence University locations. The University of Oregon program is housed within the education department of the university art museum, the Jordan Schnitzer Museum of Art. UO managed to stay afloat with a small budget, a student effectively manages the program, and Scholars are paid hourly rather than with a large scholarship. The Lawrence University ArtsBridge program is located within the ArtsBridge America national headquarters office, and is overseen by the founder of ArtsBridge America, Dr. Jill Beck. The ArtsBridge Director was also the National

Program Coordinator. At Lawrence, these two people contributed to the longevity of the program at that location.

In addition to the survey data that will be discussed in Chapter 4, I have gained perspective on ArtsBridge sustainability through review of regional/national/federal grant applications and final program reports to funders, management of several consortial grants between ArtsBridge campuses, and comparison/analysis of teaching-artist (ArtsBridge Scholar) training manuals at several campuses. In addition, during my involvement with ArtsBridge, I have compiled data for the Dana Foundation regarding the type and duration of training methods for presentation at the Americans for the Arts national convention in 2009. Due to my close affiliation with the organization, I refrain from providing my opinions and answers to survey questions, as this would detract from the validity of the study. Instead, I use my ArtsBridge experiences to highlight potential solutions to the challenges of maintaining program sustainability.

Limitations

Potential weaknesses of the study include a sample size that could be perceived as too small. The survey was distributed to a very specific group of possible participants who are the only people that can provide information relevant to the study. Without response from enough of the invited participants, the study may not be generalized and deemed limited. In addition, the study focuses on the opinions of administrators only, as opposed to the opinions of classroom teachers, university student teaching-artists, and faculty mentors.

Summary and Outline of the Study

Collaborations and partnerships between universities and the K-12 public school system have the potential to significantly impact the availability of curriculum-integrated arts education. Due to funding challenges and lack of political support for arts education, in-school and highly replicable model programs like ArtsBridge America are currently being developed to address the lack of arts education in the majority of our nation's public schools. In order to ensure the long-term success of these types of programs, elements of administrative, financial and longitudinal sustainability must be uncovered and addressed. These components include: shared leadership, parent and community involvement, continuity in professional development and training of teaching-artists, lack of funds, program design and implementation, and sound evaluation techniques. Through an assessment of the sustainability of the ArtsBridge America national arts education and outreach program, this study seeks to discover the strengths of this model so that research outcomes may be applied to other university/school collaborations and, potentially, to nonprofit community outreach programs.

The following chapters include a review of literature; evaluation and analysis of collected data (literature, observation, documents, surveys); results of the study and pertinent discoveries; discussion of results; recommendations for university/school arts education program directors; conclusion and suggestions for further research. In the next chapter I will discuss current and past literature, as well as identify and define relevant terms. In addition, the upcoming chapter provides contextual information regarding the influence of arts education policy, principles of sustainability within partnerships and university/school collaborations, examples of university/school model programs, and the development and growth of the ArtsBridge America network.

Chapter 2: Review of Literature

This chapter presents a broad range of information regarding university/school partnerships, collaborations, sustainability, and public policy with respect to the field of arts education. The goal of the chapter is to provide contextual information that will assist in addressing the extent to which the ArtsBridge America program is sustainable and how this model can be applied to other university/K-12 collaborations. In addition, the topics covered address the following research sub-questions: 1) What are the benefits of school-based and curriculum-related arts education; 2) What are the constraints to university/ school partnerships; and 3) Who is not supporting arts education and why? By providing a thorough examination of terminology, historical context, challenges, and new developments within the field, this chapter helps to explain the critical factors that affect sustainability of model arts education programs like ArtsBridge.

Concepts discussed in this chapter include school-based and discipline-based arts education, curriculum-integration, twenty-first century skills, professional development for classroom teachers, and teaching-artist training. Included in the chapter are fourteen sections covering clarification of terms, policy, research, and requirements for reform with respect to arts education. Highlighted in this chapter is an excerpt from a Project Zero publication regarding sustainability of arts education partnerships (Seidell, S., Eppel, M., & Martiniello, M., 2001). Project Zero is a research program of the Harvard Graduate School of Education. The chapter concludes with a detailed look at the ArtsBridge America program, and an analysis of the grant from U.S. Department of Education's Fund for the Improvement of Postsecondary Education awarded to ArtsBridge in 2001.

Clarification of Terms: School-Based and Curriculum-Related Arts Education

The definition of school-based arts education (SBAE) centers on arts education in our nation's public school system. With respect to current education policy, the arts are listed as a core subject area. However, many schools and classroom teachers eliminate arts education in their classrooms due to lack of time and budget for such activities. When the arts are offered, often times SBAE is curriculum-related, that is, it is derived from the curriculum or ties in directly with the core subjects of language arts, math, social studies and science. K-12 teachers may use elements of dance, visual art, theater, music or literary art to demonstrate multiculturalism in social studies or history, build vocabulary and computational or geometric skills, or develop creative problem solving skills. Though the arts are also taught as their own subject area, most commonly music and visual art, the curriculum-based approach takes arts education beyond "art for art's sake," and into the realm of appreciating the instrumental cognitive benefits of arts education.

The application of school-based arts education in our public school system is relatively new: "In the 1980s, The National Endowment for the Arts (NEA) focused attention on arts education research, collecting and reporting statistical information on the conditions of arts teaching and learning in the nation's schools" (National Endowment for the Arts, 2002, p. 22). In 2002, the NEA used the term, school-based [arts education] in the table of contents of a publication entitled, *Learning through the Arts* (National Endowment for the Arts, 2002). According to the California Alliance for Arts Education website Historical Context page, state-level political focus on arts education came about in California when SBAE was introduced via a "1989-90 arts education report. Assembly Speaker Willie Brown's Arts Education Task Force issue[d] a report stressing the

importance of arts education, urging the California Arts Council and the Department of Education to bring artists into the schools to help train teachers as well as work with students" (California Alliance for Arts Education website). In recent years, there has been an increased amount of dialogue within the education field regarding SBAE.

School-based arts education has been neglected in our current society. There are many public schools in America that do not have arts education included in the curriculum. To combat this problem the NEA has developed task forces to research the benefits of arts in education (National Endowment for the Arts, 2002, p. 22-24). In addition, there have been numerous other studies that demonstrate the benefits of a school-based arts education, namely, Arts Education Partnership (http://www.aep-arts.org) and ArtsEdge (https://artsedge.kennedy-center.org). School-based arts education is a "buzz phrase" in the fields of cultural policy, arts advocacy, grantmaking, and education. Arts advocacy, cultural policy, and grantmaking websites such as Americans for the Arts, Western States Arts Federation, ArtsEdNet, National Art Education Association, Change.org, Grantmakers in the Arts, and the Dana Foundation use the concept frequently to advocate for and communicate to others regarding arts education in the school system.

Benefits of School-Based Arts Education

One of the foremost authors regarding arts education, Elliot Eisner, states in *The Arts and the Creation of the Mind* (2002),

> Traditional views of cognition and the implication of these views for the goals and content of education have put the arts at the rim, rather than at the core, of education. . . . Despite the recent hoopla about their contributions to academic performance, the arts are regarded as nice but not necessary. (p. xi).

Eisner's work demonstrates the cognitive benefits of arts education and the necessity for school-based arts education. Eisner is only one of many authors touting the benefits of arts education. School-based arts education is gaining momentum as a topic of concern and study in modern research and literary works. The greater American society is beginning to realize that lack of arts education in public schools is a growing problem.

Eisner's research is supported by authors such as Kevin F. McCarthy, et al. In *Gifts of the Muse* (2004), McCarthy, et al. state,

> Studies of cognitive benefits focus on the development of learning skills and academic performance in school-aged youth. These benefits fall into three major categories: improved academic performance and test scores; improved basic skills, such as reading and mathematical skills and the capacity for creative thinking; and improved attitudes and skills that promote the learning process itself, particularly the ability to learn how to learn. (p. 177-178).

The authors also argue for the "importance of developing policies to ensure that the benefits of the arts are realized by greater numbers of Americans" (McCarthy, et al., 2004, p. 177). This argument brings research on arts education to the forefront of cultural policy and arts advocacy.

SBAE: Applications for Social Change and Advocacy

McCarthy, et al. also believe in the intrinsic benefits of the arts to society. School-based arts education, therefore becomes a larger societal issue, dictating the necessity and value of arts in education for the development of social bonds and the "expression of communal meanings" (McCarthy, et al., 2004, p. 181). Thus, arts education in public schools will promote greater interpersonal and cultural understanding for children. There is the possibility of refinement of social skills through participation in the arts. Dance, music and drama projects or productions may increase a sense of teamwork and collaboration between students.

The lack of arts education in public schools has become a significant social problem. Many museums, theaters, and dance studios or after-school programs offer arts education, but at a price that is sometimes much higher than the public is willing and/or able to pay. This makes arts education much less accessible to society. If school-based arts education were deemed a necessity in our society, accessibility would hardly be an issue for children. Children would receive arts education free-of-charge in addition to all of the instrumental benefits associated with a curriculum-integrated program.

The phrase, school-based arts education, seems to be useful in communication between teachers, principals, parents, cultural policy workers, lobbyists, government officials, arts advocates, nonprofit arts organizations and society at large. In relation to the political atmosphere of our country, this concept could and should be used in discourse regarding educational policy and arts advocacy. For example, in an article entitled, *Eloquent Evidence: Arts at the Core of Learning* (1995) by Elizabeth Murphee, Ernest L. Boyer, president of the Carnegie Foundation for the Advancement of Teaching is quoted,

> During the past quarter century, literally thousands of school-based programs have demonstrated beyond question that the arts can not only bring coherence to our fragmented academic world, but through the arts, students' performance in other academic disciplines can be enhanced as well. (p. 1).

School-based arts education is clearly communicated by Boyer as a necessary component to the traditional core curriculum areas. This kind of clarity in communication paves the way for changes in arts education policy.

Clearly-defined aspects and benefits of school-based arts education serve the purpose of enabling arts educators, researchers, scholars, foundation representatives, nonprofit arts organizations, K-12 schoolteachers, parents and others to communicate

with one another regarding arts education in the public school system. Clarity in terminology and how this terminology is defined, allows government officials and those in the field of arts advocacy to speak the same language, with the ability to explicitly define the necessity of arts education in public schools. It makes possible a style of communication that is clear, accessible and articulate. School-based arts education further defines the meaning of arts education, thus allowing society to understand how arts in schools can inspire greatness, creativity and imagination in the youth of today.

21st Century Skills and the Arts – A New Paradigm

There is a relatively new focus on arts education as a vehicle to assist the next generation of the American workforce in development of critical job skills that they will need to secure and maintain employment in the twenty-first century. With our nation's unemployment rates at record highs for several years running, educators and arts advocates are promoting the value of the arts in giving American youth the competitive edge they will need to succeed in the jobs of tomorrow. The arts are more commonly highlighted as part of a necessary balance of skills that provide students with college and career readiness. Large national convenings like the Americans for the Arts Convention and smaller scale regional symposia are devoting entire workshops and breakout sessions to the arts and twenty-first century skill development. The idea has also reached pop culture, and is discussed by Daniel Pink in *A Whole New Mind* (2006).

The arts develop high-level problem-solving skills, the ability for complex thought, confident presentation, and creative critical analysis; skills that address the necessity for detailed project management and the need for imaginative solutions to a variety of corporate and societal issues. The Americans for the Arts (AFTA) Action Fund

compiled a set of principles relating to the 2008 election. In this issue brief, AFTA states, "Students who engage in high-quality arts learning will have an advantage in competing for high-paying jobs in growth industries. The best paying jobs are increasingly centered on creativity, higher-order thinking, and communication skills (Americans for the Arts, 2007, p. 2). As the foremost arts advocacy organization in the country, AFTA continues to promote to its members the ways in which parents, teachers, nonprofit arts organizations and arts professionals can successfully and strategically advocate for arts education on local, regional and state levels through emphasizing the importance of critical twenty-first century skill acquisition.

The topic of skill-development for a global economy reaches far beyond the political agendas of United States' candidates for public office. Other countries are also recognizing the imperative nature of preparing our young people for an increasingly challenging and volatile world marketplace. The United Nations Educational, Scientific and Cultural Organization (UNESCO) developed the *Road Map for Arts Education* in 2006 at the World Conference on Arts Education with the goal of building creative capacities for the twenty-first century within the international community (UNESCO, 2002). The National Arts Policy Roundtable (NAPR) has suggested that the U.S. consider utilizing this campaign to assist in maintaining it's standing in the global economy. The Roundtable states that UNESCO's *Road Map* is "…enabling a global community of experts to develop policies, conduct research, exchange best practices, and set new priorities for 21st century learning throughout the world" (Wester & Wood, 2011, p. 18). Arts education in the United States seems far behind that of its international counterparts.

As we, as a country, explore the benefits of school-based arts education and the necessity for twenty-first century skills in a global economy, it becomes increasingly

important to understand the policies that have shaped arts education in the past, and those that will direct us into the future. As a nation, we seem to be regressing in our abilities to support arts education, though federal mandates dictate that the arts are supposedly at the core of learning. The upcoming sections discuss arts education policy, past and present, providing an over-arching context with which to understand the nature of university-school partnerships. In the era of the *No Child Left Behind Act,* there is still much work to be done to confront the current climate of arts education in our public school system. In order for collaborations to be successful, we must first understand the policies that guide education in the arts.

Discipline-Based Arts Education: History and Relation to Arts Policy

Discipline-Based Arts Education (DBAE) is currently used as a valuable method for integrated arts instruction. Clark et al. (1987) describe DBAE:

> The goal of discipline-based art education is to develop students' abilities to understand and appreciate art. This involves a knowledge of the theories and contexts of art and abilities to respond to as well as to create art. Art is taught as an essential component of general education and as a foundation for specialized art study. Content for instruction is derived primarily from the disciplines of aesthetics, art criticism, art history, and art production. (p. 135).

DBAE is often integrated with the core curriculum, providing opportunities for development of creative problem-solving skills, observation, critical thinking, recall and application of knowledge.

The historical underpinnings of discipline-based or other forms of arts education are radically different from society's current view of the arts as unnecessary in public education. Charles Dorn (2005) describes,

> . . . a number of important social art experiments. . . profoundly affected American art and industrial arts education programs during the first half of the twentieth century. The influence of these projects firmly established the notion

> that art was an important component of community life and that its aesthetic impact radically affected both the methods used in art teaching and the content to be studied in the art curriculum. (p. 127).

It is important to understand the roots of societal beliefs regarding the significance of the arts to community and society. This provides a framework for the reasons behind prior arts policy decisions that affect the current arts education environment.

President Johnson and Congress created the National Endowment of the Arts and the Humanities in 1965, and also authorized the construction of the Kennedy Center for the Performing Arts in New York City. Dorn (2005) believes that, "policy shifts in art education in the period from 1962 to 1997 were largely due to the persistent efforts of three progressively-minded and politically astute women" (p. 129). These women were Kathryn Bloom, the US Office of Education special advisor in the arts and humanities, Nancy Hanks, chair of the NEA, and Leilani Lattin Duke, director of the J. Paul Getty Center for Art Education in the 19980's and 1990's (Dorn, 2005). Dorn (2005) states,

> All three women influenced the art education policy shifts of the period, Kathryn through her efforts at USOE to fund experimental cognitive research. . . ; Nancy Hanks through moving the endowment from being an honorific salute to President Kennedy to making art both political and necessary in the public interest; and Leilani Lattin Duke through her fifteen or so years with the Getty and its generous funding of discipline-based art education theory. (p. 130).

This demonstrates that the collaborations and communication between the above organizations may have assisted in the solidarity of arts education during the 1960's, 70's, 80's and 90's.

Significant National Arts Education Policy Decisions and the Arts Standards

There are many factors that affect arts offerings in our nation's schools such as arts policy, non-mandatory Visual and Performing Arts Standards and school district variances with respect to budgetary restrictions and educational priorities. Policy

decisions of the 1990s have paved the way for improvement in school-based arts education, which led to the arts becoming a core subject area with defined accountability standards. On a side note, whether the arts are indeed treated as a core subject on a large scale and held to the professed standards is a matter of fervent conjecture in the field. These policy decisions center on the need for further research into the "condition and effects of arts education in American schools" (Cawelti & Goldberg, 1997, p. 3).

Among important policy decisions are the Goals 2000 Educate America Act of 1994, which "declared the arts in the national interest by including them as part of a core curriculum for students to achieve high levels of knowledge and performance" (Cawelti & Goldberg, 1997, p. 3). In addition, the National and State Standards for Arts Education were developed in the mid-1990's to assist teachers and school administrators in understanding what students should know and be able to do in the arts. Therefore, the National Assessment of Education Progress, mandated by Congress, **"**announced its intention to conduct a comprehensive assessment in the visual and performing arts in 2007" (Cawelti & Goldberg, 1997, p. 3). If the arts are included in the core curriculum, Dorn (2005) argues that results of instruction must be measured through testing and district accountability. He suggests,

> Without adequate tests and realistic district assessment plans, it is quite probable that the arts in many states will never be assessed; with the current climate suggesting that what cannot be tested cannot be taught, the arts in the near future may face total elimination from the curriculum in U.S. schools. (p. xx).

Though arts advocates work carefully to establish strong policies in arts education, these efforts are often thwarted by lack of or competition for funds, scheduling issues, and struggles over priorities within each individual school system.

There have been several downfalls to arts education policy concerning the public and political view that the arts are extraneous, as well as the virtual elimination of methods courses in the arts for pre-service teachers. Many current in-service teachers are ill equipped to teach the arts adequately. Lehman (2000) states, "The most damaging policy failure in arts education has been its inability to overcome the perception that it is a frill" (p. 21). The arts are often viewed as "a recreational activity – enjoyable but not essential" (Lehman, 2000, p. 21). Regarding pre-service teacher preparation, Lehman (2000) states,

> Another major failure occurred in the late 1960s and early 1970s when methods courses in teaching art and music were abandoned as regular requirements for prospective elementary classroom teachers. As a result, many schools in which the arts are allegedly taught by classroom teachers routinely hire teachers totally unprepared in the arts. (p. 21).

This element of arts education and professional development will be discussed further in the following sections.

The No Child Left Behind (NCLB) Act of 2001

Though NCLB clearly includes the arts as a core subject, the act has presented a number of challenges to arts education at all levels in the United States. Challenges range from the ability of teachers to teach the arts due to insufficient time and budgetary allowance, lack of professional development in the arts, and emphasis placed on standardized testing in the subjects of math, reading, and science. Chapman (2004) states, "NCLB is the most comprehensive federal effort to micromanage public schools in United States history" (p. 4). Chapman (2004) describes prospects for arts education under NCLB,

> The arts were initially included in NCLB. In 2003, earmarked funds were cut on the ground that the Bush Administration has a 'policy of terminating small

> categorical programs with limited impact in order to fund higher priorities' (USDE 2003a). Funds were limited to $30 million and focused on programs that 'integrate the arts into the curriculum' (one of several acknowledgments that the arts are not really part of the regular or core curriculum. (p. 11-12).

From this description, it may sound as if arts education is to be a significant part of the curriculum, but this is misleading. Chapman (2004) states, "The proliferation of mandated tests in the next decade will likely mean that time for instruction in many subjects such as the arts is reduced" (p. 12). NCLB has been extremely influential to the landscape of arts education

Teachers face many challenges when it comes to providing arts education to their students. The perspective of many of the teachers with whom I have spoken or to whom I have provided arts residencies, is that the arts are the first thing to be eliminated in the school day and school budget when there is already so much pressure to prepare their students for standardized tests. Many of these teachers hope for a change in legislation and policy regarding arts education on local, state and national levels. They are frustrated and would love more opportunities to reach their students through the arts. In addition, "'There is little incentive to offer the arts when [the arts] are not tested, especially since arts education is expensive and requires a long-term commitment and special facilities'" (Chowning, as cited in Ashford, 2004, p. 23). The ArtsBridge program addresses these challenges successfully, providing a vehicle for students to learn, grow, and have authentic experiences in the arts. Students *are* tested, the program is free to schools and teachers, the commitment is not long-term and all supplies are provided. The challenges to arts education remain significant, though, and societal perceptions often get in the way of the advantages that a university/school arts education program may provide.

The Financial Reality of NCLB: Influential Factors

Other significant effects on the national level of arts education concern public and administrative views about arts education. Chapman (2004) states, "The 'art as recess' and 'art as enrichment' syndromes are likely to increase" (p. 12). The arts may function as an activity that is separate, "a bribe or reward" (Chapman, 2004, p. 12), or something to be earned. This idea places the arts at an extreme disadvantage, automatically removing equality, and leads students to think differently about arts instruction.

The prevalence of arts instruction for "advantaged" children, such as those in "gifted and talented" programs, remains a challenge to equality in student accessibility to the arts. Under NCLB, "the students who are most likely to have sustained and coherent [arts] instruction are also likely to be advantaged in many ways" (Chapman, 2004, p. 12). NCLB suggests a strong foundation of arts instruction, but in reality, only those schools that can afford such programs have the ability to provide arts learning opportunities. This may be affected by the ability of individual parents to support their school's arts education programs. Schools may offer arts programs, but they are often after school and are provided for a fee. This makes these programs inaccessible to a great portion of the school's population. Many schools have eliminated or severely decreased time spent for the "fun" subjects such as physical education/dance, art, social/cultural studies, music, and drama projects. Oftentimes, the students whose parents can afford to pay for private studio instruction are the only children to receive the benefits of arts education.

NCLB and Professional Development for Arts Educators

Professional development for arts educators remains a primary concern. After significant review of NCLB Chapman (2004) states, "Nothing in NCLB supports

teaching or teacher preparation from critically informed and artful perspectives" (p. 12). "Under NCLB, undergraduate teacher preparation can be bypassed" (Chapman, 2004, p. 13). Not all classroom teachers are qualified to teach the arts, though the act suggests that the arts should be integrated into the core curriculum (Colwell, 2005). Conway et al. (2005) state,

> According to NCLB, professional development activities need to be 'developed collaboratively and based on the input of teachers, principals, parents, administrators, paraprofessionals, and other school personnel.' Research has suggested that the general practitioner typically has not had very much 'say' in the planning process. Professional development activities for all teachers have been largely geared toward the 'traditional' academic subject teachers, ignoring the different and sometimes unique needs of arts educators. Arts teachers need content-based professional development. (p. 3).

This presents a distinct challenge to arts educators who are struggling to survive in a standards-based world. In addition, quality professional development in the arts is "a crucial factor in the potential improvement of arts instruction in the American educational system" (Conway et al., (2005, p. 4).

As the pressures of *No Child Left Behind* mount on today's teachers, the arts continue to be placed on the back burner of the education community. Credentials are rarely offered for arts specialists, and at best, are only offered in visual art and music. Having the arts as a core subject requires that arts teachers be highly qualified, passing the same strict regulations as teachers of academic subjects. This is of benefit, in that it ensures that pubic schoolteachers are well trained with equal levels of certification. In *An Unfinished Canvas – Arts Education in California: Taking Stock of Policies and Practices* (2007), Woodworth, et al. inform us that, "no states, including California, currently meet the goal of having 100% of teachers deemed highly qualified," (Woodworth, et al., 2007, p. 6). Woodworth, et al. (2007) recommend that the state of

California improve teacher professional development and consider credential reforms (Woodworth, et al., p. 69). A summary of additional recommendations is included in Appendix I-1.

The Eye of the Storm: Statistics, Policy and Impact on the Arts After Ten Years of NCLB

The picture that is painted by a great portion of the literature and advocacy organizations (Wester & Wood, Chapman, Chowning, Woodworth, et al., Americans for the Arts, National Arts Education Association, etc.) suggests that NCLB has completely degenerated the amount and quality of arts education in the United States. The Act has raised the eyebrows of advocacy and policy research groups, leading to studies relating to the effects of NCLB. For example, the previously mentioned Americans for the Arts issue brief (2007) states that,

> The Center on Education Policy report entitled, *From the Capital to the Classroom: Year Four of the No Child Left Behind Act,* finds that 71 percent of school leaders report reduced instructional time in at least one other subject to make more time for reading and mathematics. The study also finds that 22 percent of school districts surveyed have reduced instructional time for art and music. This unintended consequence must be addressed or arts education will continue to be squeezed out of the classroom. (Americans for the Arts, p. 2).

In reviewing the impact of four years of NCLB*,* this advocacy issue brief portrays a grim scenario regarding arts education, but it capitalizes on the reader's emotions to increase the impact of stated statistics. There seems to be a discrepancy in the statistics that are published and the emotionally charged articles in the foremost peer-reviewed journals.

In the wake of eleven years of NCLB, I choose to play "devils advocate" here, as I focus on the 2012 U.S. Department of Education publication, *Arts Education in Public Elementary and Secondary Schools 1999-2000 and 2009-10*. In this document, the

Department of Education reveals key statistics about the current state of arts education as directly compared with statistics from a prior evaluation in 2000:

- 94% of public elementary schools reported instruction designated specifically for art and music instruction. This percentage remained the same in 1999-2000 and 2009-2010. Dance instruction decreased from 20 to 3% of schools, and drama instruction decreased from 20 to 4% of schools from 99-00 to 09-10. (p. 5).

- Most classroom teachers (88%) reported that they included arts instruction in their classroom programs, which could mean teaching arts subjects as separate subjects or incorporating arts instruction into other subjects such as social studies or English language…In addition, 92% of classroom teachers reported that they incorporated music instruction in other subject areas, 97% incorporated visual arts instruction in other subject areas, 53% incorporated dance instruction in other subject areas, and 87% incorporated drama/theatre instruction in other subject areas. (p. 9).

- Percent of public secondary schools reporting whether various arts subjects were taught is as follows: Music 90% in ’00 vs. 91% in ’09, Visual Arts 93% vs. 89%, Dance 14% vs. 12%, and Drama 48% vs. 45% (p. 9) Most public secondary schools reported that their district had curriculum guides that teachers were expected to follow in 2009–10. (p. 10)

- Public elementary schools were asked whether they had partnerships or collaborations with various types of artists or other entities to help meet the school’s arts education goals in 2008–09. 42% of schools indicated that they had partnerships with cultural or community organizations. 18% of elementary schools reported partnerships with colleges or universities, while 36% of secondary schools reported partnerships with colleges or universities. (p. 7-12).

All of these statistics do not portray arts education in such a negative way, as the literature commonly seems to profess. On the contrary, it appears that the state of arts education is actually quite good, at least in visual arts and music. Dance and drama are always underrepresented and will most likely remain the underdogs unless more consideration is given to standardizing state arts credentialing and improving pre-service instruction for generalist teachers.

In addition, issues of equity and access to the arts remain a problem for many public school children under the influence of NCLB. Many schools are provided with less funding if students do not perform at required levels. This automatically removes the arts from instruction. It is important that *all* schools and students have equal opportunities for some kind of arts education. The National Arts Policy Roundtable (2011) suggests that we, as a nation, "Identify and remove those policies and mandated remedies that often penalize students in low performing districts by, in effect, forcing the arts from their curriculum" (Wester & Wood, p. 18). This is also a two-way street. Average-to-high performing schools may not have arts education due to all of the aforementioned reasons. Many arts outreach programs specifically target under-represented, under-served school populations, leaving the majority of schools out of realm of arts offerings as well. Continued research in all areas of arts education, including where programs are offered, will lead to a clearer understanding of the full spectrum of deficiencies.

The Need for Continued Arts Education Research

Research on the benefits of arts education supports the development and improvement of appropriate policies. Funding is scarce and the challenge of quantifying the benefits of arts education remains. Thus, the field requires policy and funding support for arts education research. Studies documenting the benefits of arts education are becoming more prolific in both the academic and advocacy domains. Organizations and authors include the Arts Education Partnership, National Art Education Association, the President's Committee for the Arts and the Humanities, Harvard Graduate School of Education/Project Zero's Reviewing Education and the Arts Project, Chicago Arts Partnerships in Education, Elliot Eisner (1998 & 2002), James Catterall (1999), Rita

Peterson (2005), Robert Donmoyer (1995), Janice Ross (2000), and Dr. Rena Uptis et al. (2001). Large advocacy organizations such as Americans for the Arts, in addition to governmental agencies like the National Endowment for the Arts and the U.S. Department of Education, continue to provide us with positive information regarding the benefits of arts education.

Though these studies are more common, I believe that, to give arts education advocacy a strong backbone, longitudinal studies are needed to assess the true progress and professed enhanced learning of students exposed to arts education. Cawelti and Goldberg (1997) state that, "studies are needed that provide education policy makers with information on the condition [and trends] of arts education in American schools, public attitudes toward arts education, and the effects of general education policy on arts education" (p. 12). In addition, Cawelti and Goldberg (1997) recommend that, "Case studies are needed of state and local school districts where arts education is strongly supported by education policies and practices (including those related to curriculum, pedagogy and budgeting) in order to determine the conditions required for such support" (p. 15). These studies are reciprocal in nature in that research supports policy and policy supports research. The dissemination of such research is imperative to affect true policy change.

As research universities and other research institutes look to their surrounding communities for opportunities to collaborate, the subject of preparation through the arts for the new global economy again comes into play. The NAPR reminds us that, "New research … should be undertaken to explore what kinds of arts education and experiences lead to developing critical 21st century skills, and what practices can be put in place in schools and the workplace that encourage these skills," (Wester & Wood, p. 15).

Further research is necessary to assist members of local school boards with policy decisions. In contrast, Colwell (2005) states, "Research data can be gathered . . . but data seldom shape policy. Policy is based on belief – faith in programs supportive of democracy and of education's role in that democracy" (p. 22). If a national policy is set forth, due to the autonomy placed on the local environment, it remains questionable that the said policy is enforced at the local level.

Micro-level Policy Within Schools, Districts, School Boards and Communities

As arts advocates and active members of our communities, it is possible to affect policy change at the local level by electing appropriate school board members, superintendents, state legislators, representatives, governors, mayors, and city council people who are in support of arts education. Wilson (1984) in Wilson (2000) suggests,

> No school system can have a comprehensive arts education program without district-level planning. A superintendent or assistant superintendent for curriculum and instruction is usually in the best position to ensure that programs are developed and implemented. Part of that implementation process is the hiring of capable arts curriculum specialists. Moreover, the superintendent's office must continually inform each building principal that the arts are as important as any other curriculum area. (p. 18).

In addition, Meyer (2004) states, "It is important to designate staff to focus solely on the arts in order to implement policy and ensure compliance" (p. 36). Additionally, Meyers (2004) states, "Many decisions about curriculum happen at the local level, and having leaders that understand the importance of the arts is crucial to their survival in the curriculum" (p. 36). If our local school board members do not see the value of the arts in education, policy will not change. Ashford (2004) states,

> The National School Boards Association is working with Americans for the Arts on a survey of national-affiliate school districts on arts education and on a toolkit for school board members to help them become better advocates for the arts in their communities. In light of the pressures which currently are in existence to

> de-emphasize the arts, it takes strong state or local policies for school districts to push for comprehensive arts education programs. (p. 24).

It is possible to interview school board nominees to ascertain their stance on arts education. Again, the problem lies within the political and personal agendas of those we choose to elect into office at any level, be it local, state or national.

The California Alliance for Arts Education has developed the Local Advocacy Network campaign to assist organizations at the local and regional level with creating opportunities for a broad cross-section of the community to advocate for the arts (California Alliance for Arts Education website). This would allow teachers, teaching artists, parents, school administrators, school district personnel and board members, business representatives and government officials a forum to discuss and support the arts as part of the necessary education to prepare students for the twenty-first century workforce. This campaign is fairly limited in scope, and has only been sponsored in several major metro areas, namely Los Angeles, San Diego and San Francisco. With an arts education advocacy consortium of this nature in more counties across the U.S., opportunities to bridge with foundations and institutions of higher learning would be potentially greater, thereby impacting the reach of both universities and foundation dollars. NAPR (2011) emphasizes that we should, "Strengthen ties with elected officials and build strong networks of community leaders and activists who can support and advise elected officials on arts education policy" (Wester & Wood, p. 17). Parents and the community-at-large have important roles to play in advocacy efforts, as well as changing policy through ballot measures and the election of government officials that support education in the arts.

Parental Support for Arts Education

Parent and community involvement is seen as a critical factor in the support of arts education and school improvement. Increasing parental "buy-in" for including the arts in schools seems to be a necessary component of sustainable programming. "Change and commitment to the arts in the education of children is directly related to attitudinal change in the parents and families of students, as well as in the community in which they live" (Duffy & Friend, 2003, p. 9). If parents are invited to attend the arts events of their children, as well as arts events in the community, they may be more likely to see evidence of the benefits of arts education. According to Duffy and Friend (2003), "Convincing parents that their children are being *harmed* by the lack of a strong arts curriculum is paramount, therefore, to affecting change in the educational system" (p. 9).

Gainer (1997) reminds us how parental support is critical to the success of programs and that this support is often shown through decisions as to where their tax dollars are spent. "The support of parents is crucial not only with respect to freeing public resources to develop and deliver the *arts* curriculum but also with respect to achieving the goals of *arts education*" (Gainer, 2007, p. 268). Parent support, attendance at their children's school-based arts events, and advocacy at their child's school for the importance of arts education demonstrates to school officials that the arts are, indeed, a necessary and valuable aspect of the school curriculum. It is important for classroom teachers and teaching artists to find ways to engage parents as much as possible in the direction of arts education offerings in the classroom and within the school community.

Requirements for Reform in Arts Education: Upholding the Arts Standards

Though arts education policy is mandated at a national level, it has been suggested that true policy and curriculum change happens at the local level. As arts advocates carry their torch of the benefits of arts education, I recommend that the torch be carried first to classroom teachers, then to school administrators, superintendents, school board members, state administrators, funding agencies, and lastly to our government officials. It is at the local public school, where change can be measured. This change is due to the implementation and accountability to the content standards in the arts.

Wilson (2000) suggested that a challenge to the enforcement of current arts education standards is that increasing autonomy has been granted to individual schools. In support of this statement, Colwell (2005) says, "it is doubtful that any state department of education has a sufficiently clear definition of an arts program in any discipline that would enable it to place a school district on probation for failing to meet minimum standards" (p. 24). States are not held accountable for a lack of arts education in the curriculum, though the arts are an element of the core curriculum (Meyer, 2005). In addition, availability of arts curricula is sparse and teachers have little time to devote to arts instruction and curriculum development (Eisner, 2000).

Accountability to the Arts Standards

Though the National and State Arts Standards are concrete methods of evaluation, they do not seem to be very well enforced by teachers, schools, or states (Landon & Russell, 2008). Assessment by Federal agencies is limited, at best, with studies occurring approximately ten years apart. There is currently no federal accountability to the national

arts standards and maintenance of the arts as a core curricular area within NCLB. "For example, in 1997, the National Assessment for Educational Progress completed the first national assessment of arts education in 20 years" (Persky, Sandene & Askew, 1998 in Woodworth, et al., 2007, p. 6). It remains to bee seen if and how state, local and district administrators implement policy frameworks.

Teachers also play a primary role in advocacy, policy reformation, and execution of policy requirements, but are teachers accountable? Teachers can often be the weak, but most important link. Dorn (2005) suggests,

> Arts teachers left out of the policy loop are rarely effective in implementing changes they don't own. Reformers traditionally see the teachers as the greatest single obstacle to effecting educational change in part because state departments, legislatures, and special interest groups view themselves as being regulators rather than partners with teachers in the policy-implementing process. (p. 192).

It is imperative that agreed-upon goals are set for policy reformation and application of state and national standards. This remains a challenge because policy goals are often set by legislators who are too removed from the local schools. In addition, the goals that are set can heavily draw from legislators' personal and political agendas.

It is essential for K-12 classroom teachers to implement the state and national content standards for the arts. But there is currently an absence of teachers qualified to teach the arts, especially at the elementary school level (Eisner, 2000). There is much concern for improving teacher education (Colwell, 2005). Teachers must own standards and policies, but many teachers do not feel comfortable teaching the arts due to lack of arts education instruction. Therein lies the problem. If a classroom teacher feels uncomfortable teaching the arts due to lack of pre-service or in-service training, it is possible for the school to collaborate with a local college or university. In addition, the teaching-learning process must be evaluated (Dorn, 2005). Continued advocacy for arts

education policy reform is necessary to develop mandated arts standards in every state that will be assessed and evaluated in the same manner as the core academic subjects.

Teacher Preparation, Credentialing and Professional Development

Sustainability of arts education may be achieved through continuity of professional development within K-12 and university education systems. Duffy and Friend (2003) stated that, "to ensure sustainability, teachers must be engaged as school site leaders in an alchemy model of 'teachers teaching teachers'" (p. 7). It is necessary for current arts educators to train the future arts educators of school-based programs. States need to increase opportunities and funding for professional development for pre-service or in-service teachers. Pre-service teachers must be required to participate in arts outreach programs through a degree-granting college or university. This presents a logistical challenge, in that many colleges and universities do not have arts education/outreach opportunities available. The departments of education on many campuses do not make youth arts curriculum and teaching methods a requirement for graduation. Thus, teachers are ill prepared to teach the arts and the arts do not get taught. Meyer (2005) recommends that individual states, "Adopt high-quality licensure requirements for staff in the arts that are aligned with student standards in this subject area" (p. 36).

National statistics regarding arts credentialing are demonstrate reasons why classroom teachers are unprepared to include the arts in their curriculum. Woodworth, et al. (2007) state that

> [National] Analysis of ECS's national database (ECS, 2006b) indicates that California, along with 13 other states, offers specialized credentials in one or two of the arts disciplines. Twenty-four states do not stipulate any specialized arts credentials in state law, whereas 13 states offer credentials in more than two arts disciplines (see Appendix C). (p. 10).

It is no longer the case that general classroom teachers have some level of command of arts education. For the majority of teachers, their knowledge of one or more art forms is very limited. Credentialing programs very often do not require arts knowledge for graduation. If teachers do not have exposure to the arts pre-service, they may not see the arts as necessary. In addition, these teachers may feel pressured for time in the era of *NCLB,* thereby completely eliminating the arts in their classroom. This is where university-school partnerships fit in. So many teachers are so inadequately prepared to teacher the arts that they are desperate and clamoring for outside intervention, hence the necessity and support for university arts education outreach collaborations.

Into the Mix: Teaching Artists and Effective Training

The term, "teaching artist," is defined in various ways in the literature. The most common definition is echoed by Booth (in Carlisle, 2010), "many sources label teaching artists as 'a practicing professional artist with the complementary skills, curiosities and sensibilities of an educator, who can effectively engage a wide range of people in learning experiences in, through, and about the arts'" (p. 2). ArtsBridge America sees the ArtsBridge Scholar/pre-service teacher as a teaching artist. This will be discussed in the section relating specifically to ArtsBridge America. The Dana Foundation maintains that a critical factor to the success of university teaching-artists is mentoring by faculty. In a Dana Foundation publication, *Transforming Arts Teaching: The Role of Higher Education* (2007)*,* W. Robert Bucker of the University of Wisconsin at Milwaukee states,

> Their supervision in the schools, their practicum, and their student teaching are all overseen by full-time, tenure-track faculty who are invested in the success of the future arts educators we're preparing. We've had some real success as well in developing a commitment from the faculty that is grounded in their seeing themselves as part of a continual loop of K-12, higher education, and graduate education in arts education. (p. 20).

ArtsBridge America has been funded by the Dana Foundation, as part of a large multi-campus grant. This aspect of mentoring by faculty is a key component to the success of the program and the program's functionality within the community.

A Necessary Solution: University/School Community Partnerships

Educational partnerships between K-12 schools and universities as well as within university departments are critical to the success of arts education initiatives. Professional development opportunities for K-12 teachers, arts education training for credential-track university students, and development of curricula tied to the *National Standards for Arts Education* are essential to arts education reform (Duffy & Friend, 2003). There is a need for higher education and K-12 education continue working together, with shared leadership, to "promote the value of education in and through the arts [and] increase arts education opportunities for all pre-K-12 students" (CNAEA, CAAA & ICFAD, 2001, p. 37).

Carlisle (2011) finds that partnerships in arts education can be a key factor in maintaining arts programs. These partnerships allow school personnel to receive cutting-edge resources and best-practice perspectives in arts education from universities, thereby impacting arts curriculum, teaching and learning (Carlisle, 2011, p. 144). Carlisle (2011) states,

> The role of arts education partnerships is multifaceted. At their core, partnerships should develop a web of sustainable relationships: between students and the curriculum, between students and themselves, among students, among teachers, between teachers and school administrators, between the school and the community, and between the community and students. (p. 145).

When schools and universities work together to achieve the common goal of improving arts education, the surrounding community is strengthened, by proxy. The barrier

between institutions of higher learning and the schools in the surrounding these institutions is decreased, thereby inviting a spirit of collegiality between educators of all grade levels. This model of collaboration is clearly mutually beneficial for all stakeholders (Carlisle, p. 147).

As a best practice in the education and nonprofit sectors, collaboration is not a foolproof method for leveraging resources of people, time and money. Many collaborations are fragile, at best, due to struggles for leadership, apathy, and lack of clear direction from the outset. In the next sections, principles of sustainability for partnerships are discussed, with the hope that research can be applied to current and future models, thereby ensuring long-term success.

Principles of Sustainability Within Partnerships and University/School Collaborations

Some of the most important ingredients of an arts learning program revolve around the primary aspect of sustainability. An arts learning program should be an accessible model that is easily duplicated by others in order to promote sustainability and increase the likelihood of funding. Partnerships and collaborations play important roles in the sustainability of arts learning programs and are favored by granting agencies. In addition, methods of pedagogical training for teaching-artists must be established, as well as continuous program evaluation. Program management tools from the nonprofit sector are useful for program planning and evaluation. These principles will be discussed in detail in a subsequent section. In addition, university-school collaborations have much to learn from current research on nonprofit sustainability, though this is outside the scope of the study. Nonprofit sustainability tools, resources and suggestions for further reading are included in the Appendices and Extended Bibliography.

Models of educational collaborative efforts "identify strong top-level leadership as a crucial element of collaboration" (Robinson, 2005, p. 10). But challenges to university-school collaboration can include leadership struggles. Robinson (2005) suggested that, "differences often occur in the form of tensions – between opposing viewpoints, opinions, approaches, organizational structures, and people" (p. 16). It then becomes necessary for those leading collaborative efforts to include the development of common goals based on what Myers (2003) described as, "the cultures and needs of particular schools and communities" (p. 5). As Robinson (2005) states, "the higher degree of accord concerning shared objectives, the stronger the potential for true collaboration to take place" (p. 10). Our educational leaders and arts administrators must share leadership and work together to "pursue policies and content that both encourage and produce quality arts education" (The Consortium of National arts Education Associations, The Council of Arts Accrediting Association, and The International Council of Fine Arts Deans [CNAEA, CAAA & ICFAD], 2001, p. 37). The next two sections are compendium summaries of the very best literature on university-school arts education collaborative sustainability. The information presented will be discussed, at length, in the next chapter. For now, the strategies presented in the following two resources are invaluable in gaining perspective and clarity on elements of sustainability.

From Lessons Learned to Local Action: Building Your Own Policies for Effective Arts Education (Remer, J., 2010)

This article explores the process of using lessons learned about high quality, effective arts education programs to help local educational leaders and practitioners create their own policy statements. In short, strategies for change include: top-down and

bottom-up approaches, a large collaborative network of program oversight and instruction, shared values, ownership in the program, and cultivation of a coordination hub to monitor the program. The article also describes challenges to collaboration that include: working with a large group of people, lack of leadership cohesiveness, staff turnover, fundraising, delegation of responsibility, and lack of a future sustainability plan. Further information regarding this article is included in Appendix I-2.

> *Strategies for Change—Distributed Leadership, Collaboration, and Networking Are the Backbone of Effective Arts Education Programs*
>
> 1) It is virtually impossible (and inadvisable) for one person or even a small group to lead and manage the whole task, especially on the scale of a large school or district. Scholars and researchers have long concluded that the best approach for effecting change successfully is *both* top-down and bottom-up.
>
> 2) Sharing heavy instructional responsibilities and power, cultivating ownership of the process, and organizing networks within and across schools [are] excellent strategies for building camaraderie and sustaining quality implementation and program evaluation. [It is important] to establish a strong collaborative ethos in which networks of chief administrators, principals, and teachers were essential players in the policymaking process from the beginning of the enterprise.
>
> 3) You need to identify a sound shared-governance structure with a common language and a set of explicit collectively written and genuinely shared values and collaboratively developed criteria for outcomes.
>
> 4) It is important to remember that networks cannot function without coordination and facilitation hubs (usually administrators in positions of central authority either at the school or district level), and that the fair distribution of re-sources (including funds) must be a priority. [Within ArtsBridge America, the university often plays this role]. (p. 85).
>
> *The Challenge of True Collaboration*
>
> 1) There are both strengths and weaknesses in teaming up with one or more partners, and the success of this strategy depends on the ability of the partners to bond, blend, and share blame as well as praise. (p. 90)
>
> 2) Several years of collaborative planning and joint research and development activities are required to cultivate a culture of distributed leadership, shared responsibilities, accountability, and mutual respect and understanding.

> 3) Part of the challenge is dealing with staff turnover in both the school and the arts and cultural resource organization. Often, partners are forced to start over, almost from scratch, when principals and senior cultural staff move on. It is thus necessary to capture and document in multiple media both the process (e.g., meeting minutes, philosophy and vision statements, folders for extended institutes) and the product so that the inevitable new people can catch up quickly.
>
> 4) Although funders often warn project grantees to make early plans for continuing financial support, recipients are rarely prepared to do so and have little time for raising sustainability funds, especially when the data and evidence for success are not usually available until months *after* the grant period has ended.
>
> 5) Among the problems that must be addressed and resolved in an arts partnership are how to share administrative and financial burdens, when to exert leadership and when to follow or delegate responsibility, how to handle all the bureaucratic red tape, and how to share credit and blame. One way to prevent confusion and misunderstandings and to guide sound decision-making is to draw up a letter of understanding that describes each partner's roles and responsibilities for the program. This document should be consulted from time to time and amended by both parties as necessary.
>
> 6) Historically, most partnerships dissolve once the money runs out, and this reality diminishes the opportunity for the partners to figure out the puzzles of sustainability and long-term working relationships that mature and ultimately yield rich information and understanding about collaborative teaching and learning in the arts. (p. 91)

A pattern emerges of complications with time, money, authority, buy-in, staff turnover, institutional memory and planning for the future. Willingness to take responsibility for the success of the collaboration is a huge factor in long-term program continuity. At Harvard's Project Zero, researchers emphasize placing student needs first, ownership, modification, and visibility as key factors to survival (Seidell et al., 2001).

Arts Survive: A Study of Sustainability in Arts Education Partnerships

Arts Survive, a 2001 study by Project Zero at the Harvard Graduate School of Education, focused on the primary elements of sustainability needed for successful arts partnerships. The major findings include placing the needs of schools first, commitment to the benefit of arts education, attention to all pieces of the program puzzle, embracing

change, and the requirement of "buy-in" from partners. The study also discovered challenges to program sustainability that include maintaining the quality and visibility of the program, sustaining leaders and a supportive environment for the partnership, sensitivity to diverse organizational environments, and sustaining financial support for program expansion. Though these elements are of a broad nature, they directly relate to the more specific needs and challenges of ArtsBridge directors as expressed in survey responses described in Chapter Four. In addition, the results of the Project Zero study reflect best practices in the field relevant to the topics discussed in this chapter. The Harvard study also reveals that the ArtsBridge America program model demonstrates many of the required elements of sustainability.

A detailed description of the primary elements of sustainability found by Project Zero are as follows:

1. *Surviving Partnerships Place the Needs of Students and Schools at the Center of Their Mission*. Benefits for students and the needs of teachers and schools are at the core of the design, implementation, and spirit of the partnerships' programs.

2. *Deep Personal Commitments to the Educational power of Arts Experiences Fuel Surviving Partnerships.*

3. *In surviving partnerships, multiple dimensions of the work receive regular attention.* Partnerships that survive and thrive find ways to regularly and substantively attend to various elements of the partnership: building strong relationships among partners, clarifying values and goals, developing strong leadership, securing adequate funding and resources, educating and advocating about the need for arts education, maintaining and improving the quality and design of the program, and making the work visible through documentation, evaluation, and assessment.

4. *Surviving partnerships embrace the need to listen, learn and change.*

5. *Surviving partnerships require a broad base of ownership and investment.* The broader feeling of ownership in partnership activities, the more likely there will be adequate support through times of challenge and crisis.

In addition, Project Zero identified *Seven Challenges to Surviving and Thriving:*

1. *Sustaining the quality of the educational program*. Creating a program model that matches the resources with the interests and needs of particular populations of children is key. Monitoring programs over time is vital.

2. *Making the work of the partnership visible*. Careful documentation of the experiences that children and adults have in partnerships activities is critical to achieving visibility. It involves thinking about how to get people not inclined to look at learning in the arts to pay closer attention to it. It requires effective presentation of gathered documentation to demonstrate a partnership's real work.

3. *Sustaining leaders and leadership*. Constituents of many surviving partnerships described the partnership as suddenly being at-risk when primary leaders and supporters of the partnership left. Get support from friends, family and professional colleagues who value the work.

4. *Creating and sustaining a supportive environment around the partnership*. With no support, too little support, or resistance, the work of making partnerships happen can be overwhelming. Surviving partnerships have addressed this challenge by aligning partnership educational offerings with the needs of teachers and integrating arts offerings into existing school curricula. It is important to advocate for the arts in education and build relationships with those who establish educational policies; engaging policy makers in conversation about the role of the arts in civil society, in building healthy school communities, and in the learning lives of children.

5. *Developing understandings across diverse organizational cultures*. Schools and arts organizations are distinct environments and cultures with unique vocabularies. To bridge diverse cultures requires clear leadership and a strong commitment to developing a shared vision. Artists may not be trained as educators and teachers may not understand the pedagogical techniques of artists. Many surviving partnerships have addressed these kinds of differences through teacher and artist training and related professional development opportunities.

6. *Expanding and contracting programs.* Expansion carries significant challenge and pressure. Programs can easily become spread thin and experience difficulties in maintaining the quality of their programs. A long-term plan for expansion has been found, in some cases, to be the best preparation for meeting this challenge.

7. *Sustaining financial support*. Partnerships that survive recognize the need to anticipate and plan for points of crisis. The development of an appropriate strategy to stabilize a partnership is needed, keeping the budget in scale with available resources in the community. Identifying a diverse set of individuals,

> organizations, corporations and foundations that can help raise funds or actually provide them is key to survival. (Seidell, S., Eppel, M., & Martiniello, M., 2001).

All of these tools interact directly with the mission, objectives and methods of the ArtsBridge America program, and will be discussed in detail in the next chapter.

Successful program duplication is of primary consequence to potential model arts education programs. Upon review of the literature, there are many examples of university-school collaborative efforts, but are they destined for longevity? Many campuses seem to be reinventing the wheel, struggling to make outreach programs work in a complicated educational framework. Blakeslee (2004) makes a very important point,

> There are programs – among them some of the most innovative and attractive programs for funders – that depend heavily on an idiosyncratic blend of local resources, intensive and unsustainable funding, and specific personnel. Many of these programs are limited in time and scope by their creative dependence on these resources, so they are unlikely to be either replicable in other communities or built on a scale likely to reach any appreciable portion of the 53 million students currently enrolled in K-12 schools. (p. 35).

ArtsBridge America is not one of the programs that Blakeslee describes.

Summary and Preview

This chapter highlighted the many intertwined aspects of university/school arts education partnerships. Through an in-depth analysis of elements of sustainability for successful collaborative programs, the chapter demonstrates the necessity for partners to speak the same language, understand current policy issues or restrictions, advocate for the importance and benefit of curriculum-integrated arts education, and continue research in the field of arts education. The chapter also highlights several arts education programs in the United States as potential models for university/school collaboration.

A detailed examination of the ArtsBridge program follows in the next chapter. Elements of sustainability are discussed with respect to this successful model arts education program, providing both background and context for the growth of the program from a regional to national level. This discussion provides the basis of understanding for chapter four, where I present the data I have gained from ArtsBridge Directors regarding the strengths and weaknesses of their individual university programs.

Chapter 3: History and Background of ArtsBridge America

The History of ArtsBridge

The current climate of public arts education is in questionable condition. A combination of many factors including education budget cuts and national standardized testing has left arts education at the bottom of the priority list for those involved in education policy reform. Public school administrators often desire arts education but may not be able to finance it. In response to this situation, The School of the Arts of University of California, Irvine, created a program that would bring arts education back into K-12 schools.

ArtsBridge was developed in 1996, at UC Irvine, by Jill Beck, then Dean of the School of the Arts, in response to the need for arts instruction in California public schools. ArtsBridge was created with two goals in mind, (1) regular hands-on arts instruction in K-12 schools, and (2) scholarship support for university arts students (Fowler, 1999). As the project grew, the University of California, Irvine decided to facilitate the expansion of ArtsBridge to other universities who were interested in its mission and objectives. In 1998, the program was initiated statewide at eight University of California campuses. "The state legislature perceived the strength of the ArtsBridge model and the potential of the eight UC campuses to contribute to [the] desired renaissance in arts education. Funding was allocated to develop the program across the state" (UC ArtsBridge Annual Report 2000-2001, p. 5). This valuable model program is an opportunity for university students to develop their teaching and presentation skills while contributing to their local communities. It effectively bridges the gap between universities and communities as well as the gap between public education and the arts.

ArtsBridge received a grant from the U.S. Department of Education's Fund for the Improvement of Postsecondary Education in 2001 (discussed in a subsequent section). This allowed for the expansion of the program nationally. ArtsBridge America is now a national network of arts education outreach programs located at 22 universities in 13 states.

A Detailed Examination of ArtsBridge: Mission, Goals, Objectives and Benefits

The ArtsBridge program emphasizes arts education for under-served and low-income student populations, with particular focus on English Language Learners. It is hoped that these students will gain command over the English language as well as find motivation to learn through alternative methods. The student populations are primarily public school children and teaching-artists are college/university visual, literary and performing arts students representing dance, drama, music, visual art, digital art, photography, creative writing, literature and art therapy. The ArtsBridge website describes the program in detail,

> ArtsBridge emphasizes that the arts are a critical component of education - they provide an alternative means to reach out to disadvantaged learners, particularly those with language acquisition delays. Through ArtsBridge projects in urban and low-income areas, using dramatic and visual arts and digital technology, students have developed their creativity and imagination, improved their language skills, increased their motivation to succeed in academic learning, and reinforced their values of peace, community and diversity. ArtsBridge promotes locally initiated arts education; civic engagement through the arts; consistent and sequential, hands-on instruction in the arts during the school day; exemplary models of arts teaching, particularly in integrating arts across the curriculum; and professional support for public school teachers. Programs are continually evaluated, and administrative costs are closely controlled.
>
> ArtsBridge benefits all of its partners: local K-12 schoolchildren and teachers and university students and faculty. Initial evaluations indicate that schoolchildren develop increased interest and abilities in the arts as well as growth in verbal and language abilities, concentration, classroom participation, and interest in attending college. Participating teachers express increased appreciation for and confidence

> in using the arts in their curriculum. And ArtsBridge scholars report overwhelming interest in pursuing careers in teaching and involvement in community service. Since its start in 1996, ArtsBridge has expanded to deliver arts curriculum to over 300,000 pupils, professional support for over 1,500 overworked teachers in a time of heavy budget cuts, and scholarship support for nearly 4,000 university arts students. (ArtsBridge America, 2007).

In short, the focus of ArtsBridge is on curriculum-related arts instruction for K-12 students, professional development for classroom teachers and community service opportunities for university student teaching-artists.

A unique aspect of the model is that the gap between a university and its surrounding community is successfully bridged through the vital energy of college arts students, eager to be positive role models and enrich the lives of a new generation of learners through service-learning experiences that benefit everyone involved, host teachers, university students, K-12 students, and the arts education field as a whole. As stated on the ArtsBridge America (ABA) website, the primary goals and objectives of the program are,

> 1) To provide ongoing instruction in the arts for K-12 students in a manner that allows them to explore their own creativity while benefiting from the intrinsic and cross-curricular value of the arts; 2) To provide continuous, capacity building professional support for our nation's K-12 teachers that affords unique opportunities to integrate the arts into the traditional curricula in ways that address both local classroom needs as well as state and national standards in the arts; 3) To provide school-based service learning opportunities for top university students in the visual and performing arts; 4) To promote and present career pathways in the arts among highly qualified university students; and 5) To conduct and disseminate research on partnerships in the visual and performing arts that informs local educators, policymakers, and the public at large. (ArtsBridge America, 2007).

Therefore, ArtsBridge effectively provides an outreach vehicle for the university and links the arts with the curriculum for K-12 public school children. The curricula developed by university student teaching-artists are directly related to the state visual and

performing arts standards as well as the national arts standards in some cases. The ArtsBridge website suggests that the benefits of the program are:

> 1) K-12 school children receive high-quality in-school, curriculum-related arts education; 2) The university student teaching-artists are often seen as role models and mentors by the children; 3) ArtsBridge provides an opportunity for professional development for classroom teachers; 4) ArtsBridge exposes children to the world of the university, often increasing their desire to attend college; 5) ArtsBridge provides an opportunity for university students to explore teaching as a career within a community-service setting; 6) ArtsBridge offers K-12 school children the chance to develop artistic, creative, social, cognitive, language, and many other skills that benefit them as future citizens of this country; 7) ArtsBridge offers university students the chance to develop confidence, presentation and effective communication skills, problem-solving abilities and a sense of responsibility; 8) ArtsBridge provides an opportunity for research into the value of school-based, curriculum-related arts education. (ArtsBridge America, 2007).

Regarding benefit number eight and goal number five (presented earlier), there are opportunities to submit the best projects or curricula to the ArtsBridge America national headquarters office for inclusion on the ArtsBridge America website. In addition, through the peer-reviewed *Journal for Learning through the Arts* and eScholarship Repository produced by the Center for Learning in the Arts, Sciences and Sustainability (www.clta.uci.edu/home) at the University of California, Irvine, there is ample opportunity for dissemination of research regarding the benefits of curriculum-related arts education, as well as the benefits of the ArtsBridge America program as a whole.

The ArtsBridge program demonstrates best practices in that it is an accessible and sustainable model outreach program that offers very high potential for replication in any location nationwide, providing there is a college or university in that location. ArtsBridge benefits local communities in that it provides an opportunity for collaboration and partnerships between colleges or universities and local schools, as well as with the city

government, community foundations, county arts commissions, education offices, parents, schoolteachers, school administrators and school districts.

Inner-Workings of the Model: Program Planning, Implementation and Evaluation

Most ArtsBridge programs implement a needs assessment in September, at the beginning of the annual program cycle. The organization has designed application forms, for university student teaching-artists, or "Scholars", and K-12 schools interested in participating in the program. These forms ask for qualifications, motivations, and the needs of the applicant (please see Appendices F and G-1). This allows ArtsBridge to clearly and successfully match the desires of university Scholars and schools. However, negotiation and adaptation of the applicants' initial needs occurs in response to what the program can realistically offer. ArtsBridge will often make judgments based on funding limitations, the amount of qualified Scholars, and the needs of each school.

When reviewing applications, administrators assess the needs and desires of university Scholars and schools according to the ArtsBridge mission. The financial feasibility of the proposed project and the interests of the host school clientele are also considered. For ArtsBridge, the clientele is ultimately K-12 students, but student needs are assessed through the project requests of their teachers. ArtsBridge provides a vehicle for college students to create and implement a comprehensive arts curriculum with a focus on the visual and performing arts in collaboration with K-12 academic subject areas. These projects are provided, free of charge, to community schools. The bridge created between universities and K-12 schools allows children to benefit from arts exposure they would have otherwise not received.

ArtsBridge program implementation begins when the university student teaching-artist is placed in a community K-12 school. The Scholar is given contact information and project ideas from the host teacher. The Scholar is then responsible for contacting the classroom teacher and arranging an appropriate day and time for arts lessons to occur.

Due to the curriculum-related nature of the ArtsBridge model, the external requirements dictate that lesson plans be integrated with the core curriculum in an age-appropriate manner. The state visual and performing arts standards are utilized as a reference for lesson planning. ArtsBridge administrators distribute questionnaires and project-planning forms to help Scholars work in conjunction with the host teacher to determine the concepts and vocabulary to be covered in each lesson (please see Appendices H-3 through H-7). Scholars are encouraged to make their lessons and instructional style accessible to all types of learners, including those with learning differences or physical disabilities.

Each Scholar is required to submit a project outline, as well as a lesson plan for each lesson taught (see Appendices H-1 and H-2). Scholars are encouraged to document their lessons through photography and/or video. The university Scholar sets goals for each lesson and for the project as a whole. Also required is a written reflection of all lessons. Each Scholar develops a pre/post conceptual or vocabulary test to be administered to the students as a method for documenting the students' progress in learning through the arts. This becomes an important tool for evaluation. In addition, observation and mentoring are a large part of the program. "Scholars are monitored in the classroom, and the program is continually assessed" (UC ArtsBridge Annual Report 2000-2001, p. 1). Site visits are conducted by the campus ArtsBridge Director, Faculty

Mentor or other staff to determine the effectiveness of the Scholars' lessons and provide constructive criticism and feedback.

Included in the Arts Bridge program are various research-based evaluation methods. Formative and summative evaluation of the program occurs during the course of the quarter and upon culmination of each project (see Appendices G2 and G-3). Scholars are required to evaluate each lesson via written reflection. In addition, an ArtsBridge staff member and/or faculty mentor observes the scholars on-site once or twice each quarter (see Appendix G-5). The staff member or mentor provides constructive criticism and feedback to assist each scholar in making appropriate changes in teaching style or approach. At the end of the term, scholars submit a self-evaluation. An extensive exit interview is required of each scholar that includes both open-ended questions and a survey covering a variety of related topics. Project planning documentation materials are analyzed both quantitatively and qualitatively. Exemplary materials are kept on file in the ArtsBridge office to serve as models for future scholars.

The host teacher submits a project evaluation that collects his or her perceptions of changes in students in the following categories: improvement in arts and social skills; increase in attendance, concentration, self-confidence, classroom participation, and comfort with public speaking; and change in interest or attitude about the possibility of attending college (see Appendix G-4). These evaluations are analyzed for concrete data and possibly applied as statistical evidence for grant applications.

The ArtsBridge America program has had continued success since its inception in 1996. The program currently impacts the lives of thousands of children across the United States that would not normally receive arts education. ArtsBridge has the potential for

continued growth within the U.S. and abroad. Through carefully developed principles and methods, ArtsBridge provides a model that may be replicated internationally.

The Growth of ArtsBridge into a National Network: Summary, Analysis and Evaluation of the FIPSE Grant for ArtsBridge America and the UC ArtsBridge Annual Report 2000-2001

In 2001, "UC Irvine's Claire Trevor School of the Arts received an $846,500 grant from the U.S. Department of Education's Fund for the Improvement of Postsecondary Education" (UC ArtsBridge Annual Report 2000-2001, p. 21). This FIPSE grant funded the expansion of ArtsBridge, the University of California's successful arts outreach program (UC ArtsBridge Annual Report 2000-2001, p. 21). The grant also involved the Woodrow Wilson National Fellowship Foundation, which assisted in spreading the program nationally (UC ArtsBridge Annual Report 2000-2001, p. 21). The total cost of the project was nearly $1.6 million - the FIPSE grant funded 53 percent, and the University of California funded the remaining 47 percent (UC ArtsBridge Annual Report 2000-2001, p. 21). Through FIPSE, the ArtsBridge model expanded from eight University of California campuses to six additional campuses across the nation totaling fourteen locations in five states (UC ArtsBridge Annual Report 2000-2001, p. 21).

The FIPSE grant is a very important step in the overall history and development of ArtsBridge. Though it defined the growth of the program from a statewide to national program, it may seem counterintuitive to mention that one large grant almost single-handedly funded this expansion when discussing sustainability and best practices. How can the award of a large sum of government funds dictate the potential for sustainability in the least? What happens when the funding is gone? The fact that ArtsBridge was

awarded this grant to begin with, demonstrates that the program model was worthy to receive such support to *expand and develop* methods for replication to become more sustainable. The model had *already* established itself as significant within the best practices of the field when awarded the FIPSE funding. In addition, the FIPSE funding was almost equally matched by the University of California, also demonstrating sustainability and best practices to the U.S. Department of Education. ArtsBridge did, in fact, devise methods to develop and preserve institutional memory and supplement FIPSE grant funding, thereby strengthening the program for the long term.

The primary goals of the grant are stated in the UC ArtsBridge Annual Report 2000-2001 as follows:

> Specifically, the FIPSE grant will fund ArtsBridge programs on the new campuses for two years; develop infrastructure to sustain these programs and use them to disseminate the model further; develop an online library of standards-based curricula in support of interdisciplinary learning; and investigate the learning outcomes of the program on university students and K-12 school children. (p. 4).

Intended outcomes included: the growth of a sustainable network of university ArtsBridge programs, the establishment of an electronic library of best practice project descriptions, and a final project report assessing the efficacy of this school-university partnership in advancing educational reform (FIPSE Final Performance Narrative, 2005, p. 1).

> According to the U.S. Department of Education website, FIPSE is designed to:
>
> . . . support innovative reform projects that hold promise as models for the resolution of important issues and problems in postsecondary education. . . . The resources of the Comprehensive Program are devoted to new ideas and practices and to the dissemination of proven innovations to others. (U.S. Department of Education).

Priority is placed on model programs, thus the principles and design of ArtsBridge merge directly with the policies of the U.S. Department of Education's goals for the improvement of and research in arts education. General trends include support and funding for sustainable model programs with potential for further expansion.

The FIPSE Final Performance Narrative is the final expository report produced by ArtsBridge America in 2005 to summarize the activities and accomplishments of the grant received from the U.S. Department of Education in 2001. It is composed of the following sections: an abstract; introductory overview; problem statement; background and origins; project description; project results containing university campus reports, a report on the final ArtsBridge America FIPSE Dissemination Conference, a description of the ArtsBridge America website, a description of the Center for Learning through the Arts website/journal/eScholarship Repository, a description of the ArtsBridge Start-up Tool Kit, elaboration on dissemination of the project to non-FIPSE campuses, and a reflection on project sustainability; overall project evaluation; summary; and conclusion. In addition, there is a budget narrative and a copy of the final project budget and expenses. It is a comprehensive report that describes the micro and macro level successes and effectiveness of the ArtsBridge program.

The FIPSE grant evaluation reports that ArtsBridge benefits K-12 schoolchildren, teachers and university students in myriad ways. Teachers have assessed their students' development in areas such as: improvement of arts skills, improvement in knowledge and appreciation of art, change in attitudes of children toward attending college, improvement of student concentration, improved social skills such as class participation and collaboration, and improved language skills (UC ArtsBridge Annual Report 2000-2001, p. 2). Teachers gain professional development in the arts and increased confidence in

presenting art instruction. University students develop "personal skills such as collaborative problem-solving, confident presentation, professional behaviors of timeliness and responsibility, and effective communication skills" (UC ArtsBridge Annual Report 2000-2001, p. 2). University student teaching-artists (ArtsBridge Scholars) are positive role models for many K-12 public school children. ArtsBridge also "serves as an opportunity for arts students to explore careers in teaching and develop leadership skills" (UC ArtsBridge Annual Report 2000-2001, p. 16). It exposes university students to "alternative ways to use their arts skills in the service of education and society, and exposes them to the realities of life in under-served communities" (UC ArtsBridge Annual Report 2000-2001, p. 16).

A detailed examination of the FIPSE Final Performance Narrative shows that the level of sustainability of the ArtsBridge program was high at the time of publication in 2005: "The ArtsBridge network began with the University of California system and has since been able to expand to several new campuses in addition to those funded by the FIPSE grant" (FIPSE Final Performance Narrative, p. 19). Project sustainability is clearly demonstrated by the FIPSE Final Performance Narrative:

> Over the past four years, ArtsBridge has been supported by over 16 state and national foundations. Some of these include the Educational Foundation of America, the William Randolph Hearst Foundation, the National Geographic Society Education Foundation, the Eisner Foundation, the San Diego Foundation's Dr. Seuss Fund, and the Dana Foundation. . . . Support for ArtsBridge America has been increasing, perhaps due to its status as a growing, multi-campus, national organization. (FIPSE Final Performance Narrative, p. 19).

Sustainability is a key factor in granting agencies' choice to fund a proposed program. Viable programs demonstrate that they have the ability to be successful, with concrete methods for evaluation. Programs must also show potential for high impact on local communities and society as a whole.

The ArtsBridge model seeks to answer questions regarding the benefits of a curriculum-integrated arts education: "Skills developed through the arts, such as creative thinking, problem solving, and collaboration, benefit children over the course of their lifetime" (UC ArtsBridge Annual Report 2000-2001, p. 5). It is a solution to the problem of lack of arts education in our nation's public school system. Other questions revolve around effective ways to expand the development of sustainable model arts education programs, how to cultivate cost-effective university-school partnerships, develop and maintain funds in states with little state funding, create professional development opportunities for K-12 teachers, provide standards-based arts curriculum, help high schools meet college admission requirements, and use the arts to cross the curriculum.

Challenges and concerns include measuring the impact of ArtsBridge on K-12 student academic performance and development of accurate assessment instruments. The FIPSE Final Performance Narrative addresses these concerns as stated below:

> ArtsBridge America must be able to justify time spent in providing programming for pupils and teachers – demonstrating that it is well aligned with current national, state and local reform objectives, policy mandates, and accountability structures. . . . [Objectives] comprise the following: 1) defining the characteristics of the three models of ArtsBridge America currently being undertaken by FIPSE campuses; 2) informing the development of supporting documents and accountability measures that help project more completely align themselves with cross-curricular objectives and standards while contributing data for summative analyses; 3) acquiring existing reliable, valid, and user-friendly instruments in data collection and analysis efforts; 4) engaging in extensive case study research in an effort to illuminate best practices and lessons to be learned in exemplary projects; and 5) continuing to refine a series of instruments tailored specifically to ArtsBridge programs that provide robust data on the program's myriad effects on pupils, teachers, university students, parents, and others involved. (p. 20).

Due to standards of accountability required by the U.S. Department of Education and the necessity to abide by ideals of cross-curricular arts integration "emerging from recent legislative and policy decisions" (FIPSE Final Performance Narrative, p. 20), ArtsBridge

administrators have developed and maintained methods of evaluation that have proven successful and effective across the nation.

Implications for the future include further dissemination of the ArtsBridge America program. The FIPSE Final Performance Narrative describes the success and efficacy of ArtsBridge:

> The purposes and mission of ArtsBridge continue to be valued and attract private and public support. The program dissemination that was begun by FIPSE has continuing momentum, and we anticipate campuses continuing to join the national network in the coming years. The problems that the program was designed to address persist and the need for this program has not declined. . . . ArtsBridge has proven to be a cost-effective method of bringing cross-curricular learning benefits to pupils, schoolteachers, college students, teacher program developers, and community members. (p. 20).

Much of the success of the program rests on flexibility of implementation, as well as "shared principles among all campuses" (FIPSE Final Performance Narrative, p. 20). This dichotomy of structure combined with flexibility remains an innovative approach to collaboration and partnership between universities, the ArtsBridge America national office, and local communities. One of the aspects of ArtsBridge that has contributed to the ability of the program to be successfully replicated, is the opportunity for university campus members of the ArtsBridge America office to engage in consortial funding opportunities. This method is agreeable to foundations and assists in ArtsBridge sustainability and reach.

The FIPSE Final Performance Narrative demonstrates that model arts education programs that include university-school partnerships have the potential to significantly impact local communities. The challenges of measuring the impact of the arts on academic achievement concern the acceptance of qualitative as well as quantitative methods of evaluation. Competition for funding dictates that arts education programs

should be sustainable and accountable, with valid and reliable methods for evaluation. Programs that have the greatest chance for success include those that value and utilize collaborations and partnerships. Future programs must utilize these principles in order to have the greatest impact upon local communities and society at large.

Summary and Preview

The ArtsBridge America program has been thoroughly discussed, setting the stage for the next chapter. In Chapter 4, the results of the data collection process will be discussed. Evaluation and analysis of collected surveys leads to a deeper understanding of the inner-workings of the ArtsBridge model. Common challenges are revealed, as are solutions to these problems. In addition, program strengths are highlighted, assisting in the discovery of elements of program sustainability.

Chapter 4: Presentation of the Data and Analysis of Findings

In this chapter, I present the findings from a survey distributed to ArtsBridge program directors across the country, as well as directors from two other university/ school arts education collaboration programs. The study as a whole, and the associated survey, shed light on the level of administrative, financial and longitudinal sustainability of ArtsBridge America and other model university/school partnership programs. As the primary data collection instrument, the questions in the survey provide a frame of reference through which to gain perspective into the sustainability of the ArtsBridge America national program model. The fourteen-question survey asks for information regarding primary program challenges; methods, evaluation, and success of teaching-artist training; methods, evaluation, and success of program evaluation; funding challenges, methods, and collaboration; program strengths and weakness; and financial and longitudinal sustainability (please see Appendices E-1 and E-2). The Interpretivist/ Constructivist Social Science and Critical Social Science paradigms have been applied in developing the survey as a data collection instrument. Through a systematic analysis via direct detailed observation and a critical process of inquiry, the survey data lead to the discovery of tools needed for administrative and financial longevity as well as positive programmatic change.

Overview of the Study

As stated in Chapter 1, to research the level of sustainability of the ArtsBridge America program, I invited the thirty-seven ArtsBridge directors, coordinators, and the program founder to participate in the survey. Also included were three directors of two

programs developed at the University of Cincinnati and California State University Monterey Bay. The age range of participants is approximately twenty-seven through sixty. Thirty-one females and nine males were asked to participate. Participant locations include: Arizona, California, Colorado, Florida, Hawaii, Michigan, Montana, Nevada, New York, Ohio, Oklahoma, Oregon, United Kingdom, Utah and Wisconsin. Criteria for including participants in the study were that the participant must be or have been an ArtsBridge director or the director of a similar model arts education program. No discrimination was made on the basis of race, ethnicity, gender or age. There were no risks for participants or ethical issues associated with this study.

I received a total of 16 out of 29 usable responses (one person responded but declined due to brief time in her position), a 55% rate of return. 9 out of 18 current ArtsBridge Directors, 6 out of 9 Directors of ArtsBridge programs on hiatus, and 1 out of 3 other U.S. arts education program directors returned surveys. Assistants and/or coordinators did not return surveys, as they may not have had access to the information requested in the survey. In addition, if there were two directors at one ArtsBridge location, one survey sufficed from that location. Please note that the names of ArtsBridge and other program directors have been withheld to protect directors' anonymity and relationship with the ArtsBridge organization (for clarification, please refer to the requirements of the Institutional Review Board Exemption Approval in Appendix C).

Overview of Findings

Upon review of the survey data, I have identified similar responses (patterns and commonalities), as well as unique responses on each end of the spectrum. In addressing the level of administrative, financial and longitudinal sustainability of ArtsBridge

America and other model university/school partnership programs, a broad analysis indicates that there are three primary challenges to running a successful program: lack of time, money, and staff. To summarize, ArtsBridge and other program directors complained that (1) they are short on time and manpower/staff to review and keep track of Scholar paperwork and deadlines as the program requires, (2) have problems getting consistent financial support (from deans, foundations, etc.), and (3) that they just do not have time to manage the program in addition to their other responsibilities. Several participants expressed that they are challenged with finding students who have time for and interest in the program. It seems that ArtsBridge programs are in danger of failing when adequate infrastructure has not been put in place to ensure administrative, longitudinal and financial sustainability. Hence, if the commonalities among programs dictate that primary challenges are fiscal and administrative, this poses a distinct challenge to overall long-term success.

Respondents expressed the desire to increase the amount of training and payment/scholarship that Scholars receive, provide increased guidance/observation/ feedback for Scholars, increase attention to detail in management of the program, and find a way to dramatically increase funding. Differences in responses include: funding amounts and mechanisms, variance in training methods, application of ArtsBridge evaluation methods, and utilization of funding collaborations. In addition, there were several unique responses in areas where most participants felt challenged. General ArtsBridge challenges include: continuity, a strong infrastructure, institutional memory, marketing and promotion, codification of training for university student teaching-artists, deciding whom to serve, and long-term funding. These challenges will be discussed in later sections and also addressed in the final chapter.

Survey Results and Discussion of Findings

There are many concerns within the ArtsBridge America network, as well as many common challenges and frustrations. In this section, survey topics are dissected and discussed in detail. Sub-sections directly address primary and secondary research questions and include topics such as: primary challenges; strengths/weaknesses of university-school programs; successful and unsuccessful teaching-artist training, evaluation and funding methods and ideas for improvement of each; and steps taken to improve financial and longitudinal sustainability of programs. All of these sections assist in answering the primary research question and help to determine the level of administrative, financial and longitudinal sustainability of ArtsBridge America and other model university/school partnership programs.

Primary Challenges: Recruitment and Mentoring

Primary challenges include recruitment and mentoring of teaching-artists, consistency in financial stability and fundraising, and administrative or staffing obstacles. Directors expressed difficulty in finding suitable student teachers, especially when scholarship amounts are low, or only course credit is offered (Director 2, 2007; Director 8, 2008; Director 13, 2008; and Director 15, 2008). Students are often extremely busy and committed to other teaching opportunities. In addition, several directors mentioned that it was difficult to provide enough appropriate guidance and oversight for ArtsBridge Scholars (Director 5, 2007; Director 6, 2008; Director 7, 2007; Director 9, 2008; and Director 11, 2007). Regarding mentoring, one director admitted, “As an art studio faculty member, I wasn't confident giving advice to students who came from the other disciplines, such as the music and drama students” (Director 1, 2008).

Primary Challenges: Fiscal Resources

Consistent financial support was identified as a significant challenge for almost all directors. For many, financial support changed from term to term and limited the ability to sustain a program and therefore participate in a university/community partnership. This led to difficulty in recruitment of student teaching-artists until grant funding or university resources were actually received. According to one director,

> Funding is the major challenge—arts outreach has little fundamental ideological support in the context of a modern research university. If the priorities were different, fundraising (now that state support has been curtailed) could easily go in this direction—but it will not unless the university focuses more on its 'land grant' mission and less on 'cutting edge' research. (Director 7, 2007).

Many directors expressed that they do not have the financial or faculty resources to do ArtsBridge every semester, as some work part time and coordinate other programs.

Primary Challenges: Staffing and Administrative Issues

A common challenge for ArtsBridge programs relates to adequate support staff to manage the administrative tasks and involvement in Scholars' activities. Several directors expressed difficulty in being able to visit partner schools and observe Scholars in action (Director 5, 2007; Director 6, 2008; Director 7, 2007; Director 9, 2008; and Director 11, 2007). Turnover in departmental staff and other outreach priorities led to comments such as, "We do not have the manpower to take this on in the coming year" (Director 6, 2008). One director admitted, "We have come to the conclusion that our community engagement efforts will continue to grow with our current partners and we will not be involved in the ArtsBridge coalition in the near future" (Director 3, 2007). In addition, there is a heavy paperwork burden for directors and program coordinators. There are weekly project plans, evaluations, project descriptions and other various forms which all contribute to

the well-managed success of the program, "however, it is a full-time job to track each student making sure that all deadlines and requirements are met" (Director 5, 2007). With budget and staff allotment tight, these difficulties challenge the integrity of the program and contribute to a lack of sustainability.

Strengths: Benefits for Teachers and Student Experience in Teaching

Strengths of the model overall include benefits to classroom host teachers and hands-on teaching experience for university students. Teachers in public schools get ideas from ArtsBridge students and can "pick up skills they might not otherwise know" (Director 7, 2007). Many directors felt that Scholar teaching experience is one of the strengths of the program. They agreed that ArtsBridge is a wonderful opportunity for university students who are interested in education to get "real life" experience teaching. One director noted, "the one-on-one mentoring of university students is so beneficial as students are introduced to the world of teaching-artists" (Director 2, 2007). Many Scholars remain in the program for more than one year, creating and implementing successful residencies, thereby contributing to overall program consistency and solidarity. "The strength of the program is [the] integrated approach to the Scholars' learning. The selected students receive on-going mentoring by the program director, the classroom teachers, and the mentor" (Director 10, 2007). The focus of the program is not only on providing arts education to the community, but also on assisting each Scholar on his or her journey to becoming an experienced teaching-artist.

Strengths: Community Outreach and Longevity of the Program

One of the primary focal points of the arts education programs surveyed is that of connection with schools in the local community. These programs give students in the

public schools the opportunity to receive "a great art program experience for a term" (Director 1, 2008). Many directors described the "tremendous talent and energy of scholars." For example,

> One of our scholars actually brought his class to a recording studio here on campus to record a CD which was later given to each child. This was in addition to having them participate in the final performance in one of our theaters. It was the first time many of these children had ever seen a college campus and they were awed. (Director 5, 2007).

Scholars create new ideas and approaches to learning in the arts that integrate with each teacher's specific curricular focus at the time of the residency. In my experience as an ArtsBridge coordinator and director, teachers are so grateful for this positive influence and benefit to their students. This opinion is shared by many teachers and only serves to highlight the strengths of ArtsBridge as a community outreach program. Only a few directors cited program continuity as an overall aspect of strength and longevity (Director 11, 2007; and Director 4, 2008). One director's program has extended a "ten-year history of continuous impact in the same community, a legacy of community-based works of art, [and] a few kids who considered and entered college" (Director 4, 2008). These are the exact goals of the ArtsBridge program, though each campus is so different in it's ability to provide arts education on a consistent, long-term basis. The microcosm of a university within an individual community directly impacts the success of each ArtsBridge location.

Weaknesses: Funding, Recruitment, Faculty Mentor Selection

Weaknesses described by respondents are: constant funding challenges, difficulty in the recruitment of teaching-artists, and selection of faculty mentors. Many directors expressed that there is a constant need for funding and that without funding, they cannot recruit students to execute the program. This leads to the second weakness that

respondents described: not enough ArtsBridge Scholars. This poses a distinct challenge to long-term sustainability. Several programs only seem to recruit a few students each term. "We need to [find ways to] cultivate a steady influx of students each year so we can grow the program. Without that, I doubt our program will continue" (Director 2, 2007).

The selection of faculty mentors also presents a problem for many campuses. One director asserted, "The weak link is the selection of the mentors. The administrators should have more input into the selection. Unfortunately, selection is sometimes a reward/perk rather than a sincere desire on the part of the mentor" (Director 5, 2007). Each arts discipline's department will often select the mentor based on time availability, or mentors will volunteer if they are able. In the ArtsBridge America model, faculty mentors on some campuses receive a stipend for their expertise and extra time they spend mentoring their students, though some do a better job and are more committed than others. No monetary perk is given to classroom host teachers. Several directors alluded to the idea that mentors participate only to receive this stipend, and end up not contributing a valuable amount of time to each student (Director 5, 2007; Director 11, 2007; and Director 13; 2008).

Weaknesses: Administrative Challenges

Additional weaknesses include administrative time conflicts with other obligations and the location of a program within the university. Many directors have too many departmental, university and research commitments to which they are responsible. These commitments do not allow program directors to devote the attention needed to maintain or even expand a program, and also to the fundraising necessary to sustain a program. For example, "Running a large program takes faculty and staff time. If I could

return to the half-time coordinator (and grant writer!) it would be easier to envision growing the program" (Director 7, 2007).

ArtsBridge is often a separate entity, hovering along side a university arts or education department, but not really a part of *any* department. Admitted one director, "If I had more time or staff, I would oversee the development, but without an ongoing commitment of staff and administrative support, a small focused program is all I want to handle right now. This is a shame because the program is a wonderful one that could be doing much more" (Director 7, 2007). Oftentimes, there is a lack of program oversight. Directors are so busy with other demands on their time and energy that they are not able to devote the time necessary to maintain and expand their program.

In addition, each university is organized differently. One respondent described her situation, "We do not operate as a College but rather as separate Schools within a College. This makes developing a College-wide ArtsBridge program difficult" (Director 2, 2007). This situation, like that of several other universities, causes administrative challenges as students and mentors in different Schools may not be operating in the same manner.

Weaknesses: "Reach" of the Program

Though ArtsBridge America includes a network of programs at twenty-two universities in thirteen states, these programs only influence a very small percentage of the nation's K-12 students in need of arts education. The reach of the program is actually quite small in comparison to the public school population. The program lacks ability to extend to the amount of students it would take to truly make a significant impact. This is expressed eloquently in the following director's statement,

> I understand the country and social sciences are devoted to data and we live with this. But the ArtsBridge program is small and allows students limited time in the classroom. Its major service (in my opinion only) is orienting students who may want to try out education pathways, preparing them for their future. It also is a pleasant boost for classroom teachers who are often worn down by their jobs, and of course the children love it. But until it is much more in depth it cannot serve as a major path of arts education – a missing but important factor in many contemporary classrooms. (Director 7, 2007).

Some universities' programs are larger than others – some have many Scholars while others have only a few. It seems to depend greatly on budget, staffing and time, all of which are lacking in many university arts departments. These precious resources are scarce, and in the current economy, even more so. Without enough resources, it is practically impossible for a program to have any kind of influence at all, let along a large community impact.

Successful Teaching-Artist Training Methods

To address the need for adequate training of ArtsBridge Scholar teaching-artists, respondents cited that methods courses, orientations, workshops, focus groups, frequent meetings, mentoring, observations, and external evaluations are the most successful, valuable and useful in preparing Scholars to be effective arts educators. A unique example of beneficial training is the idea of a Summer Institute for ArtsBridge Scholars. Many programs are insistent upon weekly or bi-weekly meetings with a faculty mentor or program administrator. Occasionally, individual training is given for specific projects. Several directors emphasized the importance of the one-on-one relationships between the teacher, the student teaching artist, and director. For example,

> It is important to give students guidance (and a good teacher mentor) in the beginning of their first placement. This allows understanding of state standards, lesson planning and other important material that create a bridge to the teachers. Age-appropriate lesson plans and crafting of the teacher-Scholar bond (which

> needs to be strong and positive) are the other keys. If the Scholar is able to do this, smaller issues like "discipline" sort themselves out. (Director 7, 2007).

Many times, Scholars become overwhelmed with the pressures of preparation and execution of lessons, and implementation of classroom management techniques. When there is a strong relationship with the host teacher and faculty mentor, the Scholar may feel free to tap into those resources for assistance and advice, rather than attempting to execute a project that is too difficult on his or her own.

Unsuccessful Training Methods

Conversely, a lack of methods coursework and attempts at Scholar reflective journaling via written instruments were deemed unsuccessful by administrators. Some programs are exploring the use of technology "as a means to have them express their voices more freely" (Director 4, 2008). With students' schedules over-full, this important aspect of program feedback often gets left out of the mix. The provision of classes in teaching methodology poses a challenge to various university arts departments, as many do not have the staff or budgetary resources to include pedagogy coursework as part of their curriculum offerings. In addition, ArtsBridge Directors often do not have the time to fully educate Scholars in all of the elements of teaching methodology that Scholars may need to be effective teachers. One director recalls, "I found that it was harder for me to help those students who had no methods courses in their disciplines" (Director 1, 2008). Some Scholars, depending on their program of study and major, may come into the ArtsBridge program with methods training, whereas others receive none at all from their respective departments.

Ideas for Improvement of Training Methods: Discipline-Specific Training

Many solutions to less-than-ideal training methods presented themselves as a result of the survey. Director 1 mentioned that training methods need to be unique to each arts discipline, as opposed to one training workshop for all disciplines taught by one person. Methods of curricular instruction vary across the disciplines of dance, music, visual art and theatre, and one teaching ideology does not necessarily work for all arts disciplines. If one instructor from each discipline was to teach a workshop or class for students in their field, directors deemed this to be more effective than combining all students into one class. This idea is challenged though, when there are not enough students in the program to feasibly allow for separate training sessions for each discipline.

Ideas for Improvement of Training Methods: Training Course

A majority of programs have training workshops that last one or two days, sending Scholars into the field with very little preparation. Directors agreed that they would prefer a required course. In the words of one administrator,

> It would be ideal to have a course where students are introduced to theories and methods of community and school education programs and the role of a teaching artist. However, since our students have so many required courses in their individual program of study, this seems highly unlikely. (Director 2, 2007).

Director 9 suggested an Internet version of a curriculum methods course so Scholars would be able to take it at convenient times. This poses a challenge though, because ArtsBridge Scholars are often so heavily burdened by studio, academic and performance schedules, that ensuring they complete an online course on their own time would be very difficult.

Ideas for Improvement of Training Methods: Individualization

Individualized training was another suggestion for improvement, with the extension of time spent in training to include specific lessons and examples. One administrator pointed out that, "Training was much more extensive in the first years when we were a large state funded program with multiple students—now it is small and personalized" (Director 7, 2007). Another director suggested, "I think it would be most effective to have a new Scholar observed and mentored right from the beginning" (Director 11, 2007). Most commonly, Scholars are observed once per term, twice if they are lucky. Many problems could be diffused or avoided completely if observations and close mentoring occurred from the very start.

Successful Evaluation Methods

ArtsBridge is only as effective as its teachers, or Scholars, and evaluation of these students is of the utmost importance. Assessment of program efficacy overall is based on observation of Scholars in action, as well as written evaluations from classroom host teachers. Effective Scholar evaluation procedures highlighted by respondents are: written self-evaluations by Scholars, host teacher surveys/feedback, and continual one-on-one meetings with Scholars to confront problems as they arise. In the words of one administrator,

> Keeping in touch with each Scholar on a weekly or twice weekly basis allows you to head off problems before they become too serious. Close communication and establishing a relationship where the Scholar feels comfortable dropping by to just "chat" is very important. Sometimes the administrator has to initiate contact if the Scholar is shy and not proactive. (Director 5, 2007).

In addition, several directors agreed that gathering data from K-12 ArtsBridge students can also be very effective. Student opinions are often the most valuable of all as they are

the ones actually *receiving* the arts education. Student feedback is a very important component of the overall evaluative picture.

Unsuccessful Evaluation Methods

Unsuccessful methods of evaluation of both Scholars and program efficacy are described as, "measurement tools with narrow evaluative focus lacking an assessment of what students and community members *actually* learn and experience during ArtsBridge projects" (Director 2, 2007). Directors often cited the ineffectiveness of K-12 student pre-and-post vocabulary/concept tests. This is a mainstay of the model, however. One director asserted, "We have used the 20 vocabulary word tests to see what concepts K-12 students have grasped—I personally find this data less useful than teacher and student evaluations" (Director 7, 2007). Oftentimes, the more qualitative kind of data is more effective in gauging the success or benefit of the program for students and schoolteachers. Due to reporting requirements from grant funders, the vocabulary and concept tests seem to be a necessity, though their effectiveness is questioned by many administrators. On another note, directors are often so over-burdened with time commitments that they encounter observation scheduling conflicts. One director recalled, "It was hard to visit the school when a student taught at the same time as I did. I could not evaluate many students" (Director 1, 2008). This was a common theme among the respondents.

Ideas for Improvement of Evaluation Methods

Respondents' solutions to improve evaluation methods include allowing time for observation and evaluation of students, and developing a strong relationship with host teachers. It is important to remember though, that every program runs a little bit

differently. Some program directors expressed aspects of their program as challenges or weaknesses needing improvement, while others felt that they were strengths. Administrators did agree that it is important to have enough time to closely monitor the Scholars and mentors, providing consistent feedback as a source of program stability. "It is a full-time job to run a program successfully and this cannot be sandwiched in between other job commitments" (Director 5, 2007). Directors emphasized the necessity of regular meetings with Scholars and observation of in-class teaching. Requiring completion of lesson plans, evaluations and reflections was a common theme among survey responses. Establishing a strong connection with host teachers was another suggestion to improve evaluation methods. For example, "We would like to have the host teachers more involved in the evaluation process and we are going to try to set up times to have them meet with us during the semester" (Director 11, 2007). Increasing buy-in from host teachers contributes to overall program sustainability, as teachers build a sense of investment in the program and their Scholar.

Primary Funding Challenges: Campus Differences

The state of our current economy and of arts funding in general dictates a continuous challenge in procuring funding for a program like ArtsBridge. Some ArtsBridge programs are extremely plagued by this challenge, while others seem to have no problem at all. Program directors expressed that a lack of fundraising staff, the priority-level of the program within a department or university, donor funding restrictions, and instability in long-term program management are the primary concerns regarding financial sustainability of the model.

Primary Funding Challenges: "There is no one to raise money!"

Lack of development staff for ArtsBridge fundraising is a common problem among campuses. Currently there is no universal method for the financial support of individual campus ArtsBridge programs. Directors must apply for grant funding, solicit funds from donors, partner with local corporations, and act as development officers in addition to administrating the program and mentoring students. The fundraising hat is one that most directors do not have the time, expertise or energy to wear. For Director 7, it seemed to be a burden to write grant proposals to support the program. She stated, "Fundraising takes time and takes prioritizing this activity as opposed to others." Director 1 insisted, "Faculty teach a heavy load and we do not have time to raise funds and to also oversee the ArtsBridge program and teach our other courses" (Director 1, 2008). Finding funding currently operates within a "fend-for-yourself" construct. There are occasional opportunities to engage in consortial funding with other ArtsBridge campuses, but these opportunities only cover a handful of universities at a time.

Primary Funding Challenges: Priority Level of ArtsBridge

Every ArtsBridge location is different with respect to funding streams and budgetary climate. Some states allow for government arts education funding, while others do not. Surprisingly, Director 10 admitted that to improve funding methods she would need to request support from the university. Some schools/deans/department heads/ universities are very supportive of ArtsBridge, while others may not even know the program exists, or choose not to support it for monetary reasons or personal preference. Director 7 insisted, "We need faculty lines that focus on arts and the community or arts

and education—to the present these lines do not exist at my institution" (Director 7, 2007).

Regarding university support Director 5 reported, "There is never enough money. Department budgets are tight and it is difficult to convince deans/department heads to part with precious dollars for even such a worthwhile cause as ArtsBridge" (Director 5, 2007). Director 7 emphasized, "The Dean or University needs to select it as something important—this is hard for an institution that is not well endowed to choose in a world where student outreach and education do not rate with major scientific research" (Director 7, 2007). The arts are often lowest on the priority scale when it comes to university budgets, especially if the university is attempting to move up the ranks of the major research institution ladder.

Primary Funding Challenges: Donor Preferences and Restrictions

It is hard to develop a strong and stable base of individual donors for the ArtsBridge program. Many directors agreed that finding these donors is difficult, and if found, they are challenging to maintain. In the words of Director 2,

> In the past, we have had some donors who have contributed to the overall program; however, most of the individual donors either want to contribute to a specific program rather than the umbrella ArtsBridge or do not want to contribute to community outreach/education. (Director 2, 2007).

Visibility of the program within the university and within the university's Office of Development may be extremely lacking, therefore Development Officers do not know to mention the program to prospects. Campus or arts department fundraisers do not seem to be a stable source of cash flow for the program.

Successful Funding Methods

Again, I must reiterate how different the atmosphere of each campus may be. What is successful at one university may be completely unsuccessful at another. Director 11 mentioned that her funding sources have remained fairly steady; she works to maintain existing ties and responds to new opportunities for funding like collaborating with other nonprofits or university outreach programs. This idea "worked relatively well and provided an infrastructure within the school/district that was helpful for the ArtsBridge Scholars" (Director 11, 2007). For others, local or state government funding has been an excellent funding source, in addition to grant funding. Many directors willingly apply for grants on an annual basis, but find difficulty in procuring funding for overhead costs. For example, Director 4 reported, "I have received grants to cover the cost of specific projects, but it is harder to find money to pay program expenses" (Director 4, 2008). Some programs have successfully engaged donor support, "We are fortunate to have ongoing funding from private donors and foundations to support ArtsBridge indefinitely. It is the foundation for so many of our programs" (Director 9, 2008). Conversely, other directors mentioned that Scholars only receive academic credit for teaching rather than a scholarship, which is too difficult to fund on an ongoing basis. This allows the program to continue on a limited budget.

Unsuccessful Funding Methods

Many administrators are extremely discouraged about finding consistent funding for their programs. A common theme among directors was that procuring funding has never been successful. It seems harder and harder to seek external funding for a program that receives little or no support from the university itself, a program "without 'hard'

institutional resources and an ever-shrinking state budget" (Director 7, 2007). There are times when a donor or funder has a specific idea for a project that they might wish to support, but this project is not compatible with either the school or teaching-artist. Some directors feel that they are just not able to provide adequate support in bringing a collection of projects to fruition. For example, "In terms of school funding and/or grants, I have been hesitant to write any grants for big projects because I worry we will not be able to provide the university students to follow-through with the project should we receive funding" (Director 2, 2007). Scarcity in funding leads to scarcity in the amount of Scholars a director is able to recruit. This makes planning ahead very difficult, leading to a lack of infrastructure and longevity.

Ideas for Improvement of Funding Methods

A majority of respondents agreed that the ideal situation for their ArtsBridge program would be to have a university development staff person in the arts department or college that could venture into the community to raise money. In addition, a part-time grant writer would greatly contribute to overall funding consistency. Director 5 insisted, "Corporate funding would be ideal. Then we could just concentrate on delivering the program instead of worrying where the dollars are" (Director 5, 2007). Some administrators suggested application for national funding in partnership with other campuses. Many agreed that consortial funding streams are an area that needs improvement. Others have received funding from other campus programs or from local school districts. Often administrators find ways to collaborate with other local organizations, nonprofits, corporations and foundations.

Steps Taken to Improve Financial and Longitudinal Sustainability

Several program administrators expressed the steps they have taken to improve program longevity such as donor stewardship, support from the university, and longitudinal program evaluation. Some directors are actively seeking a handful of dedicated donors whose interests match with the objectives of ArtsBridge. Others find it useful and fruitful to stay in close contact with the donors they *have* cultivated. Director 11 hoped to find extra funds in her budget to produce a nice program brochure that lists her sponsors. Some feel that if their program can manage to stay alive, that current and past Scholars will "pay it forward" and become donors in the future. Many desire to search for and recruit the generous donors needed to get the kind of endowment that will ensure continuation. A common thread presented itself with respect to receiving university support. Director 7 responded,

> It is necessary to request funds from the university to sustain the program. Right now we are sustaining the program at the local and small level. I am hopeful that a new dean might become interested in supporting the program as a fund raising effort for student scholarships and will work with the new administration as it comes in. The previous dean had greater concern about "research" visibility for the division and found it hard to push ArtsBridge. Fundraising takes work—expertise, PR, and time. (Director 7, 2007).

In addition, several directors mentioned their interest in continued research and thorough program evaluation. At the time of survey distribution, Director 4 was engaged in a ten-year retrospective study. It is this kind of dedication that assists an individual program in maintaining sustainability.

Unfortunately though, some programs are just not able to find the funding or staff resources necessary to continue a program over the long term. These programs are forced to go on hiatus or to relinquish ArtsBridge as a community outreach service-learning program offering for their students. For example, "Right now, our ArtsBridge program is

on hold. It is up to the Dean and the Associate Dean to decide whether/how they might want to continue" (Director 2, 2007). Nine program locations have gone on hiatus or have folded since the inception of ArtsBridge in 1996. This paints a rather grim picture for the future of ArtsBridge America as a sustainable national network of arts education programs.

Summary and Preview for the Final Chapter

This chapter contains many valuable insights, provided by ArtsBridge and other program directors, that have the potential to be disseminated to a broad sector of the arts education community. In the last chapter I discuss these insights and results of the study within the context of the literature I have reviewed, providing a basis for relevance to the arts management and arts education fields. Implications of the study upon the current understanding of sustainability safeguards for university/school arts partnerships, model programs and educational collaborations are highlighted. Recommendations for the ArtsBridge America organization are provided, as a result of programmatic strengths and weaknesses discovered through survey responses.

Chapter 5: Implications, Recommendations and Conclusion

In response to the literature I have reviewed, personal observations, and survey data, discussion and recommendations contain general suggestions for improvement of arts education partnerships, goals and ideals to help shift policy paradigms, elements of nonprofit sustainability practices of benefit to university/school collaborations, and explicit suggestions for program directors in the ArtsBridge America network. There are three basic requirements for greater success within the arts education field: 1) classroom teachers need more opportunities for professional development in the arts, both pre-service and in-service; 2) arts educators need adequate space, time, and materials to instruct children in the arts; and 3) accountability to the state and national arts standards. Without collaboration and support for the arts standards, K-12 education reform is unlikely to occur. Adequate methods of evaluation and testing for skill in the arts must be developed in order for students to be able to establish competency. Above all, the field of arts education requires respect, acknowledgment, and a sense of validity.

The study as a whole has uncovered many helpful principles and ideas needed for administrative and financial longevity as well as impactful programmatic change. Principles and ideas are nothing without the opportunity to put them into practice. Therefore, principles of nonprofit management enter into the picture to shift focus from a theoretical standpoint to the practical application of new methods that will help to ensure program sustainability.

Advancing Arts Education through Enhanced Systems of Collaboration

Developing and cultivating effective teacher-artist pairs is extremely important to maintaining program stability, as reflected in survey responses, literature, theory and in

practice in the classroom. ArtsBridge, like other programs of it's kind, is a mutually beneficial program for both host teacher and university student teaching-artist. Successful university/school partnerships depend on a great amount of teacher-artist collaboration in lesson planning and instructional goals, full support and commitment of participating teachers, and the ability of teachers to see these programs as a source of professional development. Catterall (1999) observed, "In successful partnerships, there is a constant process of teacher learning from artist and artist learning from teacher—and, of course, both learning from the students" (p. 60). The Partnership Assessment Project of Dallas, Texas reinforces the necessity of a give-and-take between host teacher and student teaching-artist (Tunks, 1997). The ArtsBridge program exemplifies this practice as demonstrated by the collaborative nature of pre-project planning (see Appendices 7C and 7D). The Scholar and host teacher are in constant communication before, during and after each project. It a required practice for Scholars to take host teachers' needs into consideration when preparing a curriculum. Thus, ArtsBridge principles reflect and represent best practices in both the literature and in the field.

Host teacher investment in the collaboration is a key element for success. In my observation and also reflected in survey responses, the majority of host teachers were committed to their Scholar's project. These teachers reinforced arts instruction in their present curriculum and used the ideas provided by their Scholars in the future. On many ArtsBridge campuses, Scholars are required to leave host teachers with a resource binder filled with the lesson plans and handouts, etc. that were used in their project. Teachers were so grateful for these resource kits full of interesting ideas that could be applied in the future. Host teachers were actually able to see the benefit of the arts lessons presented to their students. Many were more than willing to utilize these concepts again.

A greater degree of sustainability can be reached when both Scholars and host teachers are fully invested in the ArtsBridge program. This also helps to alleviate some of the administrative pressure put upon program directors. As stated earlier, it seems that ArtsBridge programs are in danger of failing when adequate infrastructure has not been put in place to ensure administrative, longitudinal and financial sustainability. Increasing and/or maintaining support from host teachers and school principals contributes to overall program longevity in that these schools and teachers will hopefully continue to participate in the program, thereby promoting growth and "reach" to other school systems in surrounding areas. When momentum builds, programs are able to flourish more easily. As support is gained in the community, financial resources may become more plentiful.

Strengthening Partnerships

ArtsBridge directors agreed that common challenges included administrative, funding and staffing obstacles. Many described problems with time, scheduling and communication with host teachers or mentors. Brophy (2011) agrees in his description of school-university partnerships in music education, but believes "that the benefits of the partnerships outweigh the challenges" (p. 149). Brophy ascertains, "…sustained efforts to improve these partnerships through the creation of supportive policies is a critical factor to that success" (p. 153). In addition, Polin (2007) asserted,

> Higher education is notorious for the presence of barriers, real and perceived, that prevent people and programs from working together within an institution, let alone with outside partners. Yet one of the positive attributes of the arts-education field is the willingness of individuals and institutions to collaborate—often, across departmental or professional lines—around a common goal. (p. 11).

When university departments can work together to achieve a common goal by assisting with funding and staffing needs, this helps to maintaining program longevity. In an

idyllic sense, university bureaucracy could actually *support* and no longer work against the benefits of a community arts education outreach program.

Constant and ever-increasing budget cuts remind us of the necessity for sustainable arts education programming reinforced by strong university/community partnerships. Burton & Greher (2011) remind us of the

> true fragility of our partnership ecosystems and the profound interdependence of music teacher educators, their surrounding educational communities, and those who define policies for our profession at the local, state, and national levels. For better or worse, the structure of our courses and the future of our pre-service students' educational experiences are intertwined with the formation of new educational policies that are redefining education in the United States. (p. 106).

If arts education partnerships are strong and stable, these partnerships may later form a united front for advocacy efforts. Partnerships must not only be strong between university departments, the university and community, but alliances must also be cooperative with those who hold corporate, civic, governmental or political power. Strengthening these alliances may later prove beneficial in terms of funding and policy change.

Shifting Policy Paradigms With Increased Arts Education Advocacy

There are many heated debates and accusatory conversations regarding the apathy of school districts with respect to the inclusion of arts in the curriculum. Policies need to shift not only within the micro-level of school districts but also on the macro-level of national arts education policy. Nevertheless, policy without accountability from teachers, school administrators and district personnel is futile. Blakeslee (2004) insisted,

> Achieving clarity in our advocacy messages has never been more important. All arts educators have a stake in this clarity. We each need to use and refine the idea of evaluating on standards-based student achievement. We need to ask that federal, state, and local government entities evaluate and administer programs in the same way. (p. 36).

Continued advocacy for the necessity of arts education is important. It is imperative for arts educators, arts administrators, parents, teachers, school administrators and district personnel to advocate on behalf of inclusion and accountability for arts education in the curriculum. There are many helpful organizations that provide resources for advocacy efforts, such as Americans for the Arts (AFTA), California Arts Advocates, California Alliance for Arts Education (CAEA), the Kennedy Center, Arts for LA, Arts Education Partnership and the National Art Education Association. CAEA recommends developing a Local Advocacy coalition to assist with advocacy on a community or regional level. For example, the CAEA website states,

> Our Local Advocacy Network empowers local communities to keep arts programs in schools. The Alliance provides local groups the leadership development, strategic assistance and online resources and communication tools they need to make effective school board presentations, earn media coverage of their issue and, this year, complete an arts education survey of candidates running for school board in forty California districts. Our statewide [local advocacy coalition] network is composed of parents, teachers, artists, community groups, arts organizations and business leaders. Together, we are working to change policies, funding and accountability measures at the state and local level so that all California kids have access to arts education.

The website includes a downloadable handbook or, "LANbook," to improve the success of local arts advocacy (http://www.artsed411.org/local_advocacy_coalitions/ LANBook). This is an easily accessible tool for parents and/or teachers to begin an advocacy team and help to influence policy change on a local level.

Parental support plays a huge role in influencing school administrators to include more arts in the curriculum as well as instituting change on a national scale. In addition to influencing curricular choices, parents' attitudes toward and involvement in learning have an enormous impact on how successful school programs can be. Gainer (1997) noted,

> Parents' attitudes about the value of fine arts education will have an enormous impact--both with respect to individual decisions to demand and choose fine arts

> courses for their children in the face of other educational choices and with respect to public support for spending tax dollars to support the fine arts curriculum. (p. 268).

When parents are invested in the offering of arts education in schools, they have the power to influence the choices of administrators and teachers regarding curriculum. As voting members of society, parental choices regarding elected officials on a local, state and national level have the power to significantly affect policy change.

Solving Arts Education Programmatic Challenges

As stated in the last chapter, survey responses revealed that primary program challenges included consistency in financial stability and fundraising, administrative or staffing obstacles, and ineffective programmatic evaluation methods. In the following "recommendation" sections, solutions to these problems are presented with respect to best practices in the nonprofit sector as demonstrated in the literature. I have also developed my own suggestions to address weaknesses in the ArtsBridge America network, as pointed out in surveys and via personal observation.

It is important to learn from others' successes in program sustainability, such as those of the nonprofit sector. Many lessons can be learned from the nonprofit world regarding successful program development and implementation. The next section highlights elements of program management and planning from a nonprofit perspective, as necessary components of a successful outreach program. Elements of nonprofit sustainability are directly relevant to this conversation, as universities are, in effect, nonprofit organizations running arts education collaborative programs within them. It is important to note that the way sustainability is defined, differs in the literature. Commonly it is from organizational perspective, but it is also discussed from financial

and strategic standpoint.

Tools for Change: Program Management and Planning

In this section, elements of organizational cohesiveness and planning are discussed with respect to arts education partnerships. These elements of organizational individuality and difference in operation styles may affect the arts education partnership in myriad ways or perhaps, cause it to end. Morgan (1998) states that, "organizations are mini-societies that have their own distinctive patterns of culture and subculture . . . Such patterns of belief or shared meaning, fragmented or integrated and supported by various operating norms and rituals, can exert a decisive influence on the overall ability of the organization to deal with the challenges it faces" (p. 122). It is necessary for arts education partners to speak the same language and operate from a solid vision to achieve program stability.

Morgan (1998) speaks of true cultural change within an organization or collaborative effort that "involves the creation of shared systems of meaning that are accepted, internalized, and acted on at every level of the organization" (p. 136). McDaniel and Thorn (1997) speak of similar group cohesion when they state, "it is essential for the professional leadership to create a holistic culture. This culture is like an ecosystem made up of shared values, beliefs, behaviors, expectations, standards and commitments" (p. 27). These two theories go hand in hand and assist in the success of an arts education partnership.

McDaniel and Thorn (1997) place emphasis on the planning process, the importance of the right core group, and maintaining balance in the organizational equation. In order to create a new strategic planning process or program as McDaniel and

Thorn suggest, a core group must have both a "holistic culture" (p. 27) and "shared systems of meaning" (p. 136). This creative strategic planning process integrates into the arts education partnership so that the administrators may comprehensively and realistically attack the challenges at hand. McDaniel and Thorn (1997) point out that, "the planning process must be constantly informed by the creative process for focus, guidance, perspective and method" (p. 24). This process emphasizes the aspect of cohesiveness in organizational structures that "arise around shared understandings" (Morgan, 1998, p. 139).

Morgan (1998) states that, "under the influence of the culture metaphor, leaders and managers come to see themselves as people who ultimately help create and shape the meanings that are to guide organized action" (p. 141). This places an incredible importance on the role of managers in an organization. Strong leadership within the two parties of arts education partnerships is imperative. Thus, a cohesive core group may result that directs the partnership, program development and planning with the realistic ability to adapt to constant change.

Mentions of institutionalization and routinization in nonprofit literature are relevant due to the fact that universities are so highly institutionalized and routinized that they *should* be able to make programs of this nature work in a sustainable manner. The true problem is, in my opinion, that administrators who make primary decisions within universities, often the decisions about money, and programmatic decisions, in general, often do not place the same kind of importance on these programs that program participants do. Outreach programs are not a budgetary priority upper-level administrators, or staff overseers are just too bogged down to take on the cumbersome nature of the extra time and responsibility needed to administer programs. Again, the

discussion of nonprofit sustainability will be truncated, as it is outside the scope of this study.

As the United States economy continues on a path of instability and worldwide debt, our country struggles to maintain a place within the global economy. An increasing amount of jobs are being shipped overseas to countries where labor is less expensive, removing the need for entry-level labor. The jobs of tomorrow will require high-level skills, the ability for complex thought, critical analysis, the necessity for detailed project management and the need for imaginative solutions to a variety of corporate and societal problems. If our political leaders and education system place a higher degree of emphasis on arts education, our young people will most-likely be able to compete with the youth of other countries for jobs within the United States and internationally.

I now shift focus to the directors and administrators of ArtsBridge America. In order for individual ArtsBridge programs to succeed, directors must learn from the nonprofit sector, as well as from each other. Significant action is needed to maintain sustainability within the ABA network. Survey data points towards solutions to programmatic challenges and weaknesses in the model.

Significance of Survey Findings: Recommendations for ArtsBridge America Directors

Upon further review of all responses, the directors seemed to be solving each other's problems. Many useful ideas emerged in the answers to each survey question. Unique solutions to each other's problems include: the idea of awarding credit instead of a scholarship, allowing a graduate student to manage and administrate the program, applying for grants, and collaborating with other organizations or universities.

It would be beneficial and effective for these solutions to be disseminated to the ArtsBridge network. Through this research, I hope to encourage ArtsBridge Directors to increase the amount of communication between campuses so that each is not operating as an individual entity. At this time, it seems as if campuses rarely communicate with one another. Problems could be solved much more easily if directors actually asked each other for help and advice.

For example, instead of numerous campus updates at semi-annual ArtsBridge conferences, directors could communicate their greatest challenges and successes to the national office, which would then arrange presenters and breakout sessions in response to the needs of the network. The goal would be to focus less on imparting facts and figures, and more on communication; solving problems in a realistic and creative way that would provide true benefit to those involved. Other avenues for dissemination of information must be developed to assist ArtsBridge directors in improving sustainability of their programs on an individual or local level.

Implications and Conclusive Solutions: Altering the Model

A point of contention with ArtsBridge directors is that many are just too overextended to take on the cumbersome nature of the model's paperwork. In response to this comment, and to all of the survey results regarding challenges or weak points of the model, I propose several questions. Is there a way that ArtsBridge America can function in a paired-down manner that allows a program to exist without all of the limitations of the long evaluations, extensive paperwork, constant battle to provide scholarships for Scholars, etc., or is this a complete stray from the "model?" Does this tarnish the original idea of ArtsBridge America? Does sustainability of the model really have to boil down to

time and money? It is my opinion, that a program could continue to function as long as there is enough support, passion and "buy-in" to offer it within of a school of the arts/education or service-learning office. There is always a solution. It just takes some of the "outside-of-the-box thinking" that the arts claim to provide. As arts administrators/ university professors, can't we at least *try* to come up with a solution or take the risk to try a new idea? Are we so confined in our rigid guidelines of what is or what should be, that we couldn't try something new?

Altering the model may be an answer to achieving sustainability. It *could* be possible for ArtsBridge to change its model of offering arts education at no cost to schools. Operating on a fee-for-service basis is a completely new approach for the model, and one to which many directors and the founder may strongly object. But in the face of folding the model completely, it may be necessary to achieve long-term stability. Ideas for incorporating other more sustainable funding streams might include: winter, spring and summer arts camps or workshops; charging schools for in-school classes and parents for after school classes; offering sliding-scale evening or weekend classes; soliciting district-level support; and making-the-case to local corporations to sponsor a class or school as an investment in the development of twenty-first century skills needed for the jobs of tomorrow.

In addition, I suggest that ArtsBridge America (ABA) administrators design new systems of evaluation and assessment that are less cumbersome and time-consuming from which to gain statistical data. Unless a university has a statistical analysis department willing to take on such a project, the complex nature of ABA evaluation forms is not truly necessary. Please see Appendices 6B, 6C, 6D and 6E for examples of evaluation paperwork used in the model.

The Finale

As for any dramatic theatrical display of the inequities of society, the time has come for the finale. The review of a research compendium of this nature requires a great deal of patience and focus. I appreciate that you have reached this point. A broad cross-section of topics have been covered, and solutions to common problems within the arts education field have been uncovered. All of the topics and sub-topics discussed within this document lead to a greater understanding of the many factors involved in successful and long-term arts education programming. These factors play a significant role in the sustainability of university/school collaborations and partnerships. It is my goal that this project may be used as a reference tool for ArtsBridge directors and administrators of other arts education programs across the country. In addition, this research will be submitted for publication in peer-reviewed journals to further disseminate beneficial findings to the greater arts education community.

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Appendix A

THEA A. VANDERVOORT

Curriculum Vitae

EDUCATION

University of Oregon, Eugene
September 2005 - December 2012

- Master of Science degree in Arts Administration
- Professional Graduate Certificate in Nonprofit Management
- Specializations in Community Arts and Program Management
- Interest and focus on K-12 arts education, arts advocacy and arts education policy reform
- Laurel Fellowship 2005-2007, William H. Stenhjem, Jr. Scholarship 2005-2006, Scholars on Board Scholarship 2005-2006, Scholarship Foundation of Santa Barbara Grant 2006-2008, University of Oregon Scholarship 2006-2007, University of Oregon School of Architecture and Allied Arts Travel Scholarship 2006-2007

University of California, Santa Barbara Extension
2002 - 2005

- Progress toward a Certificate in Nonprofit Financial Management and a Certificate in Marketing
- Two classes completed in Financial Accounting (2002-2003)
- Two classes completed in Nonprofit and Cause Marketing and Public Relations (2004-2005)
- Dilling Yang Staff Scholarship Award Recipient 2005

University of California, Irvine
September 1995 - June 1999

- Bachelor of Fine Arts degree in Dance, Magna Cum Laude, 1999
- Specialization in Dance Performance
- Dean's List every term
- Special Projects: Senior Thesis and Video on "The Dances of Early California in Santa Barbara" in 1999
- Publication in the UCI Undergraduate Research Journal 1999 and presenter at research symposium
- Publication in the University of California eScholarship Repository
- First Place award for research on "The Art of Flamenco" in 1998 and presenter at research symposium

PROFESSIONAL DEVELOPMENT

Seminars and Workshops:
Santa Barbara Foundation Partnership for Excellence Conference 2012 – *Collective Impact*
Santa Barbara Foundation Stanford Roundtable Series - 2011
Shared Measurements for Social Impact in Your Work
Funding Models and Strategies
The Art of Communication and Persuasion
Santa Barbara County Arts Commission Symposium for the Arts - 2011
Innovative Solutions and Collaborative Models
Leveraging Technology to Expand Cultural Engagement and Access to the Arts
Social Media Marketing
The Foundation Center Workshops presented by the James Irvine Foundation - 2011
Proposal Writing Basics
Proposal Budgeting Basics
The Anatomy of a Successful Grant Proposal – 2008
Philanthropy and Charitable Giving in Arts Organizations – 2006

Webinars:

The Qualities of Quality: Excellence in Arts Education and How to Achieve It - 2012
Making an Impact on Local Arts Education: Testifying Before Boards of Education - 2012
How to Supercharge Your Organization with Social Media - 2011
The Cycle of Nonprofit Sustainability - 2011
Introduction to Corporate Giving - 2011
Developing Your Personal Brand - 2011

Conferences:

Americans for the Arts Conventions - 2011, 2008
ArtsBridge America Conferences - 2009, 2006, 2001
Americans for the Arts Pre-conference: Better Program Evaluation - 2008
International Society for Education through Art Research and Development Congress - 2007

EXPERIENCE

Director of Artistic Operations
Santa Barbara Chamber Orchestra
Santa Barbara, CA
June 2012 – present

- Serve as Orchestra Librarian: obtain/rent/return correct music and parts for all concerts, distribute to musicians, mark string instrument bowings, distribute and collect music before and after each rehearsal and concert, communicate with Conductor regarding concert needs and musical requirements
- Serve as Production/Stage Manager: set up correct orchestra configuration prior to each rehearsal and concert, refreshment service, artist transportation, communicate with theatre personnel, attend all rehearsals/concerts
- Guest Artist & Soloist liaison
- Manage *Concert Seats for Families* program: marketing, promotion, reservations, communication with theatre box office personnel, ensure retention and stewardship of program participants
- Website content manager
- Grant writing, public relations, email marketing
- Assist with SBCO events
- Assist with SBCO contract auditions
- Assist with Supper Club prior to each concert

Director
***Californio Canto~Baile* Arts Education Program, Old Spanish Days Fiesta**
Santa Barbara, CA
April 2010 - present

- Execute all aspects of an arts outreach program during school hours to local 4th graders
- Management of grant applications, reporting, and evaluation of local, regional and national grants
- Development of budget, marketing/PR, accounting, financials, teacher orientation, curricular/instructional materials, costume construction, student instruction in dance/vocal music/visual art, coordination with guest music instructor, production of vocal music recordings and sheet music preparation
- Planned and coordinated culminating student performance and learning event in June that included print and television media representatives as well as representatives from the Santa Barbara County Arts Commission and Santa Barbara Bowl Education Foundation
- Created and taught summer performance group that participated in the annual Fiesta community festival

Program Director and Administration Assistant
Santa Barbara Dance Institute (a satellite program of the National Dance Institute)
Santa Barbara, CA
October 2011 - present

- Directly responsible for the management of SBDI In-School and After-School programs including project grant awards, special events and new initiatives
- Coordinated the day-to-day operations of programs including email and print communications with schools/teachers/SBDI instructors, problem solving, web development, arts education advocacy, and designing/developing Constant Contact newsletters and promotional materials
- Developed and streamlined program and office policies and procedures to provide efficient institutional memory
- Coordinated the mid-year assemblies and end-of-the-year annual student performance
- Conducted project evaluation, evaluated project documentation and conducted observation/evaluation visits
- Developed community K-12 partnerships and maintained communications with institution personnel
- Collaborated with Development personnel for fundraising and stewardship programs
- Developed comprehensive reports of accounts and program activities for submission to grant agencies and foundations
- Managed annual holiday fundraising appeal to individual donors
- Managed donor stewardship and recognition process
- Processed all accounts receivable in QuickBooks, including program income, student payments, donations and grant awards
- Produced Annual Report
- Produced and managed advertising and interviews for new SBDI instructors

Assistant Director
MotionTheatre Dance Company
Santa Barbara, CA
November 2009 - August 2010

- Dancer, Teacher, Choreographer
- Event Coordinator, Grant Writer, Fundraising, Marketing, PR, Graphic Designer
- Board and budget development, liaison to dance company members

Activity Director
Alexander Court Memory Care
Santa Barbara, CA
April - November 2009

- Responsible for management of all aspects of the activity program for a senior care residence catering to Alzheimer's and dementia patients
- Managed budget, planned and hosted special events for residents and families, created newsletters and program calendars, booked entertainment and class leaders, led activities of all kinds (arts appreciation, poetry, crafts, travel & exploration, trivia, etc.) and counseled residents emotionally
- Developed effective methods of marketing and family relations; executed tours of residence
- Created and executed programming to stimulate residents' senses in the moment thereby enhancing their quality of life significantly
- Developed, implemented and evaluated program goals
- Supervised high school student interns and volunteers
- Acted as office manager, receptionist and administrative assistant

Lawrence University ArtsBridge Director and ArtsBridge America National Program Coordinator
Lawrence University
Appleton, WI
March 2008 - February 2009

- Directly responsible for the management of the LU ArtsBridge program including program budget, curriculum research and development, contracts and grant administration, project awards, special events (ArtsBridge Day and fieldtrips), and new initiatives
- Coordinated the day-to-day operations of the ArtsBridge America network of programs at 23 national university campuses, including communications, problem solving, consortia grants, web development, arts education advocacy, and designing/developing newsletters and promotional materials
- Management of grant applications, reporting, and evaluation of local, regional and national grants from National Geographic Education Foundation, the Dana Foundation, Wisconsin Humanities Council, Wisconsin Arts Board and local corporate and foundation grants
- Under direction of the President, provided business plan goals, developed and implemented strategies to meet those goals
- Coordinated national ArtsBridge conferences
- Supervised LU ArtsBridge scholars (student teaching artists) providing training, curriculum development support, and project evaluation through the ArtsBridge Seminar Course. Evaluated project documentation and conducted observation/evaluation visits
- Developed community K-12 partnerships and maintained communications with institution personnel
- Collaborated with Development and Public Relations personnel for fundraising, stewardship and marketing
- Developed and managed operating budgets
- Developed comprehensive program and budget reports for submission to grant agencies and foundations
- Provided support for curriculum development and assisted with the development of new project initiatives
- Developed and supervised ArtsBridge Internship Program

Presenter - Menasha School District Teacher Professional Development Day
(three 80-minute presentations)
Menasha, WI
February 23, 2009

- Visual Thinking Strategies and application to the K-12 classroom
- Teaching K-12 students to critique visual art, photography, music, dance and drama
- Arts-related discussion questions
- Lesson planning for arts and cultural education
- Applying and integrating the Wisconsin DPI Arts Standards into the daily curriculum
- Connecting the arts to everyday life

Art Educator - Edison Elementary School
Eugene, OR
April - December 2007

- Developed visual art lesson plans for grades K-5
- Developed methods for evaluation of lessons and students
- Taught visual art lessons for ten weeks, twice per week (two terms)
- Supervised students in art-making activities

Congress Presenter - International Society for Education through Art
Research and Development Congress
Heidelberg, Germany
July 18, 2007

- Presented on elements of sustainability for university/school arts education collaborations, curriculum-based model programs, and a case study of the University of Oregon ArtsBridge program

Symposium Presenter - Eugene Cultural Policy Review Process
Eugene, OR
March 12, 2007

- Presented research on the strengths and weaknesses of the emerging Eugene cultural policy plan and recommendations for the Cultural Policy Review Committee

Symposium Presenter - Metamedia Cooperation 3
Eugene, OR
March 3, 2007

- Presented on Visual Thinking Strategies and the ArtsBridge program at the University of Oregon Jordan Schnitzer Museum of Art

Guest Lecturer - Community, Arts Education and Partnerships Graduate Class
Arts and Administration Department
University of Oregon
February 7, 2007

- Presented on the ArtsBridge program at the University of Oregon**,** an evaluation of the strengths and weaknesses of the program, and challenges to school partnerships with respect to ArtsBridge at the University of Oregon

Conference Presenter - Crafting a Vision for the Arts and Civic Engagement
San Francisco and Oakland, CA
November 2-5, 2007

- Presented on university/school arts education partnerships and curriculum-based model programs

Conference Presenter - Mid-Atlantic Popular/American Culture Association Conference
Baltimore, MD
October 27-29, 2007

- Presented on the sociological significance of the electronic music culture of Eugene, Oregon

ArtsBridge Coordinator and Museum Education Program Assistant
Jordan Schnitzer Museum of Art
University of Oregon, Eugene
January 2006 - March 2008

- Supervised and managed undergraduate and graduate student arts teachers
- Evaluated lesson plans and provided feedback
- Acted as liaison between the university scholars and public schools
- Collected and reviewed applications from scholars and teachers
- Developed project ideas; recruited student teachers and host schools
- Placed scholars in appropriate K-12 classrooms and developed training methods
- Evaluated the ArtsBridge program and university student teachers
- Scheduled and evaluated public education programs and lectures
- Coordinated art studio classes, spring break art camp, summer art camp and payments
- Produced marketing materials for ArtsBridge, public programs, lectures, studio classes and camps
- Assisted Director of Education with administrative tasks and assisted with studio teaching as necessary

Summer Intern (compensated)
ArtsBridge America National Headquarters
Lawrence University, Appleton, Wisconsin
July 24 - August 25, 2006

- Assisted with arts education and ArtsBridge related funding research and assessment
- Assisted with planning and implementation of ArtsBridge America national summer conference
- Developed and disseminated conference notes and proceedings
- Facilitated grant reporting collaboration among ArtsBridge sites
- Compiled and analyzed data regarding teaching-artists training methods
- Assisted with year-end program evaluation, analysis, and reporting
- Designed and produced the fall 2006 ArtsBridge newsletter
- Provided general administrative support
- Presented a campus update about the ArtsBridge program at the University of Oregon at the annual ArtsBridge America national conference in August 2007

ArtsBridge Scholar
University of Oregon ArtsBridge America Program
Spring and Fall 2006

- Social dance workshop for 5th grade physical education class on the dances of early California and the Rancho Period of California history

Guest Lecturer - Youth Arts Curriculum Methods Undergraduate/Graduate Class
Arts and Administration Department
University of Oregon
March and May 2006, February 2007 and 2008

- Lecture and workshop included early California dance, elements of creative movement, dance vocabulary for elementary school children and techniques for the integration of dance with visual art

Development Assistant
University of California, Santa Barbara
Office of Development, Regional and Annual Giving
October 2002 - August 2005

- Primary initial contact for two Directors of Development; communicated with donors, prospects, key campus administrators, faculty and staff
- Made event arrangements such as compiling guest lists, confirming venue and/or caterer, producing/mailing invitations, and compiling responses
- Analyzed, formatted and produced sophisticated reports about donors and prospects
- Assisted in the management of established budget. Monitored expenses against established budget and ordered needed supplies
- Produced in draft and final form all letters, memoranda, reports, proposals, spreadsheets, etc.
- Wrote Contact Reports for prospect/donor meetings and managed contact activity
- Managed monthly Chancellor's Council solicitations
- Position required strong written and oral communication and social skills, unfailing attention to detail and accuracy, effective problem solving and reasoning skills, excellent grammar, composition and proofreading skills, strong organizational skills

Guest Lecturer/Student Instructor (ArtsBridge Scholar)
ArtsBridge America Program, University of California, Irvine
November 2003 - June 2004/January 1996 - March 1999

- Guest Lecturer for World Dance at UC Irvine in 2003 (ArtsBridge training class)
- Guest Speaker for World Dance Day at UC Irvine on June 11, 2004
- Developed all aspects of educational arts outreach workshops taught in public elementary and junior high school classrooms (10 weeks per session)

- Classes included dance education, dance/arts appreciation, music, rhythm, early California history/social dances and Spanish dance forms
- Position included development and preparation of lesson plans, pre/post tests, goals, vocabulary specific
  to age/grade, videos, books and relevant costumes
- Familiarity and usage of the California State Education Content Standards

Accounts Payable Clerk/Receptionist/Administrative Assistant
Santa Barbara Distributing Company
October 2001 - July 2002

- All aspects of the accounts payable process, development of AP data reports including purchase journals, payment selection and disbursement journals
- Assistance with accounts receivable
- State import/fuel/recycling tax form preparation and submission
- Inventory sales and depletion reports, bill-backs to suppliers
- Close communication with corporate supplier representatives, quality/pricing control
- Heavy phones, customer service and customer relations
- Order processing, mailings, invoice management, copying, filing, organization of driver/customer route information, administrative assistance for all departments

Parade Coordinator
Old Spanish Days Fiesta, Inc.
June 1994 - September 2001 (3 month summer position in 2001, 1995 and 1994)

- Assisted the Parade Chairman in the organization, planning, preparation and execution of "El Desfile Historico"; position included the coordination of over 120 parade entries, application forms, entry fees, insurance paperwork, and scripts for announcers
- Provided detailed information for both participants and public via very busy telephones and walk-in traffic

PROFESSIONAL ASSOCIATIONS

- University of Oregon Arts Administration Department Student Forum Treasurer 2006-2007
- Charter Member, Association of Fundraising Professionals, University of Oregon Chapter, 2005-2006
- Member, California Alliance for Arts Education
- Member, Americans for the Arts
- Member, Santa Barbara Dance Alliance
- Member, National Guild for Community Arts Education

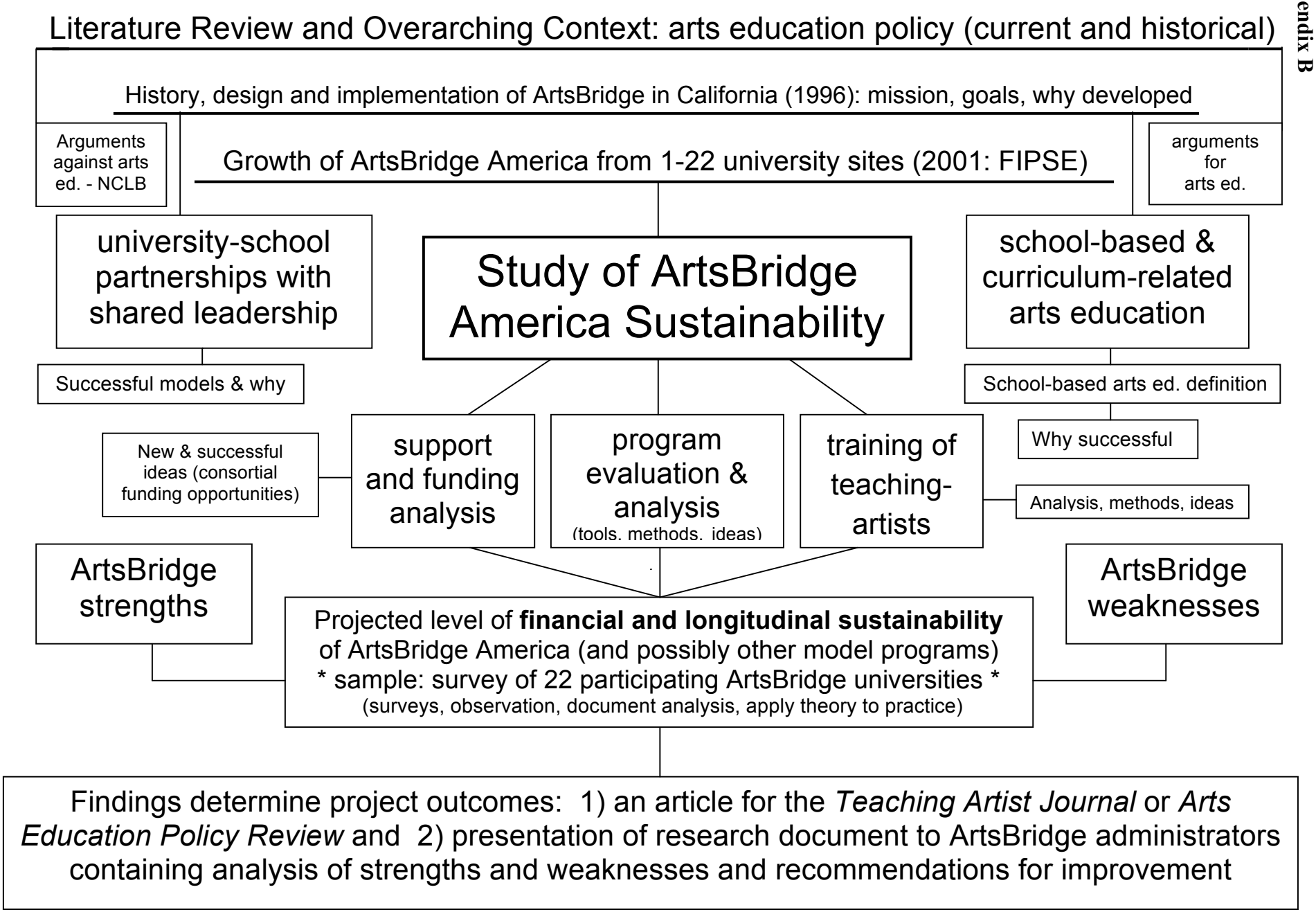
NONPROFIT SERVICE

- Dream Foundation: Flower Empower Volunteer, 2012
- Old Spanish Days Fiesta: Strategic Planning Committee and Grant Assistance, 2011-2012
- Ballet Fantastique Board Member and Performance Coach: Artistic, Board Development, and Strategic Planning Committees, 2006-2008
- Sparkplug Dance Board Member: Fundraising and Public Relations Committees, 2005-2007
- Santa Barbara Festival Ballet Board Member: Outreach Chair, Marketing Committee, 2002-2004

PROFICIENCIES

- Constant Contact and Vertical Response email marketing programs
- QuickBooks
- MS Office
- PC Windows 2003, Mac OS X
- Adobe Illustrator, InDesign and Photoshop skills (two UO courses in Information Design & Presentation)
- Macromedia Dreamweaver and Fireworks skills (one UO course in Internet Media in Arts Administration)
- Internet, email, scheduling, fast typing speed
- Database Programs: Access, Unix "Insight Route Accounting" Distribution Software, Patron Manager Donor Management Software, BSR Advance Prospect Database, R-25 Scheduling Database, File Maker Pro
- Proficiency in internet research utilizing many search engines and fundraising prospect research databases such as Prospect Explorer Online and LexisNexis

Appendix B: Conceptual Framework Schematic



UNIVERSITY OF OREGON

Appendix C

Research Compliance Services
University of Oregon Institutional Review Board

DATE: July 13, 2012 **IRB Protocol Number: 06132012.023**

TO: Thea Vandervoort, Principal Investigator
Department of Jordan Schnitzer Museum of Art

RE: Protocol entitled, "University/School Arts Education Partnerships and Curriculum-Based Model Programs: A Study of the Sustainability of ArtsBridge America"

Notice of IRB Review and Exempt Determination as per Title 45 CFR Part 46.101 (b)(4)

The above protocol has been reviewed by the University of Oregon Institutional Review Board and Research Compliance Services. This is a minimal risk research protocol that qualifies for an exemption from IRB review under 45 CFR 46.101(b)(4) for research involving the collection or study of existing data, documents, records, pathological specimens, or diagnostic specimens, if these sources are publicly available or if the information is recorded by the investigator in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects.

Please note that you will not be required to submit continuing reviews for this protocol, however, you must submit any changes to the protocol to Research Compliance Services for assessment to verify that the protocol continues to qualify for exemption. Should your research continue beyond five years, you will need to submit a new protocol application.

Your responsibility as a Principal Investigator also includes:
- Obtaining written documentation of the appropriate permissions from public school districts, institutions, agencies, or other organizations, etc., prior to conducting your research
- Notifying Research Compliance Services of any change in Principal Investigator
- Notifying Research Compliance Services of any changes to or supplemental funding
- Retaining copies of this determination, any signed consent forms, and related research materials for five years after conclusion of your study or the closure of your sponsored research, whichever comes last.

As with all Human Subject Research, exempt research is subject to periodic Post Approval Monitoring review.

If you have any questions regarding your protocol or the review process, please contact Research Compliance Services at ResearchCompliance@uoregon.edu or (541)346-2510.

Sincerely,

Sheryl Johnson, BS, CHES, CIP
Associate Director
Research Compliance Services
University of Oregon

CC: Lori Hager, Faculty Advisor

Appendix D

CITI Collaborative Institutional Training Initiative

Human Research Curriculum Completion Report
Printed on 5/21/2012

Learner: Thea Vandervoort [redacted]
Institution: University of Oregon
Contact Information [redacted]
Department: Arts and Administration
[redacted]

Social/Behavioral Investigators:

Stage 2. Refresher Course Passed on 05/21/12 (Ref # 7967310)

Required Modules	Date Completed	Score
SBR 101 REFRESHER MODULE 1 - History and Ethics	05/21/12	5/5 (100%)
SBR 101 REFRESHER MODULE 2 - Regulatory Overview	05/21/12	5/5 (100%)
SBR 101 REFRESHER MODULE 3 - Risk, Informed Consent, and Privacy and Confidentiality	05/21/12	5/5 (100%)
SBR 101 REFRESHER MODULE 4 - Vulnerable Subjects	05/21/12	4/4 (100%)
SBR 101 REFRESHER MODULE 5 - Education, International, and Internet Research	05/21/12	5/5 (100%)
How to Complete The CITI Refresher Course and Receive the Completion Report	05/21/12	no quiz
University of Oregon	05/21/12	no quiz

For this Completion Report to be valid, the learner listed above must be affiliated with a CITI participating institution. Falsified information and unauthorized use of the CITI course site is unethical, and may be considered scientific misconduct by your institution.

Paul Braunschweiger Ph.D.
Professor, University of Miami
Director Office of Research Education
CITI Course Coordinator

Return

Appendix E-1 **ArtsBridge Sustainability Survey**

Principal Investigator: **Thea Vandervoort, University of Oregon Master's Candidate**

Please email/return to:

Deadline for submission:

Name: _____ ***Date:*** _____

Title: _____ ***Age:*** _____ ***Gender:*** _____

Program Site (university, city, state): _____

CONFIDENTIALITY:

***** Would you like a pseudonym assigned to your data? Yes No (please underline)***

(If no, then you consent to the possible use of your name, title and quoted or paraphrased statements in the final research document).

***** Please type your answers below each question. Feel free to be brief or skip questions if you wish.***

1. What are the main challenges of your program?
2. What kind of training do you give to new teaching-artists or pre-service teachers and who gives the training?
3. What are your ideas for improvement or evaluation of training methods?
4. Which training methods have proven successful or unsuccessful and why?
5. What tools and methods do you use to evaluate your program?
6. What program evaluation methods have proven successful or unsuccessful and why?
7. What are your ideas for improvement of program evaluation?
8. What are your primary funding challenges?
9. Do you participate in funding collaboration or consortial funding opportunities?
10. What funding methods have proven successful or unsuccessful and why?
11. What are your ideas for improvement of funding methods?
12. What are the strengths of your program?
13. What are the weaknesses of your program?
14. What steps are you taking to develop financial and longitudinal sustainability for your program?

Appendix E-2 Sustainability Survey for Arts Education Program Directors

Principal Investigator: **Thea Vandervoort, University of Oregon Master's Candidate**

Please email/return to:

Deadline for submission:

Name: _____ ***Date:*** _____

Title: _____ ***Age:*** _____ ***Gender:*** _____

Program Site (university, city, state): _____

CONFIDENTIALITY:

***** Would you like a pseudonym assigned to your data? (please underline) Yes No***

(If no, then you consent to the possible use of your name, title and quoted or paraphrased statements in the final research document).

***** Please type your answers below each question. Feel free to be brief or skip questions.***

1. What are the main challenges of your program?
2. What kind of training do you give to new teaching-artists or pre-service teachers and who gives the training?
3. What are your ideas for improvement or evaluation of training methods?
4. Which training methods have proven successful or unsuccessful and why?
5. What tools and methods do you use to evaluate your program?
6. What program evaluation methods have proven successful or unsuccessful and why?
7. What are your ideas for improvement of program evaluation?
8. What are your primary funding challenges?
9. Do you participate in funding collaboration or consortial funding opportunities?
10. What funding methods have proven successful or unsuccessful and why?
11. What are your ideas for improvement of funding methods?
12. What are the strengths of your program?
13. What are the weaknesses of your program?
14. What steps are you taking to develop financial and longitudinal sustainability for your program?

Appendix F

TERM: _____

University of Oregon Museum of Art
ArtsBridge

UO Student (Scholar) Application Form

Listed below are four parts to your application to become a UO ArtsBridge Scholar. *Please complete all four parts and submit them to*:

[redacted]
University of Oregon Museum of Art
1223 University of Oregon
Eugene, OR 97403

Part 1 – Specific Information

Please complete these questions and submit with Parts 2-4 of the application:

1. Name _____
2. Address _____
3. Telephone _____
4. E-mail _____
5. Degree Program _____
6. Please check your status at this time:

   ❑ Freshman ❑ Sophomore ❑ Junior ❑ Senior ❑ Graduate

7. Areas of art related study or interest _____

   _____

   _____

8. What grade levels would you prefer to teach? _____

   _____

9. What days and times would you be available to teach (please keep in mind that you must visit the classroom during their class time which is sometime between 9:00am and 3:00pm Monday through Friday) _____

   _____

   _____

10. Do you have your own transportation? _____

Appendix F

Part 2 – Project Narrative

The UO ArtsBridge program requires you to work in partnership with a classroom teacher to design a project plan appropriate for the age and learning objectives of the students. In no more than two pages, please create a narrative of a proposed project that you could accomplish in one term. Please describe the specifics of the project as they relate to your interests as an artist.

Please give an overview of your project and address the following questions:

- What grade will be taught
- What you hope to accomplish through this project
- How the project will be structured
- How you plan to teach the students
- What materials are needed for this project
- How you will involve the classroom teacher
- How you plan to evaluate your project
- What you hope your students will learn
- What you hope you will learn

Part 3 – Your Resume

Please attach a current resume that explains any previous art-related experience, coursework, and teaching experience.

Part 4 – Letter of Recommendation

Please submit one professional letter of recommendation in support of your application. Please do not ask friends or family members for this recommendation. This letter may be submitted with your application or mailed separately to the address listed on the first page of this application.

Appendix G-1

ArtsBridge Orientation and Pre-Project Survey

ArtsBridge Scholar's Name: _____

ArtsBridge Campus: _____ **Date:** _____

Project Art Discipline: _____ **Project Grade Level:** _____

1. What previous experience do you have as a teacher or youth leader?

2. Number of years of experience: _____

3. Please rate yourself as a teacher:

   1 2 3 4 5 6 7 8 9 10
   (inexperienced) (veteran)

4. What do you hope to learn during your experience as an ArtsBridge scholar to improve your abilities as a teaching artist?

5. What orientation materials or session did you find most beneficial?

Appendix G-2

Mid Project Scholar Evaluation

ArtsBridge Scholar's Name: _____ **ArtsBridge Campus:** _____

Host Teacher's Name: _____ **Host Institution:** _____

Project Grade Level: _____ **Total Number of Pupils:** _____

Approximate project hours to date: _____ **Semester/Year:** _____

Project Title: _____ **Project Art Discipline:** _____

I. Please circle the response that best shows your level of agreement with the following statements.
D=Disagree SD=Somewhat Disagree SA=Somewhat Agree A=Agree

1. The goals and objectives of ArtsBridge are clear to me.	D	SD	SA	A
2. I would like more assistance in developing lesson plans.	D	SD	SA	A
3. As a result of participation in ArtsBridge, I am gaining a greater interest in or appreciation for the teaching profession.	D	SD	SA	A
4. The roles of teacher and scholar during the ArtsBridge collaboration are clear to me.	D	SD	SA	A
5. My pupils are becoming more proficient in the arts because of ArtsBridge.	D	SD	SA	A
6. I have always wanted to be a teacher.	D	SD	SA	A
7. Through ArtsBridge, I am gaining a better understanding of the education system.	D	SD	SA	A
8. I believe that through ArtsBridge, I am making a difference in the lives of my pupils.	D	SD	SA	A
9. The ArtsBridge experience is valuable overall for me as a university student.	D	SD	SA	A
10. The ArtsBridge project at my host school is a collaborative effort between me and the host teacher.	D	SD	SA	A
11. More communication between the host teacher and I would be helpful.	D	SD	SA	A
12. As a result of ArtsBridge, I have a greater appreciation for my own art.	D	SD	SA	A
13. I am able to see the impacts of ArtsBridge on my pupils.	D	SD	SA	A
14. Serving as an ArtsBridge scholar is a challenging experience for me.	D	SD	SA	A
15. Community service should be a fundamental aspect of the university experience.	D	SD	SA	A
16. ArtsBridge introduces content to pupils that they would not usually receive.	D	SD	SA	A
17. The level of support I receive from ArtsBridge staff is adequate.	D	SD	SA	A
18. More communication with other scholars would be helpful.	D	SD	SA	A
19. I believe that my pupils have a greater interest in attending college because of their ArtsBridge experience.	D	SD	SA	A
20. The goals of my ArtsBridge project are realistic and achievable.	D	SD	SA	A
21. My ArtsBridge experience will help me with my future professional goals.	D	SD	SA	A
22. To date, my ArtsBridge project(s) is successful.	D	SD	SA	A
23. I feel that I am a good role model for my pupils.	D	SD	SA	A

Appendix G-2

24. I feel that I can change the flow or the objective of the lesson as needed.	D	SD	SA	A
25. My pupils are proud of the projects they create during ArtsBridge sessions.	D	SD	SA	A
26. The pupils are more creative as a result of participation in ArtsBridge.	D	SD	SA	A
27. I feel more comfortable teaching arts content now than I did at the beginning of ArtsBridge.	D	SD	SA	A
28. It is important for the host teacher to be involved in the ArtsBridge project.	D	SD	SA	A
29. I would recommend ArtsBridge participation to other arts students.	D	SD	SA	A
30. The scholarship monies I receive from ArtsBridge are a good incentive.	D	SD	SA	A
31. The ArtsBridge orientation provided me with useful project planning materials.	D	SD	SA	A
32. My ArtsBridge experience is changing my life.	D	SD	SA	A
33. I intend to pursue education/teaching/community service as a profession.	D	SD	SA	A
34. I receive adequate project guidance from my faculty mentor.	D	SD	SA	A
35. ArtsBridge is helping me to communicate more effectively.	D	SD	SA	A
36. ArtsBridge helps build audiences for the arts.	D	SD	SA	A
37. My ArtsBridge experience is helping me be a stronger advocate for the arts.	D	SD	SA	A
38. I believe that I inspired one or more pupils to continue their studies in the arts.	D	SD	SA	A
39. I believe that my ArtsBridge pupils view me as a mentor or a role model.	D	SD	SA	A

II. Please circle the response that best shows how often each of the following occurred in your classroom.
A=Always F=Frequently S=Sometimes N=Never

1. I am able to keep pupils on task and focused during projects.	A	F	S	N
2. I am able to use what I learn in my own courses with my pupils.	A	F	S	N
3. My host teacher is an active participant in my ArtsBridge project.	A	F	S	N
4. My ArtsBridge classroom was visited by faculty members and/or peer mentors.	A	F	S	N
5. I am able to network and share experiences with other scholars.	A	F	S	N
6. It is easy for me to work with my host teacher.	A	F	S	N
7. I receive constructive feedback on my work with pupils.	A	F	S	N
8. The pupils enjoy working with me on the ArtsBridge project.	A	F	S	N
9. I felt confident delivering instruction to pupils in the ArtsBridge class.	A	F	S	N
10. The paperwork required by ArtsBridge is burdensome.	A	F	S	N
12. I feel that my pupils are excited to participate in ArtsBridge.	A	F	S	N
13. I have high expectations for pupils in the ArtsBridge program.	A	F	S	N
14. I am able to meet with my faculty or peer mentors as needed.	A	F	S	N
15. I understand the cognitive and curricular impacts of ArtsBridge activities on pupils.	A	F	S	N
16. I successfully integrate other subjects into my lessons: science, mathematics, etc.	A	F	S	N
17. I use the ArtsBridge web site to obtain information and keep up to date.	A	F	S	N
18. I review my project plans with my mentor before introducing it to my pupils.	A	F	S	N
18. There is adequate physical space to carry out my ArtsBridge project.	A	F	S	N
19. I use hands-on activities with pupils during ArtsBridge.	A	F	S	N
20. As an ArtsBridge scholar, I feel isolated or lacking support.	A	F	S	N

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21. ArtsBridge activities interfere with my other classes, studies, or rehearsals.	A	F	S	N
22. I create opportunities for students to work in groups during ArtsBridge activities.	A	F	S	N
23. My pupils have disciplinary problems.	A	F	S	N

III. Please tell us about yourself by answering the following questions. You may use the back of this form or additional sheets if necessary.

1. How many years have you been in college? _____
2. What is your major/artistic discipline? _____
3. How many years have you been an ArtsBridge scholar? _____
4. What grade levels have you taught? _____
5. May we contact you for a follow up interview by telephone or e-mail? _____Yes _____No

   Please include contact information, including preferred method and time(s) below.

Please answer the following questions. You may use the back of this form or extra pages if necessary.

1. To date, what is the most rewarding part of the ArtsBridge experience for you? What have you learned?

2. Prior to your ArtsBridge project, what teaching knowledge or experience did you have?

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3. What are you learning about teaching during the course of your project?

4. What materials and/or ideas are you using from the ArtsBridge orientation in your project? In what way?

5. Do you feel that you are receiving adequate support from ArtsBridge staff and mentors? If not, how can ArtsBridge make additional site visits, orientation sessions, meetings, etc., be more beneficial?

Appendix G-2

6. What difference, if any, is your ArtsBridge experience making in your career/professional objectives?

7. What, if anything, would you change about your experience as an ArtsBridge scholar?

8. If there is anything else that you think would help us better understand your experience with ArtsBridge, please include it below.

Appendix G-3

Final Scholar Evaluation

ArtsBridge Scholar's Name: _____ **ArtsBridge Campus:** _____

Host Teacher's Name: _____ **Host Institution:** _____

Project Grade Level: _____ **Total Number of Pupils:** _____

Approximate project hours to date: _____ **Semester/Year:** _____

Project Title: _____ **Project Art Discipline:** _____

I. Please circle the response that best shows your level of agreement with the following statements.
D=Disagree SD=Somewhat Disagree SA=Somewhat Agree A=Agree

1. The goals and objectives of ArtsBridge were clear to me from the outset.	D	SD	SA	A
2. I could have used more assistance in developing lesson plans.	D	SD	SA	A
3. As a result of participation in ArtsBridge, I have gained a greater interest in or appreciation for the teaching profession.	D	SD	SA	A
4. The roles of teacher and scholar were clear to me throughout the ArtsBridge collaboration.	D	SD	SA	A
5. My pupils have become more proficient in the arts because of ArtsBridge.	D	SD	SA	A
6. I have always wanted to be a teacher.	D	SD	SA	A
7. As a result of ArtsBridge, I have a better understanding of the education system.	D	SD	SA	A
8. I believe that through ArtsBridge, I have made a difference in the lives of my pupils.	D	SD	SA	A
9. The ArtsBridge experience was valuable overall for me as a university student.	D	SD	SA	A
10. The ArtsBridge project at my host school was a truly collaborative effort between me and the host teacher.	D	SD	SA	A
11. More communication between the host teacher and I would have been helpful.	D	SD	SA	A
12. As a result of ArtsBridge, I have a greater appreciation for my own art.	D	SD	SA	A
13. I was able to see the impacts of ArtsBridge on my pupils.	D	SD	SA	A
14. Serving as an ArtsBridge scholar was a challenging experience for me.	D	SD	SA	A
15. Community service should be a fundamental aspect of the university experience.	D	SD	SA	A
16. ArtsBridge introduces content to pupils that they would not usually receive.	D	SD	SA	A
17. The level of support I received from ArtsBridge staff was adequate.	D	SD	SA	A
18. More communication with other scholars would have been helpful.	D	SD	SA	A
19. I believe that my pupils have a greater interest in attending college because of the ArtsBridge experience.	D	SD	SA	A
20. The goals of my ArtsBridge project were realistic and achievable.	D	SD	SA	A
21. My ArtsBridge experience will help me with my future professional goals.	D	SD	SA	A
22. My ArtsBridge project(s) was/were successful.	D	SD	SA	A
23. I felt that I was a good role model for my pupils.	D	SD	SA	A

Appendix G-3

24. I could change the flow or the objective of the lesson as needed.	D	SD	SA	A
25. My pupils were proud of the projects they created during ArtsBridge.	D	SD	SA	A
26. The pupils are more creative as a result of participation in ArtsBridge.	D	SD	SA	A
27. I feel more comfortable teaching arts content now than I did at the beginning of ArtsBridge.	D	SD	SA	A
28. It is important for the host teacher to be involved in the ArtsBridge project.	D	SD	SA	A
29. I would recommend ArtsBridge participation to other arts students.	D	SD	SA	A
30. The scholarship monies I received from ArtsBridge were a good incentive.	D	SD	SA	A
31. The ArtsBridge orientation provided me with useful project planning materials.	D	SD	SA	A
32. The ArtsBridge experience changed my life.	D	SD	SA	A
33. I intend to pursue education/teaching/community service as a profession.	D	SD	SA	A
34. I received project guidance from my faculty mentor.	D	SD	SA	A
35. ArtsBridge helped me to communicate more effectively.	D	SD	SA	A
36. ArtsBridge helps build audiences for the arts.	D	SD	SA	A
37. My ArtsBridge experience has helped me be a stronger advocate for the arts.	D	SD	SA	A
38. I believe that I inspired one or more pupils to continue their studies in the arts.	D	SD	SA	A
39. I believe that my ArtsBridge pupils view me as a mentor or a role model.	D	SD	SA	A

II. Please circle the response that best shows how often each of the following occurred in your classroom.
A=Always F=Frequently S=Sometimes N=Never

1. I was able to keep pupils on task and focused during projects.	A	F	S	N
2. I was able to use what I had learned in my own courses with my pupils.	A	F	S	N
3. My host teacher was an active participant in my ArtsBridge project.	A	F	S	N
4. My ArtsBridge classroom was visited by faculty members and/or peer mentors.	A	F	S	N
5. I was able to network and share experiences with other scholars.	A	F	S	N
6. It was easy for me to work with my host teacher.	A	F	S	N
7. I received constructive feedback on my work with pupils.	A	F	S	N
8. The pupils enjoyed working with me on the ArtsBridge project.	A	F	S	N
9. I felt confident delivering instruction to pupils in the ArtsBridge class.	A	F	S	N
10. The paperwork required by ArtsBridge was burdensome.	A	F	S	N
12. I felt that my pupils were excited to participate in ArtsBridge.	A	F	S	N
13. I had high expectations for pupils in the ArtsBridge program.	A	F	S	N
14. I was able to meet with my faculty or peer mentors as needed.	A	F	S	N
15. I understood the cognitive and curricular impacts of ArtsBridge activities on pupils.	A	F	S	N
16. I integrated other subjects into my lessons: language arts, mathematics, etc.	A	F	S	N
17. I used the ArtsBridge web site to obtain information and keep up to date.	A	F	S	N
18. I reviewed my project plan with my mentor before introducing it to my pupils.	A	F	S	N
18. There was adequate physical space to carry out my ArtsBridge project.	A	F	S	N
19. I used hands-on activities with pupils during ArtsBridge.	A	F	S	N

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20. As an ArtsBridge scholar, I felt isolated or lacking support.	A	F	S	N
21. ArtsBridge activities interfered with my other classes, studies, or rehearsals.	A	F	S	N
22. I created opportunities for students to work in groups during ArtsBridge activities.	A	F	S	N
23. My pupils had disciplinary problems.	A	F	S	N

III. Please tell us about yourself by answering the following questions. You may use the back of this form or additional sheets if necessary.

1. How many years have you been in college? _____
2. What is your major/artistic discipline? _____
3. How many years have you been an ArtsBridge scholar? _____
4. What grade levels have you taught? _____
5. May we contact you for a follow up interview by telephone or e-mail? _____Yes _____No

   Please include contact information, including preferred method and time(s) below.

Please answer the following questions. You may use the back of this form or extra pages if necessary.

1. What was the most rewarding part of the ArtsBridge experience for you? What have you learned?

2. Prior to your ArtsBridge project, what teaching knowledge or experience did you have?

Appendix G-3

3. What did you learn about teaching during the course of your project?

4. What materials and/or ideas did you use from the ArtsBridge orientation in your project? In what way?

5. During your project, did you receive adequate support from ArtsBridge staff and mentors? If not, how can ArtsBridge make additional site visits, orientation sessions, meetings, etc., be more effective?

Appendix G-3

6. What difference, if any, has the ArtsBridge experience made in your career/professional objectives?

7. What, if anything, would you change about your experience as an ArtsBridge scholar?

8. If there is anything else that you think would help us better understand your experience with ArtsBridge, please include it below.

Appendix G-4

Host Teacher Evaluation

Host Teacher's Name: _____ **Host Institution:** _____

ArtsBridge Scholar's Name: _____ **ArtsBridge Campus:** _____

Project Grade Level: _____ **Total Number of Pupils:** _____

Approximate project hours to date: _____ **Semester/Year:** _____

I. Please circle the response that best shows your level of agreement with the following statements.
D=Disagree SD=Somewhat Disagree SA=Somewhat Agree A=Agree

1. The goals and objectives of the ArtsBridge project were clear.	D	SD	SA	A
2. ArtsBridge is well aligned with state standards for the visual and performing arts.	D	SD	SA	A
3. I think that through participation in ArtsBridge, my students will gain a greater interest in or appreciation for the arts.	D	SD	SA	A
4. The roles of teacher and scholar are clearly delineated.	D	SD	SA	A
5. I think that ArtsBridge will help my students become more proficient in the arts.	D	SD	SA	A
6. I am looking forward to working with my ArtsBridge scholar.	D	SD	SA	A
7. The ArtsBridge project fits well with the curriculum I am teaching.	D	SD	SA	A
8. I feel comfortable teaching arts content to my pupils.	D	SD	SA	A
9. The ArtsBridge experience was valuable overall.	D	SD	SA	A
10. The ArtsBridge project was a truly collaborative effort.	D	SD	SA	A
11. More communication between the scholar and I would have been helpful.	D	SD	SA	A
12. As a result of ArtsBridge, my students are better able to work in groups.	D	SD	SA	A
13. I was able to see the impact of ArtsBridge on other areas of the curriculum.	D	SD	SA	A
14. The ArtsBridge project was challenging for my students.	D	SD	SA	A
15. The ArtsBridge experience helped to develop self-confidence in my students.	D	SD	SA	A
16. ArtsBridge introduced content to students that they would not usually receive.	D	SD	SA	A
17. The level of support I received from ArtsBridge was adequate.	D	SD	SA	A
18. My students' literacy or language abilities have increased as a result of participating in ArtsBridge.	D	SD	SA	A
19. As a result of participation in ArtsBridge, my students expressed interest in attending college.	D	SD	SA	A
20. The goals of the ArtsBridge project in my classroom were realistic and achievable.	D	SD	SA	A
21. The ArtsBridge project enhanced my students' abilities to concentrate.	D	SD	SA	A
22. My own proficiency in arts content and/or technology has increased as a result of ArtsBridge.	D	SD	SA	A
23. The ArtsBridge scholar was a good role model for my students.	D	SD	SA	A
24. Participation in ArtsBridge helped my students develop self-control skills.	D	SD	SA	A
25. My students were proud of the projects they created during ArtsBridge.	D	SD	SA	A

Appendix G-4

26. My students are more creative as a result of participation in ArtsBridge.	D	SD	SA	A
27. I feel more comfortable teaching arts content than I did before ArtsBridge.	D	SD	SA	A
28. Public schools offer sufficient instruction in the visual and performing arts.	D	SD	SA	A
29. I would recommend ArtsBridge to other teachers.	D	SD	SA	A
30. ArtsBridge is beneficial to English Language Learners.	D	SD	SA	A

II. Please circle the response that best shows how often each of the following occurred in your classroom.
A=Always F=Frequently S=Sometimes N=Never

1. The scholar was able to keep students on task during projects.	A	F	S	N
2. Students looked forward to ArtsBridge days.	A	F	S	N
3. The scholar used effective pedagogy to reach all students.	A	F	S	N
4. The scholar used effective classroom management techniques.	A	F	S	N
5. The scholar was well organized.	A	F	S	N
6. It was easy to work with the scholar.	A	F	S	N
7. The scholar used constructive feedback with students.	A	F	S	N
8. The students enjoyed working with the scholar.	A	F	S	N
9. I share ArtsBridge lesson plans with other teachers in my school.	A	F	S	N
10. The scholar was willing to accept feedback on his or her lessons.	A	F	S	N
12. The instruction provided by the scholar was exciting for students.	A	F	S	N
13. The scholar had high expectations for my students.	A	F	S	N
14. The scholar used time effectively.	A	F	S	N
15. The scholar was able to integrate and build on my students' experiences.	A	F	S	N
16. The scholar modeled what was expected of students.	A	F	S	N
17. Materials were available for all students.	A	F	S	N
18. There was adequate physical space to carry out the ArtsBridge project.	A	F	S	N
19. My students were able to engage in hands-on activities during ArtsBridge.	A	F	S	N
20. The scholar was focused.	A	F	S	N
21. The scholar had a positive attitude.	A	F	S	N
22. There were opportunities for students to work in groups during ArtsBridge activities.	A	F	S	N

III. Please tell us about yourself by answering the following questions. You may use the back of this form or additional sheets if necessary.

1. What grade do you currently teach? _____

   If you teach in a secondary school, what subject(s) do you teach? _____

2. How many years have you been teaching (at your school site or elsewhere)?_____

3. Are you applying for participation in ArtsBridge next semester or next year? ____ Yes ____ No

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If you answered no, why not?

Please answer the following questions. You may use the back of this form or extra pages if necessary.

1. In your opinion, has ArtsBridge in your classroom been effective? Why or why not?

2. What aspects of ArtsBridge worked well in your classroom?

3. What, if anything, would you change about the ArtsBridge experience in your classroom?

4. What difference, if any, has the professional development you received through ArtsBridge made in your classroom teaching?

5. If there is anything else that you think would help us better understand your experience with ArtsBridge, please include it below.

May we contact you for a follow up interview? _____Yes _____No

Please include contact information, including preferred method and time(s) below.

Appendix G-5

Mentor's Evaluation of Scholar

Site Visit Date: _____ **Duration of Visit:** _____

Mentor Name:_____ **Faculty** _____ **Peer** _____ (please check one)

Scholar Name: _____ **Host Teacher:** _____

Host Institution: _____ **ArtsBridge Campus:** _____

Lesson Title or Description: _____

Have you observed this scholar before? _____Yes _____ No
If you answered yes, please describe the context of the previous observation:

_____

_____

A. Using the following scale, please indicate your level of agreement with the following statements:

1	2	3	4	5	N/A
Strongly Disagree	*Disagree*	*Neutral*	*Agree*	*Strongly Agree*	*Does not apply*

1. The pupils I observed were engaged throughout the session.

1 2 3 4 5 N/A

2. The scholar was effective in integrating artistic content with other parts of the curriculum.

1 2 3 4 5 N/A

3. The host teacher and aides (if applicable) were supportive and involved during the session.

1 2 3 4 5 N/A

Appendix G-5

4. **The scholar was able to manage the classroom environment effectively.**

   1 2 3 4 5 N/A

5. **The session's content and activities were appropriate for this grade level and class.**

   1 2 3 4 5 N/A

6. **The scholar used effective pedagogy and was attentive to the needs of individual pupils.**

   1 2 3 4 5 N/A

7. **There were adequate materials and space to conduct this session's activities.**

   1 2 3 4 5 N/A

8. **The scholar provided opportunities for pupils to work individually and in groups.**

   1 2 3 4 5 N/A

B. Please respond to the following (you may use extra sheets if necessary):

1. **From your observations, what elements of today's session worked well?**

2. **From your observations, what could be improved or changed?**

3. **Please use the back of this page to provide additional comments that you might think would be useful for the scholar's future work.**

Appendix H-1

ArtsBridge America
Project Description

Select One: _____Initial ____Final

ArtsBridge Campus: _____
ArtsBridge Scholar: _____
Discipline: _____
Project Plan Title: _____
Semester and Year: _____
Faculty Mentor: _____
Peer Mentor: _____
Host School: _____
Host Teacher: _____
Grade Level(s): _____

# of Boys: _____ # of Girls: _____ # of English Language Learners: _____

Goal Presented by Teacher: How is your project going to assist the teacher's curriculum planning? What curriculum areas would he/she like you to address in the classroom? What goals does the teacher have for integrating the arts with other subjects? How can your arts discipline address those goals?

Brief Description of Project: What is your overall Big Picture? What are your project goals? What is the ultimate outcome you'd like to see happen from your project? Think BIG.

Assessment: How will you know you have accomplished your project goals? In what ways will the children be able to show evidence of their understanding of what you've taught them?

Performance: Will there be a culminating performance or exhibition? Will it be seen by others? If so, how many? How can you link this project to the community? Some ideas: have a performance that is open to the public; try to get a local gallery involved that will display your classroom's artwork; etc.

Appendix H-1

Visual and Performing Arts State Content Standards (for your discipline) met for entire project (list by number): You should try to meet most of the state standards for your arts discipline. These standards can be found on your state's Department of Education website.

Artistic perception: _____
Creative expression: _____
Historical/cultural context: _____
Aesthetic appreciation: _____
Connections, relationships, applications: _____

Bridges:
How do you plan to bridge your project to:

1. Other disciplines? _____
2. The university campus? _____
3. Other arts providers or resources? _____
4. The community? _____
5. Parents? _____

Documentation: How do you plan on documenting your project? Some ideas: videotaping, photographing, journaling, etc. _____

Technology:
How do you plan to integrate technology into your project? _____

Appendix H-2

ArtsBridge America: Weekly Project Plan

ArtsBridge Scholar: _____ Grade Level(s): _____
Discipline: _____ Host School: _____
Week of: _____ Host Teacher(s): _____
Project Plan title: _____ Week title: _____
Number of children per session: _____ _____ _____

Goal Presented by Teacher: What curriculum areas would the teacher like you to address this week? How can your arts discipline address those areas?

_____
_____
_____

I. Objectives

What do you plan on accomplishing within the week? What concepts, ideas, or theories will you teach? Remember, these should relate to the Big Picture and Bridges you outlined in your Project Description. Set at least 3 objectives for each week. Some words you may want to use: enhance, expand, continue, address, build, foster, develop, increase, identify, demonstrate, etc.*:*

- _____
- _____
- _____
- _____
- _____
- _____

II. Assessment:

Plan how you will assess whether you have met your weekly objectives. What are the specific ways the children will demonstrate they've learned what you hoped they would. Use the *ABA Categories of Learning* sheet to guide you. You want to make sure that you choose assessments that reflect basic learning and assessments that show more complex understanding. Will you document any assessment this week? How?:

_____
_____
_____
_____
_____
_____
_____
_____
_____

Likely misunderstandings: Think ahead. Where do you suppose the children might have a difficult time understanding concepts you are teaching?

-
-
-

Explain:

III. Sequence of Instruction:

Activities: What activities will you do with the children? Be sure to give the amount of time planned for each, and order them in sequence they will need to be presented. Activities should lead the children to your learning objectives and many should link to the VPA State Standards (list standard by title and number after activity). If an activity requires a step-by-step process that you feel should be explained in detail, please provide a separate sheet with those directions.

1.
2.
3.
4.
5.
6.
7.

Resources/materials: List all of the resources and materials you will use in the classroom this week. Include your vocabulary for this week, as well.

1.
2.
3.

4. _____
5. _____
6. _____
7. Vocabulary:
    a. _____
    b. _____
    c. _____
    d. _____
    e. _____
    f. _____
    g. _____
    h. _____

Documentation: How will you document your lessons this week? Some ideas: videotaping, photographing, journaling, etc.

_____
_____
_____

Assignments: What assignments will you give the children?

_____
_____
_____

IV. Reflection:

This is the part of the weekly template that gives you a moment to look back on the lessons taught. Reflect upon how your lessons could have gone better or how they went well and why. If they didn't go as planned, what do you think you could have done that would have helped? If they went well, were there certain things that happened that helped them go that way? Feel free to write as much as you would like.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

Appendix H-3

Scholar/Teacher Interview Questionnaire

Scholars: Secure the days/times you will be conducting your ArtsBridge project. Then use this sheet to guide you during your orientation session with your host teacher.

1. What subject areas would you like for my ArtsBridge project to link to? (Science, Math, English-Language Arts, etc.)
2. Are there particular State and/or District Standards you would like for me to try and meet?
3. What types of curricula will you be covering in the classroom that you would like me to address? (photosynthesis, addition/subtraction skills, writing in cursive style, etc.)
4. How many children are English Language Learners?
5. In my assessment of the children's learning, I would like to do the following…(pre/post vocabulary test, journal writing, etc.) Are there particular days during the week that you test the children?
6. I would like to involve the parents. My ideas for involving them are… Do you have any suggestions on how I should go about doing this (letters sent home, phone calls, etc.)? Are there certain parents who volunteer in the classroom right now?
7. Is there an annual event held at the school that would be appropriate for a final ArtsBridge performance or gallery showing of the children's work?
8. I would like to involve technology in the following way… Do you have any other suggestions? Is there a computer in the classroom? If not, is there a computer available to the children somewhere on the school property?
9. I may want to take the children on a field trip (to my college campus, to a gallery/museum, etc.). Are the children going on any other field trips this year that you are aware of? What is my responsibility in coordinating a field trip (paperwork, permission slips, liability, etc.)
10. Do you know of any guest artists who will be performing or presenting for the children at the school this year?
11. I may want to document my project with photographs and video footage. How should I send release forms home to the parents?
12. What space will I be working in? Do I have access to a larger space if I need it?
13. Will I encounter any children with disabilities? If so, do you have any recommendations on how I should handle a particular situation?
14. Are there any dress codes I should be aware of? Any rules that I need to follow?
15. Is there anything else I need to know?

Appendix H-4

Scholar/Teacher Interview Questionnaire

Host Teachers: Please contact you scholar to secure the days/times your ArtsBridge scholar will be conducting the ArtsBridge project with your pupils. Please use this sheet to guide you during your first meeting with your scholar.

1. What subject areas would you like your ArtsBridge project to link to? (Science, Math, English-Language Arts, etc.)
2. Are there particular State and/or District Standards you would like your scholar to try and meet?
3. What types of curricula will you be covering in the classroom that you would like your scholar to address? (photosynthesis, addition/subtraction skills, writing in cursive style, etc.)
4. How many children are English Language Learners?
5. In your scholars' assessment of the pupil's learning, your scholar would like to do the following…(pre/post vocabulary test, journal writing, etc.) Are there particular days during the week that you test the children?
6. Would you like to involve the parents? My ideas for involving them are… Do you have any suggestions on how your scholar should go about doing this (letters sent home, phone calls, etc.)? Are there certain parents who volunteer in the classroom right now?
7. Is there an annual event held at the school that would be appropriate for a final ArtsBridge performance or gallery showing of the children's work?
8. I would like to involve technology in the following way… Do you have any other suggestions? Is there a computer in the classroom? If not, is there a computer available to the children somewhere on the school property?
9. Your scholar may want to take the children on a field trip (to Lawrence University, to a gallery/museum, etc.). Are the children going on any other field trips this year that you are aware of? What is my responsibility in coordinating a field trip (paperwork, permission slips, liability, etc.)
10. Do you know of any guest artists who will be performing or presenting for the pupil's at the school this year?
11. Your scholar may want to document the project with photographs and video footage. How should I send release forms home to the parents?
12. What space will your scholar be working in? Do you have access to a larger space if I need it?
13. Will your scholar encounter any children with disabilities? If so, do you have any recommendations on how I should handle a particular situation?
14. Are there any dress codes your scholar should be aware of? Any rules that they need to follow?
15. Is there anything else your scholar needs to know?

Appendix H-5

"THE BIG PICTURE" or *What is Your Project About*?

Many times the skills we teach or the art forms we work with seem to exist for their own sake as separate entities to be learned: How to model with clay, how to play an arpeggio, how to execute a perfect plié. Yet by themselves, these are only components of the Project Design, they do not as yet indicate what learning these things will contribute to lasting knowledge, capable of application and transference to other situations and learning occasions. In short, ArtsBridge students need to relate their particular lessons to a "big picture," to life-long learning goals. Here are some examples of excellent ideas that don't quite link up to a big picture:

- This example is adapted from *Understanding by Design:*[1] Coordinated activities in a third grade classroom around the theme of apples yielded some wonderful activities such as writing a creative story involving an apple, learning about different types of apples, making an applesauce recipe in larger quantities than the original, and visiting an apple orchard. But these linkages were merely superficial, only tied to the theme of apples without reaching out for enduring understanding. Here are some suggested conceptual questions that might lead to a Big Idea for this unit:

- How have planting, growing, and harvest seasons affected life in the United States over the years? In our region? How have children's roles at harvest time changed? Do we still need to close schools for nearly three months in the summer? How do the art activities relate to these questions?

- At Davis, a student was teaching primary colors in conjunction with first grade weather studies. Painting umbrellas in primary colors seemed to link her skills with the weather topic, but there was no larger concept to take away. Thinking about the properties of paint, she came upon the idea of having students paint rain falling and letting colors mix, thus combining the dynamics of weather with the abilities of primary colors to yield other colors as they mix. Something larger--about change, nature, color, and artifice was then the subject of the project—this clarified the big picture.

- In a unit on world dance here at Irvine, the connections between learning Vietnamese harvest dance movements and the activities of harvesting in the real world seemed like a satisfactory Big Picture. But beginning to explore the relationship of embodied experience (actual labor) to art is a bigger picture, and the function of art as a reflection of reality but also an imaginative re-creation of reality is even bigger. Does art lead or follow?

- Conceiving of the Project Description in terms of aiming at Enduring Understanding(s) of a Big Picture requires students to ask questions about what they are teaching in relation to the problem presented by the teacher, but also to go beyond the obvious to a further level of complexity and analysis. Some helpful questions to get this process started are:

(1) Why are you teaching these particular lessons? What outcome are you hoping for?
(2) How will these lessons help students make creative sense of their world?
(3) What will be learned about art and its relationship to culture through these activities?

When it's time for the Weekly Project Plans, the evidences of understanding students decide upon should correlate to the enduring understanding of the big picture they are trying to foster. Keep harking back to those larger goals as you structure the smaller, sequential tasks.

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[1] Wiggins, Grant and Jay McTighe, *Understanding by Design* (1988).

Appendix H-6

Understanding and Using ABA Learning Categories

The ArtsBridge America (ABA) Categories of Learning are based on and expand upon Bloom's Taxonomy of Learning. Bloom's Taxonomy was originally developed to describe different types of learning—from the most basic to the more advanced—and has played a significant role in educational planning for many years. As you can see, the ABA Categories start with Knowledge, the most fundamental aspect of learning. Can pupils define a term, recall a date, quote a person from history, etc.?

As category levels increase, you will see that learning becomes more complex and integrated. We begin to determine whether pupils can take the information they receive and process it in more sophisticated ways. In other words, can pupils apply what they have learned to other settings? Can they put themselves in the place of a figure from history and assume this role in a realistic way? Can pupils process information and make recommendations to others based on what they know?

The ABA Categories are unique in that they incorporate Emotional Understanding, which is critical to arts learning. You will most likely see Emotional Understanding woven throughout your assessment of pupil learning during your project.

In your classroom, you will see all types of learning, and they may not appear in a chronological or linear way. In fact, you will see that certain pupils will be able to analyze, explain, or judge, but may have trouble recalling specific dates or names. They may do all simultaneously. The goal of the ArtsBridge America scholar is to help pupils realize their full intellectual potential by presenting engaging and exciting information and materials. Perhaps you can recall a course that made you recall dates, times, periods, and people, but did not challenge you further. In other words, you did not get a chance to go much further beyond Knowledge and Comprehension—it was probably very boring!

Research shows that all children can learn and that the teacher plays a significant role in cultivating young minds. By presenting pupils with activities that span the ABA Categories of Learning, ArtsBridge scholars play a vital part in the process.

Appendix H-7: ArtsBridge America Categories of Learning

Category	Competence	Skills Demonstrated	Question Cues
1	Knowledge	Observation and recall of information; Knowledge of dates, events, places; Knowledge of major ideas; Mastery of subject matter	list, define, tell, describe, identify, show, recall, label, collect, examine, tabulate, quote, name, who, when, where
2	Comprehension	Understanding information; Grasp meaning; Translate knowledge into new context; Interpret facts, compare, contrast; Order, group, infer causes; Predict consequences	summarize, describe, interpret, contrast, predict, associate, distinguish, estimate, differentiate, discuss, extend
3	Application	Use information; Use methods, concepts, theories in new situations; Solve problems using required skills or knowledge	apply, demonstrate, calculate, complete, illustrate, show, solve, examine, modify, relate, change, classify, experiment, discover
4	Analysis	Seeing patterns; Organization of parts; Recognition of hidden meanings; Identification of components	analyze, separate, order, explain, connect, classify, arrange, divide, compare, select, explain, infer
5	Synthesis	Use old ideas to create new ones; Generalize from given facts, Relate knowledge from several areas; Predict, draw conclusions	combine, integrate, modify, rearrange, substitute, plan, create, design, invent, what if?, compose, formulate, prepare, generalize, rewrite
6	Evaluation	Compare and discriminate between ideas; Assess value of theories, presentations; Make choices based on reasoned argument; Verify value of evidence; Recognize subjectivity	assess, decide, rank, grade, test, measure, recommend, convince, select, judge, explain, discriminate, support, conclude, compare, summarize, value
7	Emotional Understanding	Empathy with others; Sensitivity to partner or member of group; Grasp qualities inherent in your art form, and the ability to embody or project them; Non-verbal expressivity and communication; Making general material "one's own"	feel, express, sense, incorporate, communicate, share, engage

Appendix I-1

Lessons Learned from Other Studies

An Unfinished Canvas
Arts Education in California: Taking Stock of Policies and Practices
(SRI International, 2007, p. 69-70)

General Recommendations

1) *Strengthen accountability.* Assessment and accountability systems in the arts are almost nonexistent. The state should require districts to report on the arts instruction provided, student arts learning, and providers of arts instruction. The state should also support the development of appropriate, standards-aligned assessments for use at the state and district levels.

2) *Rethink instructional time.* Many schools are overwhelmed trying to meet some of the most ambitious content standards in the country within the constraints of a relatively short instructional day. Schools that serve the state's neediest students—those in poverty and those who speak languages other than English at home—are particularly hard pressed to meet the state's goals for proficiency in English-language arts and mathematics while offering students access to a broader curriculum, including the arts. Looking forward, the state should increase instructional time to create the opportunity for students, particularly those who are farthest behind, to achieve the breadth and depth reflected in the state's standards.

3) *Improve teacher professional development and consider credential reforms.* Many of the teachers providing arts education in California's schools are not adequately prepared. As long as the primary arts delivery system at the elementary level involves regular classroom teachers, the state should strengthen pre-service programs and support professional development initiatives aimed at increasing the capacity of those teachers. Furthermore, if the state is serious about increasing access to dance and theatre, it should consider offering single-subject credentials in these arts disciplines.

4) *Provide technical assistance to build district capacity.* New state resources for arts education are arriving in districts and schools that vary substantially in the infrastructure they have in place to provide standards-based arts instruction. Without the proper technical assistance, including support for the development of arts education policies and long-term strategic plans, as well as professional development for district and school administrators, many schools and districts may not be able to develop the kinds of standards-based arts programs envisioned by policy-makers. To ensure that schools and districts can deliver high-quality arts instruction across all disciplines and school levels, the state should provide assistance directly or support counties and partner organizations in doing so.

Appendix I-1

Recommendations for School and District Leaders

1) *Establish the infrastructure to support arts programs.* Districts that have well-developed arts programs have engaged in a strategic planning process, developed arts education policies, dedicated resources and staff (e.g., an arts coordinator) for the arts, and established district committees to oversee and evaluate arts programs. Districts seeking to strengthen their arts programs, and make good use of new resources, should consider taking these steps.

2) *Signal to teachers, parents, and students that the arts are a core subject.* School and district leaders should communicate to teachers, parents, and students that the arts are part of the required curriculum at both the elementary and secondary levels. To support the implementation of a standards-based program, school and district leaders should ensure that teachers receive professional development, and they should establish school-level assessment and accountability systems, including reporting to parents on student learning and progress.

Recommendations for Parents

1) *Ask about student learning and progress in the arts.* Parents can ask their children's teachers, school principals, and district leaders for information about arts instruction and student progress in the arts. Using the information they gather, parents can join together, through parent associations, to initiate school-level efforts to build on existing strengths and fill gaps. Moreover, parents can encourage and engage in district efforts to develop and implement a strategic plan for arts education.

2) *Advocate for comprehensive arts education at the state and local levels.* School board members and other policy-makers are more likely to back policies that support the arts if they know that parents and the public value arts education and expect all of California's public school students to receive a comprehensive arts education. Parent groups can get involved in hiring arts- friendly superintendents and electing supportive policy-makers at the state and local levels. (all p. 69-70)

Appendix I-2

Lessons Learned from Other Studies

From Lessons Learned to Local Action:
Building Your Own Policies for Effective Arts Education
Jane Remer
(Arts Education Policy Review, 111: 90–91, 2010)

Community Arts Partnerships: Uneven Stakes and the Challenge of True Collaboration

Arts education partnerships have been around for a relatively long time. They have grown in popularity as a strategy for engaging the community's arts, cultural, and higher education resources in public education. There are both strengths and weaknesses in teaming up with one or more partners, and the success of this strategy depends on the ability of the partners to bond, blend, and share blame as well as praise.

• Partnerships are complex strategic means to ends agreed upon by the partners. They require patience, negotiation, determination, and a genuine desire to collaborate; they need a lot of work and time and are not appropriate for every situation. Often, schools expect their arts educators to run programs, or else they choose to act as purchasers of services from arts and cultural providers, rather than assume the burdens of extensive collaborations.

• The creation of arts partnerships with professional artists and the education departments of local arts and cultural institutions can be an effective strategy for extending and deepening the scope and quality of arts instruction. Advantages of this approach include increased art-making, integration, and in-depth interaction in classrooms, concert halls, theaters, and other cultural venues. When these partnerships include a team of arts educators, classroom teachers, and artists, the likelihood of school-and-district-wide buy-in to the arts as education increases.

• Several years of collaborative planning and joint research and development activities are required to cultivate a culture of distributed leadership, shared responsibilities, accountability, and mutual respect and understanding. Part of the challenge is dealing with staff turnover in both the school and the arts and cultural resource organization. Often, partners are forced to start over, almost from scratch, when principals and senior cultural staff move on. It is thus necessary to capture and document in multiple media both the process (e.g., meeting minutes, philosophy and vision statements, folders for extended institutes) and the product so that the inevitable new people can catch up quickly.

• Because many arts education partnerships rely on external funding for a limited period of time and under various precarious conditions demanded by the funder, constant pressure and a tendency to over-promise and take on more than the relationship can deliver are common issues.

Appendix I-2

• Without sufficient and credible evidence about the value and worth of the partnership and student accomplishments, especially in the areas of arts teaching and learning, partners may find it difficult to raise interest, let alone money, for sustained support. Although funders often warn project grantees to make early plans for continuing financial support, recipients are rarely prepared to do so and have little time for raising sustainability funds, especially when the data and evidence for success are not usually available until months after the grant period has ended.

• It is always wise to document, assess, and evaluate programs using formative (process) and summative (product or outcome) methods throughout the partnership; the challenge is finding the time and staff for this critical work while inventing and solidifying other aspects of the enterprise.

• Among the problems that must be addressed and resolved in an arts partnership are how to share administrative and financial burdens, when to exert leadership and when to follow or delegate responsibility, how to handle all the bureaucratic red tape, and how to share credit and blame. One way to prevent confusion and misunderstandings and to guide sound decision-making is to draw up a letter of understanding that describes each partner's roles and responsibilities for the program. This document should be consulted from time to time and amended by both parties as necessary.

• Many partnerships stumble and disappear when grant funds run out. The irony and cruelty of this situation is that many of these relationships are on the brink of finally figuring out what they are doing, how best to do it, when to document it, and how to present it coherently to interested outsiders. Historically, most partnerships dissolve once the money runs out, and this reality diminishes the opportunity for the partners to figure out the puzzles of sustainability and long term working relationships that mature and ultimately yield rich information and understanding about collaborative teaching and learning in the arts.