



OPENING DOORS
TO EXCELLENCE IN
ARTS EDUCATION

Partners in Excellence

A Guide to Community School of the Arts / Public School Partnerships
From Inspiration to Implementation



Jacqueline Sideman Guttman

Beth A. Vogel, Contributing Editor



MetLife Foundation

This publication is a component of the MetLife Foundation Partners in Arts Education Project, a national initiative to improve teaching and learning in the arts made possible by the MetLife Foundation.

This handbook's contents are based upon the Partners in Excellence Initiative, which was supported by:



THE BAY AND PAUL FOUNDATIONS



NATIONAL GUILD OF COMMUNITY SCHOOLS OF THE ARTS

520 6TH AVENUE, SUITE 302, NEW YORK, NY 10018 • (212) 268-3337

INFO@NATIONALGUILD.ORG • WWW.NATIONALGUILD.ORG



Partners in Excellence

A Guide to Community School of the Arts /Public School Partnerships
From Inspiration to Implementation

Jacqueline Sideman Guttman

Beth A. Vogel, Contributing Editor



MetLife Foundation



THE BAY AND PAUL FOUNDATIONS



The National Guild of Community Schools of the Arts is the national service organization for a diverse constituency of nonprofit organizations providing arts education in urban, suburban, and rural communities throughout the United States and Canada.

VALUES & VISION

The National Guild believes involvement in the arts is essential to individual fulfillment and community life. We envision a nation where all Americans understand and appreciate the value of the arts in their lives, and in the lives of their communities.

MISSION

The National Guild advances high-quality, community-based arts education so that all people may participate in the arts according to their interests and abilities. We support the creation and development of community schools of the arts by providing research and information resources, professional development and networking opportunities, advocacy, and high-profile leadership.

STAFF

Jonathan Herman, Executive Director
Kenneth T. Cole, Program Director
Andy Behrens, Membership Coordinator
Annie Walker, Bookkeeper/Operations Coordinator

The publication of this handbook was supported by **The Bay and Paul Foundations**, the **MetLife Foundation**, and **Sony Pictures Entertainment**.

Copyright © 2005 National Guild of Community Schools of the Arts
All rights reserved. No part of this book may be reproduced without permission, except for worksheets.

National Guild of Community Schools of the Arts

520 Eighth Avenue, Suite 302
New York, NY 10018
Phone 212-268-3337
Fax 212-268-3995
info@nationalguild.org
www.nationalguild.org

FRONT COVER PHOTOS (LEFT TO RIGHT):
UNKNOWN PHOTOGRAPHER, concert,
Suzuki School of Newton, Newton, MA

RICH SOFRANKO, theater performance,
College Conservatory of Music
Preparatory Division, University of
Cincinnati, Cincinnati, OH

FRANK COST, ballet class, Hochstein
School of Music and Dance, Rochester, NY

BACK COVER (CLOCKWISE FROM TOP LEFT):
PETER SCHUTTE, ballet class, Multnomah
Arts Center, Portland, OR

BENNIE NELSON WEST, art class, Memphis
Black Arts Alliance, FireHouse
Community Arts Academy and Center,
Memphis, TN

JIM CHEEK, guitarist, Flint School of
Performing Arts, Flint, MI

JAMES MUNDLE, art class, Samuel S.
Fleisher Art Memorial, Philadelphia, PA

Designed by Yoori Kim Design

Foreword

SINCE 1990, the National Guild of Community Schools of the Arts has been engaged in an effort to learn how member schools can help improve teaching and learning in the arts. This effort responded to two shifts in our field. First, community schools of the arts (CSAs) have increasingly been collaborating with a broad range of educational, social service, health-care, arts, and civic organizations to expand access to arts education. Second, during the 1990s, national education reform embraced the arts, resulting in the creation of learning standards in the arts on both federal and state levels. By 1998, the Clinton administration's Goals 2000 Educate America Act mandated the development of rigorous standards of student achievement, including comprehensive statewide and local planning and implementation to enable students to meet those standards. For the first time in our nation's history, all students are now expected to engage in learning in the arts and be able to demonstrate what they

have learned. In addition, the National Education Association strongly advocated a system of accountability that uses multiple measures of progress, instead of relying solely on standardized test scores. These measures have been used to assess arts learning for many years.

It was natural for the National Guild to explore how these two developments could each contribute to the success of the other. In 2000, with the generous support of The Josephine Bay Paul and C. Michael Paul Foundation (now the Bay and Paul Foundations), the Guild launched the Partners in Excellence Initiative to identify and document best practices for partnerships between CSAs and public schools. In 2005, we received additional support from Sony Pictures Entertainment to publish and distribute this document. The MetLife Foundation also stepped forward with a generous grant to support not only this handbook but an expansion of the PIE

Initiative to include training and mentoring components, as well as a grant program for exemplary community school–public school partnerships across America: the MetLife Partners in Arts Education Program.

This handbook is intended to help leaders in both community arts schools and public schools understand what partnerships are, what benefits they offer, and how to structure and manage them. I hope it will inspire some readers to explore the idea of establishing a community school–public school partnership and others to commit more fully to ongoing partnerships. I encourage you to tell us about both your successes and the challenges you've encountered, so that we can continue to build our base of knowledge and share it with others.

JONATHAN HERMAN
Executive Director
National Guild of
Community Schools of the Arts

PARTNERS IN EXCELLENCE ADVISORY COMMITTEE (2000–2004)

David E. Myers, Ph.D., Chair, Director of the Center for Educational Partnerships in Music and Associate Director of the School of Music at Georgia State University in Atlanta

Ronne Hartfield, Consultant and former Executive Director of Museum Education at The Art Institute of Chicago and of Urban Gateways: The Center for Arts in Education

Jane Remer, Author and Consultant

Larry Scripp, Director of the Music-in-Education Program and Research Center for Learning Through Music at the New England Conservatory of Music in Boston

Andrea Temkin, Executive Director of the Community School of Music and Arts in Mountain View, California

PARTNERS IN EXCELLENCE 2001 CONFERENCE FACILITATORS

Margaret Salvante-McCann, Education Director, Roundabout Theatre Co., New York

Sarah Jencks, Director, Professional Development, Empire State Partnerships, New York

Arlene Jordan, Supervisor of Expressive Arts, Community School District #25, New York

Richard Kessler, Executive Director, American Music Center, New York

PARTNERS IN EXCELLENCE 2002 INSTITUTE FACULTY

Jacqueline S. Guttman, PIE Project Director, Owner, ArtService Associates, Englewood, NJ

Maureen Heffernan, Executive Director, Institute for Arts and Humanities Education, New Brunswick, NJ

David E. Myers, Ph.D., Chair, Director of the Center for Educational Partnerships in Music and Associate Director of the School of Music at Georgia State University in Atlanta

Nan Westervelt, Nan Westervelt Consulting, New York

Anita M. Baker, Ed.D., Anita Baker Consulting, Lambertville, NJ

Acknowledgments

This handbook could not have been written without the extensive contributions of the original Partners in Excellence Institute faculty: Anita M. Baker, Ed.D., Maureen Heffernan, David E. Myers, Ph.D., and Nan Westervelt. Their knowledge and expertise appear throughout these pages. Others whose experience and scholarship have contributed to this work are Jane Remer, whose book *Beyond Enrichment: Building Effective Arts Partnerships with Schools and Your Community* proved tremendously informative, and Craig Dreeszen, former Director of the Arts Extension Service at the University of Massachusetts at Amherst, who developed the Learning Partnerships workshops and manuals.

The ongoing work of the Arts Education Partnership, and especially Dick Deasy, has helped everyone better understand arts education partnerships over the past several years. Without that work, countless programs, including this book, would not be what they are. The Center for Arts Education in New

York City has also contributed greatly to the field, and I am indebted to the generosity and assistance of its staff. Larry Scripp, Ronne Hartfield, and Andrea Temkin—with Jane Remer and David Myers—served on the PIE Advisory Committee. I am grateful to them all, including those who presented their programs at the Partners in Education Conference in January 2001.

Most important to the Partners in Excellence Initiative was Lolita Mayadas, Executive Director of the National Guild of Community Schools of the Arts from 1981 until her retirement in 2001, for it was she who saw the need to encourage and support partnerships between public schools and CSAs. It is fair to say that without Lolita, PIE would not have happened. The Guild owes her its deepest gratitude, as do I, both personally and professionally.

Jacqueline Sideman Guttman

Contents

8 Introduction

10 I: What Is a Partnership?

10 Why Partner?

11 What Is a Partnership?

13 Partnership Basics

17 **WORKSHEET 1:** Why Partner?

18 **WORKSHEET 2:** Two Partnership Vignettes for Study and Discussion

20 II: Building the Partnership

20 The Community School Perspective

24 **WORKSHEET 3:** Self-Assessment for Community Schools

26 **WORKSHEET 4:** Further Exploration of Your Resources

30 The Public School Perspective

35 **WORKSHEET 5:** Arts Education Partnership Readiness Quiz

40 The Art of Planning

43 **WORKSHEET 6:** Planning Process Checklist

47 **WORKSHEET 7:** Budget

49 Learning to Work Together

53 **WORKSHEET 8:** Scenarios for Conflict Resolution

54 III: Sustaining the Partnership

- 54 Some Notes on Fundraising
- 55 Creating Advocates
- 57 Internal and External Communications
- 61 **WORKSHEET 9:** Talking Points

65 IV: Teaching and Learning

- 65 Creating Content
- 67 Effective Teaching
- 69 Effective Learning
- 73 Professional Development
- 78 **WORKSHEET 10:** Qualities of a Good Lesson
- 80 **WORKSHEET 11:** A Model of Collaborative Professional Development
- 81 **WORKSHEET 12:** Arts Activities To Warm Up a Professional Development Session

82 V: Evaluation and Assessment

- 83 Definitions of Terms
 - 84 A Word About Assessment
 - 86 Outcome-Based Evaluation
 - 87 Designing an Evaluation Process
 - 91 Working with Your Stakeholders
 - 92 Hiring an Outside Evaluator
 - 94 So Let's Make Music Together...
-
- 95 Appendix 1: Annotated Bibliography
 - 99 Appendix 2: Websites
 - 101 Appendix 3: SCANS Survey
 - 102 Appendix 4: The National Standards for Arts Education

Introduction

IN THE LATE 1980S, the National Guild of Community Schools of the Arts, observing educational reform efforts at the national and state levels, began to recognize that its members could play a significant role in improving teaching and learning in public schools throughout the United States. In particular, state and national standards that now set criteria for “what every young American should know and be able to do in the arts” required qualified professional arts educators, curriculum design, and professional development that many public schools lacked. Community schools of the arts (CSAs), with their expertise in creating and implementing sequential, high-quality arts instruction, seemed natural partners for public schools, providing a logical solution to the problem of meeting these new standards.

Determining what kinds of partnerships would be most effective, how to structure them, and what aspects of arts education would benefit from them required dialogue, research, and training. Overall, the National Guild wanted to explore what effect partner-

ships could have on professional growth, curriculum development, and student achievement. In 1990, a group of Guild member schools and funders convened to consider how community schools could supplement arts education programs in public schools. The Guild subsequently created the Partners in Excellence Initiative, the goal of which was to promote partnerships with public schools that would create enduring, positive changes in people, attitudes, values, systems, and institutions.

The initiative simultaneously studied best practices and trained community school leaders to develop partnerships with local public schools. In 1996 the initiative convened a symposium in Boston, *Linkages with Public Schools*, to investigate further possibilities for developing CSA–public school partnerships. Greater understanding of what could be accomplished, coupled with financial support from the Josephine Bay Paul and C. Michael Paul Foundation, led to the Partners in Excellence Conference in 2001. During the conference, participants described four critical aspects of a partnership:

- The “ecology” of the partnership, that is, its role within its community
- The quality of teaching and learning
- Professional development
- Program evaluation, including assessment of student learning

These four aspects provided the framework for the first Partners in Excellence Institute, presented at the National Guild’s Annual Conference in Atlanta in 2002.

It was immediately clear that other arts organizations, such as orchestras and museums, already had considerable experience with partnerships between nonprofit arts organizations and public schools. Our task, therefore, was to combine existing knowledge and practice with ongoing research into practical materials that our members could use. Thus the National Guild’s partnership initiative differs from the work of Project Zero, the Arts Education Partnership, and others in its effort to address specific issues faced by CSAs.

This handbook is intended as a working manual. It documents the Partners in Excellence Initiative, presenting the insights and best practices of current practitioners of this work, so that CSAs across the nation can form and sustain their own successful public school partnerships. The first two chapters describe how a CSA can become part of the educational ecosystem in its community, explaining the benefits that partnerships offer CSAs within the realities of public school organizational structure and mandates. Chapter 4, on curriculum, offers suggestions from the field and describes a process that merges professional development for CSA artists and public school teachers. Chapter 5 reviews evaluation and assessment processes intended to help document programmatic and student outcomes. Throughout you will find worksheets enabling you to apply the information presented here to your specific situation. The appendices offer additional resources.