



Painting the Arts Education Landscape of Austin

Final Report

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Director's Foreword

IN 1998, DALLAS ARTS ADVOCATES AND SCHOOL ARTS LEADERS began pilot programs in public elementary schools to give students and teachers more access to arts. The effort transformed an existing community arts education broker—Young Audiences—into a strategic partner with schools and city government—Big Thought. The partners were inspired by research that showed that the arts not only make a difference in student success, but also that Dallas schools were not providing adequate access to arts education. By 2002, Big Thought's programs were expanded throughout the entire Dallas school network. They have created partnership opportunities with community arts groups; sponsored professional development for teachers on infusing creative learning throughout school activities; led efforts to revamp arts curricula; and added additional teachers to support these efforts. In 2010, Big Thought's footprint has expanded to providing additional arts experiences in after-school and out-of-school times. Their research efforts illustrate how Dallas' children and families utilize and benefit from the arts. Big Thought is now a national leader in connecting children to the arts.

Down Interstate-35, Austin arts advocates—challenged by similar issues—are making strides in creating solutions by borrowing from Big Thought's playbook. In Austin, the effort was sparked by a community-wide cultural planning process that examined many aspects of Austin's creative community. As the CreateAustin cultural plan noted in its 2008 report to the Austin City Council, "while Austin boasts some strong school-based arts programs and strong educational programming from arts and cultural providers . . . students in K-16 may have unequal access to cultural programming throughout Austin."¹

In 2009, Austin stakeholders took the CreateAustin recommendations about arts education to heart. Arts and education funders organized a year-long effort to identify resources and gaps for area youth, and began to develop and fund systemic solutions to address issues of access, quality, coordination and evaluation. This team formed mindPOP with a mission of expanding arts education. MindPOP has quickly become a known name in the community as the hub for thinking systemically about arts education.

The mindPOP Roadmap Policy Research Project (PRP) at the LBJ School at UT-Austin was organized to support this community effort to address arts education inequities. Whether local, state, national or global the task of taking a pulse of a community issue is complex. The PRP team embraced the challenge. What follows is a report summarizing the project and providing baseline information for mindPOP's future endeavors.

1. Bullick, Bill et.al. (2008) City of Austin: Economic Growth and Redevelopment Services Office of Cultural Arts Division, *Create Austin: Cultural Master Plan* (Austin: City of Austin, 2009), page 39.

Acknowledgements

THE MINDPOP ROADMAP RESEARCH on the landscape of arts education in Austin was a project undertaken to help inform the creative community of the region as they explored ways to strengthen a culture of creativity. The work was guided by many hands and minds.

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Additional research work was done by Debra Haas and Jim Walker at the University of Texas. LBJ School staff Sarah Krueger, Talitha May and Doug Marshall were instrumental in helping organize and produce the mindPOP Summit Workbook and Final Report.

Most importantly we thank Dr. Brent Hasty, mindPOP Solutions Coordinator, who championed the arts education agenda emerging from CreateAustin and provided a bridge to the funding community that has so generously stepped up to lead this important charge.

Executive Summary

CONNECTING YOUNG PEOPLE TO THE ARTS contributes to success on many levels. Studies have shown that students who receive high quality arts education gain considerable intellectual, social, and economic benefits.² Despite our knowledge of these benefits, we fail to provide arts education to our students. Currently, only 57 percent of US eighth graders attend schools where regular music instruction is offered, and only 47 percent attend schools with regular visual arts.³

While Austin boasts many high-quality creative learning resources, arts providers and community members have repeatedly identified solvable challenges that prevent Austin students from receiving the best arts education possible. Challenges include suspected inequities in access to quality arts education, lack of coordinated efforts among school systems and creative learning providers, and insufficient opportunities to develop professional staff capacities of both in-school educators and community arts providers.

MindPOP—an Austin-based initiative launched by local arts educators, artists, advocates, civic leaders, and education stakeholders – was formed to address these challenges. The effort stemmed from two important motivators—the CreateAustin cultural arts plan had identified arts education as a key element for future programming and the philanthropic community was looking more closely at arts in the schools. Leading local arts and education funders, including the Still Water Foundation, Applied Materials, Webber Family Foundation, and the Austin Community Foundation, combined their resources and organized mindPOP as a starting point for change.

In 2009-2010, mindPOP focused its resources on collecting data about existing resources for arts education and identifying solutions to problems of access, quality, coordination, and impact measurement for arts education in Austin. Two teams began working on these challenges:

- **mindPOP Roadmap Team:** The LBJ School of Public Affairs at the University of Texas at Austin organized a Policy Research Project (PRP) to conduct research and guide action planning. Students conducted focus groups, launched surveys, analyzed existing school data, and facilitated a community Summit to identify key patterns of access to arts education resources and showcase perspectives and priorities of the local arts education community.
- **mindPOP Solution Groups:** After the launch of mindPOP in October 2009, four “solution groups” were formed to address emerging issues in arts education. Groups of arts educators worked regularly to study the issues they identified and proposed actions to strengthen Quality Instruction, Coordination, Impact, and Equity and Engagement.

In April 2010, these teams came together to participate in an arts education summit. At the event, the mindPOP Roadmap team shared research about the current state of arts education in Austin and presented information about how other US communities have been addressing issues of arts education. Participants worked in groups to identify specific next steps to improve creative learning opportunities in Austin.

“A high-quality education must include the arts. Participation in the arts allows us to discover and nurture strengths in students while also opening doors to self-discovery in our students and ourselves. The arts create student success and meaning and help students develop an understanding of themselves and others throughout their lives.”

—Dr. Bill Green,
superintendent of
Minneapolis Public Schools

2. “Value Added: Beyond Test Scores,” A+ Schools Program, UNCG, <http://aplus-schools.uncg.edu/research.shtml> (accessed April 11, 2010).

3. U.S. Department of Education, *2008 National Assessment of Educational Progress in the Arts (NAEP Arts)*, <http://nationsreportcard.gov> (accessed February 2, 2010).

A number of key questions were explored during the research process:

- How do students and their families access arts experiences in Austin?
- Which students have the *most* and *least* access to in-school, out-of-school and after-school arts experiences?
- How do schools engage with artists and arts organizations to work with youth?
- How have other communities strengthened their arts education programs?
- How can community arts providers better connect with schools?

The Roadmap team collected information through conversations with school personnel; focus groups and survey research of community arts providers; review of AISD data about arts classes and school demographics; and review of how other communities address arts education challenges. The team also provided questions to include in AISD's annual employee survey, which will yield additional information later this summer.

Five main findings emerged from the mindPOP Roadmap Team's research:

1. Austin has many school-based and community based arts education resources. The network is large but lacks an infrastructure for coordination and communication.
2. These resources are not equally distributed to youth; middle school students and middle income students have less access to both school based and community based arts experiences
3. Partnerships between community arts groups and schools are based on relationships rather than on strategic priorities.
4. There is no easy way to connect with community arts resources.
5. School based and community based arts educators seek better alignment between school curricula and arts experience, more professional development and more opportunity for working together to address systemic barriers to service.

This report presents baseline information to help shape an agenda and accountability measures to increase creative learning opportunities for youth and make arts education more broadly available in Central Texas. Specific calls for action relate to coordinating efforts to make systemic change, more research, and more champions to strengthen arts education across Austin.

Chapter 1: Introduction

AUSTIN, TEXAS TAKES PRIDE in its reputation as a trendsetting, culturally vibrant, and creative city. With more than 35 museums, 100 live music venues, and 154 public art installations, Austin has earned its reputation as a community dedicated to the arts.⁴ Austin ranks eleventh in artist jobs per capita, and the creative sector is responsible for “well over \$2.2 billion in annual economic activity, over 44,000 permanent jobs, and over \$48 million in City tax revenue.”⁵

Arts are actively supported in Austin. The City was the first Texas community to sponsor an *Art in Public Places* (AIPP) program, which allocates a percentage of all capital improvement projects to purchase art for public spaces.⁶ City funds and funds generated from a hotel-motel tax support a variety of cultural arts.

Austin recently commissioned a cultural plan entitled *CreateAustin: Culture Matters Here*. Community leaders expanded the definition of the creative arts beyond traditional fine arts to embrace media arts, design, landscape design, and culinary arts. The 2-year planning effort involved over 200 community members and resulted in a report to City Council in spring, 2008 that was further endorsed in summer, 2010. The report “takes stock of existing cultural resources and asks how they can be maintained, enhanced, or developed to continue to improve our lives and the vitality, livability, and success of our community.”⁷ CreateAustin also lays out recommendations intended to sustain the city’s creative culture.

As the CreateAustin report explains, if Austin hopes to maintain its distinctive edge in creative vitality, important to the economic and cultural success of the city, it must ensure that youth have access to the arts to develop interest and talent. If Austin hopes to maintain its advantage as a city that produces creative, caring, successful students, it needs to pay attention to how young people connect with creative experiences and resources so critical to achievement, creative expression, community engagement, and individual fulfillment. These views, aligned with research that creative arts spurs student achievement and school success, provided impetus to look more closely at ways to better provide arts education for youth.

It’s hard to map the ecosystem of arts education in a community. The John F. Kennedy Center⁸ has created tools for interviews of school personnel; Big Thought has worked with Harvard’s Project Zero to create studies that delve into how children connect to arts in various environments. This Roadmap project had relatively limited scope and resources. The LBJ researchers chose to focus on the most visible

“Austin’s cultural arts community mirrors its personality... One survey suggests that Austin has the sixth largest concentration of artists of any city in the nation. Art is a reflection of ourselves, of our society. It is a portrait of humanity. It is also a vision of what we can become. By encouraging artistic expression, we enrich our society.”

— *Create Austin Report, City of Austin, Department of Cultural Affairs*

4. CreateAustin, Task Force Reports to the Leadership Council: Recommend Strategies to be evaluated for the Draft Cultural Plan (Austin: City of Austin, 2009), pg. 13
5. City of Austin: Economic Growth and Redevelopment Services Office of Cultural Arts Division, *Create Austin: Executive Summary* (Austin : City of Austin , 2009), page 4.
6. “AIPP: About Us,» City of Austin: Austin Art in Public Places, <http://www.ci.austin.tx.us/aipp/about.htm> (accessed March 11, 2010).
7. City of Austin: Economic Growth and Redevelopment Services Office of Cultural Arts Division, *Create Austin: Cultural Master Plan* (Austin : City of Austin , 2009), page 32.
8. See Any Given Child <http://www.kennedy-center.org/education/anygivenchild/resource.cfm> and Big Thought Dallas Research <http://www.bigthought.org/WhatWeDo/ResearchAssessment>

connections and opportunities for change. They sought to look at how schools connect students to the arts. Although young people may be exposed to the arts at home, in the community and through various public and social media, the role of the schools is primary. Schools require students to attend arts classes at various grade levels and impose specific standards on teachers presenting arts concepts to students. Schools are a venue for students to see quality performances, to participate in artist-led activities and to assemble and nurture student talent through band, orchestra, drill teams, dance groups, choral groups, and theatre productions. Teachers are encouraged to utilize creative learning techniques to bring history, science, math and language alive for students who may learn best through interactive techniques. Schools can provide the means to allow students with limited means access to the equipment, musical instruments, costumes, and space that invite creativity and appreciation.

At the same time that schools seem like exemplary environments to connect youth to the arts, there are many barriers to making this happen. Arts classes are often too short or too episodic for impact and standard arts curriculum is uneven. In-school performances depend on a school having the will, the budget and the leadership to schedule such events. Teachers may hear about creative ways to motivate student learning, but be unable to implement new ideas because of lack of time, training or materials. Not all schools can make it possible for students with limited means to participate in the arts activities which require outlays of funds, such as for instrumental rental, outside tutoring, or costumes.

Chapter 2: Why is Arts Education Important?

RESearch AND EXPERIENCE SUPPORT THE CONTENTION that arts education is an important aspect of learning. Arts education fosters personal development, motivates and supports academic achievement, nurtures talent and provides vehicles for creative expression.

The National Assembly of State Arts Agencies found that that students who take music classes in high school are more likely to score higher on standardized mathematics tests such as the SAT. One explanation is musical training in rhythm emphasizes proportion, patterns and ratios expressed as mathematical relations. Americans for the Arts, a nonprofit devoted to arts education advocacy, found that students involved in the arts were four times more likely to participate in a math and science fair, and four times as likely to win an award for writing an essay or poem. Students involved in the arts are three times more likely to win an award for school attendance, and three times more likely to be elected to class office within their schools. In New York, the Center for Arts Education found that schools offering more arts experiences see higher graduation rates.⁹ Schools in the top third typically hired 40 percent more certified arts teachers and offered 40 percent more classrooms dedicated to the arts.

According to the National Governors Association: “Arts and culture-related industries provide direct economic benefits to states and communities: They create jobs, attract investments, generate tax revenues, and stimulate local economies through tourism and consumer purchases. These industries also infuse other industries with creative insight for their products and services.”¹⁰

Arts education improves student success in school and in life.

Students who receive quality arts education gain considerable intellectual, social, and economic benefits. For example:

- There is a widely reported positive correlation between arts courses and higher SAT scores across the U.S. There is anecdotal evidence of this trend in Texas. Students who participated in this year’s Texas All-State Music Competition had an average SAT score of 1857. The state average is 1467.¹¹
- Students who participate in arts education programs are more likely to attend school and participate in community service. They are less likely to cause discipline problems.¹²
- Arts education offers students many valuable yet intangible skills including problem solving, adaptability, leadership, goal setting, self-management, self-confidence, self-control, conflict resolution, collaboration, empathy, and social tolerance.¹³
- Solid arts education can also offer access to a lucrative segment of the local economy. There

9. Center for Arts Education, NY <http://www.cae-nyc.org/>

10. National Governor’s Association <http://www.nga.org/Files/pdf/0901ARTSANDECONOMY.PDF>

11. Texas Music Educators Association, “Features,” TMEA, <http://www.tmea.org/> (accessed January 5, 2010).

12. NGA Center for Best Practices, *The Impact of Arts Education on Workforce Preparation*, page #s, <http://www.nga.org/Files/pdf/050102ARTSED.pdf> (accessed April 12, 2010).

13. Arts Education Partnership, *Critical Evidence: How the Arts Benefits Student Achievement*, ed. AEP, page #s, <http://www.aep-arts.org/publications/index.htm> (accessed April 12, 2010).

are over 44,000 permanent arts-related jobs in Austin. Without access to quality arts education, students would be unprepared for these positions.¹⁴

- Even non-artists benefit economically from arts education. A study by the Rockefeller Foundation discovered that music majors are more likely to be accepted to medical school than applicants from any other college major.¹⁵

The benefits of arts education are not equally available to all students.

Despite this research and advocacy about arts education, arts education is still not recognized as an essential component of public schooling. Secretary of Education, Arne Duncan, recently released a statement encouraging school systems to increase their arts education programs. He described a lack of arts education in most communities:

“The arts can help students become tenacious, team-oriented problem solvers who are confident and able to think creatively. These qualities can be especially important in improving learning among students from economically disadvantaged circumstances. However, recent National Assessment of Educational Progress (NAEP) results found that only 57 percent of eighth graders attended schools where music instruction was offered at least three or four times a week, and only 47 percent attended schools where visual arts were offered that often.”¹⁶

Certain types of students are receiving a lower quality arts education. The National Assessment of Educational Progress (NAEP) report for 2008 indicated a significant arts achievement gap.¹⁷ This achievement gap disadvantages the following groups:

- **Low-Income Students:** Students who were eligible for free and reduced school lunch scored 28 points lower in music and 9 points lower in visual arts than their higher income peers.
- **Male Students:** Boys scored 10 points lower than girls in both music and visual arts.
- **African American and Hispanic Students:** They scored 29 to 32 points lower than Caucasian and Asian students in the responding to music section of the exam and 22 to 31 points lower in responding to visual arts.

There is some evidence to suggest that this achievement gap is actually an access gap. African-American, Hispanic, and low-income students are less likely to attend schools that offer a quality arts education program. Male students, meanwhile, often face social pressure that discourages them from attending or participating in arts activities.

14. Cultural Arts Division, “Take it to the Next Level,” City of Austin, http://www.ci.austin.tx.us/redevelopment/cad_wkshp.htm (accessed April 12, 2010).

15. “The Bellagio Center,” The Rockefeller Foundation, <http://www.rockefellerfoundation.org>.

16. Kymberly Drake, “U.S. Secretary Of Education Arne Duncan Reinforces Importance Of The Arts In Schools,” NAMM, <http://www.namm.org/news/press-releases/us-secretary-education-arne-duncan-reinforces-imp> (accessed April 11, 2010).

17. U.S. Department of Education and National Center for Educational Statistics, *The Nation's Report Card: Arts 2008*. <http://nationsreportcard.gov>.

Other communities have made sure that arts education has a central place in schools.

Many cities and districts across America support enhanced arts education in schools.

- The Boston Public School District, which serves over 56,000 students, 71% of whom are low-income, established mandated guidelines and requirements that call for both sequential art instruction and art integration into core subjects.¹⁸ They partner with funders to accomplish this through professional development for teachers and teaching artists and through evaluation research.¹⁹
- Arts for Academic Achievement (AAA) in the Minneapolis Public School System is aimed at increasing student achievement and improving teacher practice by “making arts-based and arts-integrated learning essential to classroom instruction, through collaborations with artists and community organizations.”²⁰
- In North Carolina, the A+ Schools Program works to integrate the arts into all aspects of teaching, learning and management on school campuses. They created interdisciplinary thematic units with hands on activities where the arts and other core subjects are taught together. The program provides professional development for teachers and administrators and promotes relationships and communication within the larger teacher and administrator networks.²¹

“The arts are an essential part of a well-rounded and rigorous education. . . . We in the Boston Public Schools are absolutely committed to expanding the exposure to the arts that our students receive. And not just any exposure—what students deserve are high-quality experiences across disciplines led by experienced art teachers, artists, and external arts organizations that have expertise to share and the capacity to bring forward the creativity that exists in every student.”

—Carol R. Johnson, Superintendent,
Boston Public Schools

These communities recognize the link between arts education and academic performance. They view arts education as a tool to help enhance learning in other core subjects because they understand that the arts help to engage students while improving their critical thinking.

18. Boston Public Schools Arts, «Focus on the Children: Boston Public Schools Arts,» BPS Arts, <http://bpsarts.org/index.html>.

19. Please See the Best Practice Appendix for more information- Boston page 47.

20. Arts for Academic Achievement (online). *About Us*. http://aaa.mpls.k12.mn.us/About_Us.html.

21. The University of North Carolina Greensboro and A+ Schools Program, “Who We Are—Program Description,” The Arts and School Reform,» A+ Schools Program, <http://aplus-schools.uncg.edu/whoweare.shtml>.

Chapter 3: Mindpop Roadmap Activities

The mindPOP Roadmap Team engaged in a series of key data collection efforts to paint the current landscape of arts education in Austin:

1. **mindPOP Stakeholder Launch Event**—During the November 2009 public launch of mindPOP at the Carver Museum, Roadmap team members facilitated focus groups attended by representatives from local arts organizations, educators, and arts funders. The group also collected information about their hopes and fears regarding the launch of a more coordinated system for arts education in Austin.
2. **Community Arts Provider Survey**—A 33-question online survey was sent to community arts providers in fall 2009 to learn more about what kinds of programs were available to Austin residents. Items aimed to identify where and when services were offered, describe the relationships between organizations and schools, and collect perceptions of perceived barriers. The survey was piloted with a group of arts educators and revised based on their feedback. From a database of 300+ different individuals or groups associated with arts education, 98 unique responses from groups or independent artists were collected and used to map existing resources and perceptions.
3. **School Conversations**—Team members met with school personnel, including 21st century after-school program staff and arts teachers, to gain insight into school-community partnerships. Specific questions focused on how school personnel see the role of community arts providers to meeting student needs.
4. **School Data Analysis**—To get a better idea of what is happening in schools, the Roadmap team looked at patterns and trends in classroom arts education. AISD was generous in providing information about arts classes and the number of teachers per campus that specialize in the arts as well as specific breakdowns of student participation in regular arts classes, advanced/elective arts classes and community arts options based on gender, ethnic background, income, school ranking and grade level.
5. **mindPOP Summit**—On Tuesday April 20, 2010 the Roadmap team hosted a meeting of 120+ arts education providers, school personnel and community leaders to present preliminary findings and collect additional ideas for strategic action. This event began with a taped presentation from AISD School Superintendent and continued with a series of student presentations “Pecha-kucha” style that presented mindPOP roadmap research to date. Attendees then divided into small groups to discuss action plans and priorities. The session ended with an overview about collaboration from arts education leader Margie Reese and a performance from local slam poet Mike Henry. The event provided additional information about community priorities and resources.
6. **School Employee Survey**—AISD polled its employees in March, 2010 and included three arts education related questions during this annual end of year poll. Responses were reported by type of respondent (elementary teacher, special ed teacher, etc.).

The Roadmap Team enlisted assistance in creating maps of the data emerging from the survey and school information, and worked on finding trends and answers to the initial questions posed regarding access and equity. Additional analyses were conducted in summer, 2010 by Vanesa Botero-Lowry and Debra Haas.

Much of the research focuses on AISD. This is primarily because as the mindPOP Solutions teams moved



forward questions about AISD became important and AISD was interested in participating in the work. However some information about other school districts and the activities in area private and charter schools are included selectively.

The resulting information is presented in relation to the core questions about what's happening in Austin regarding arts education. In addition, the appendices of this report provide additional information for follow up activities by the mindPOP team and others.

Chapter 4: Arts Education Resources in Austin

WHILE AUSTIN IS RICH WITH ARTS OPPORTUNITIES, schools are the focal point of arts education for K-12 students. The Roadmap team focused research on the two groups who are primarily responsible for providing arts education for students at Austin area schools: community arts providers and school arts personnel. Questions focused on who these providers are, what types of services they provide, and how they view the state of arts education here in Austin.

The data confirms that Austin students have a large and varied collection of arts education options available to them and that the providers of those arts education options, regardless of whether they are community or school based, share many of the same motivations and concerns about local arts education.

Community Arts Education Providers

Community Arts Providers Are a Diverse and Dynamic Group

Austin’s community arts providers make Austin stand out as a creative city. Artists and arts organizations provide instruction, presentations, productions, workshops, and residencies. They share their creative endeavors in traditional disciplines such as music, dance, theater, and visual arts, as well as more unusual disciplines like robotics, puppetry, aerial dance, and poetry. Some are small independent teaching artists who provide individual and group classes, whereas other community arts providers are larger organizations that have over 30 employees. Some programs are privately funded and some rely on funding from governmental agencies. The City of Austin itself manages cultural facilities and arts education programs in parks and recreation centers, as well as supports neighborhood initiatives and city-wide events such as First Night. The local colleges and universities offer arts education services while also provide training experiences for undergraduate and graduate students.

Ninety eight organizations or artists responded to the mindPOP Roadman online survey sent out fall, 2009. Respondents included nonprofit organizations, university-based programs, independent teaching artists, and city-run programs offered in or by city museums, recreation centers or arts centers.

The respondents shared information not only about why they provider arts education and what kinds of activities they offer, and where they provide their programs.

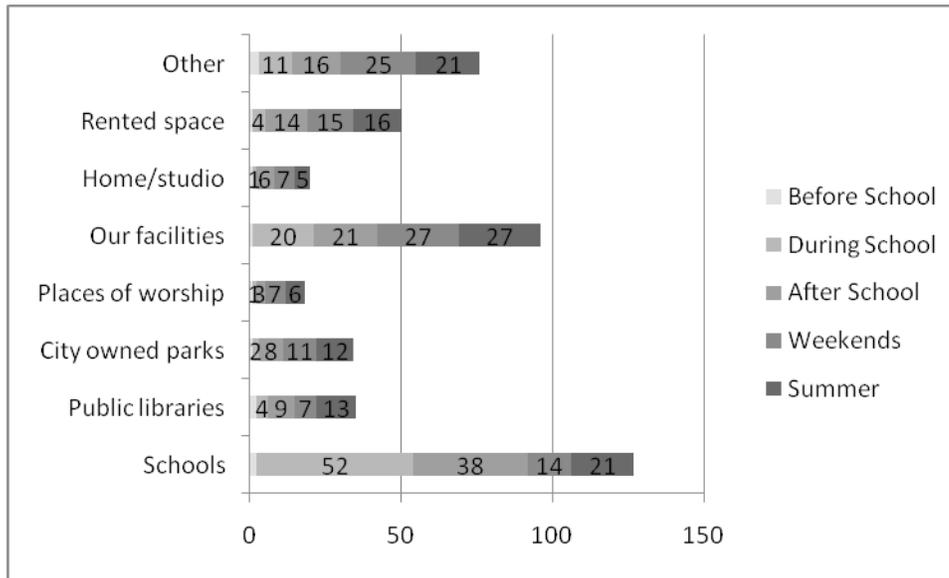
Arts education programs happen primarily in schools or in the home locale of an arts educator. A large percentage of activities happen during weekends and afterschool.

Table 1: Community Arts Providers Survey respondents N = 98

Nonprofit Organizations	66%
Independent Teacher Artists	10.5%
University Based Programs	8.4%
City-run Programs	7.4%
For profit organizations	7.4%

Source: mindPOP Arts Provider Survey

Table 2: Arts Education Program Locations



Source: Mindpop Arts Provider Survey

Community arts providers offer a variety of arts related experiences ranging from individual instruction to providing parents arts education resources. Their work differs in terms of what they provider students of different grade levels. The following chart presents a sense of the responses to a question about activities which indicates the patterns of variation.

Respondents demonstrated in the survey how important schools are to arts education in the Austin area. The 98 responding groups reported a large number of partnerships between schools and community arts providers. Most of the surveyed community providers offer services on school campuses: 68.4% provided at least some of their services on school campuses in the Austin area. They provide these services at all types of schools: 64.4% offer services on the campuses of specific AISD schools; 42% said they provided arts education to area private and charter schools; and 54% reported that they provide arts education outside of Austin. The majority of the results reported in this document are focused on those community-based arts providers who work in AISD because the primary focus of Roadmap related to the Austin public schools. However the survey responses provide a glimpse of the range of schools that arts educators partner with.

Table 3: What kinds of services do you provide?

Answer Options	Elementary students	Middle school students	High school students	Response Count
a. Individual student instruction	23	27	34	41
b. Workshops/Artist demonstrations	46	46	45	64
c. Field trips to our facility	27	22	22	36
d. In-school performances (on-campus)	41	28	23	47
e. Artist residencies 5-10 hours	6	6	11	13
f. Artist residencies 10+ hours	10	9	9	16
g. Professional development for teachers	28	20	19	32
h. Develop curriculum for classroom teachers to	29	22	18	33
i. Web based resources for teachers and/or students	22	21	18	28
j. Provide arts education resources for parents	13	9	8	13

Table 4: Community-provided arts options by grade level

Schools	Workshops	In-school Performance	Field Trips	Short-term Residency	Long-term Residency
Elementary	165	184	149	27	70
Middle	35	38	9	4	35
High	44	54	28	5	37

Source: mindPOP Arts Provider Survey

The RoadMap survey asked community arts providers about the types of programs they provided in schools to ascertain the depth and breadth of the connections between schools and community providers. The format of these questions followed recommendation of a group of community providers who piloted the survey. The survey asked respondents to identify what type(s) of program they provided at each school in the Austin area: (1) one time workshops or demonstrations; (2) in-school performances; (3) field trips , (4) short-term artist residencies of up to 10 hours; or (5) long-term artist residencies of over 10 hours. These five format options provide a sense of the depth and intensity of the art experience offered to the youth.

Although the survey did not collect data on the exact number of each of these experiences offered by each provider at each location, it did provide a way to capture the variety of experiences offered to schools by art educators.

To learn more about what types of opportunities community arts providers offered students, please see the discussion of access to arts education by grade level in Chapter 5.

Community arts educators and teachers saw the value of their work in slightly different ways. Creative expression was a primary reason for community arts providers to teach arts; followed by a commitment to nurturing artistic talent for individual students. Using the arts to motivate students was much less important to community providers than for AISD teachers.

Arts Teachers in Austin ISD

Arts teachers are everywhere in Austin ISD.

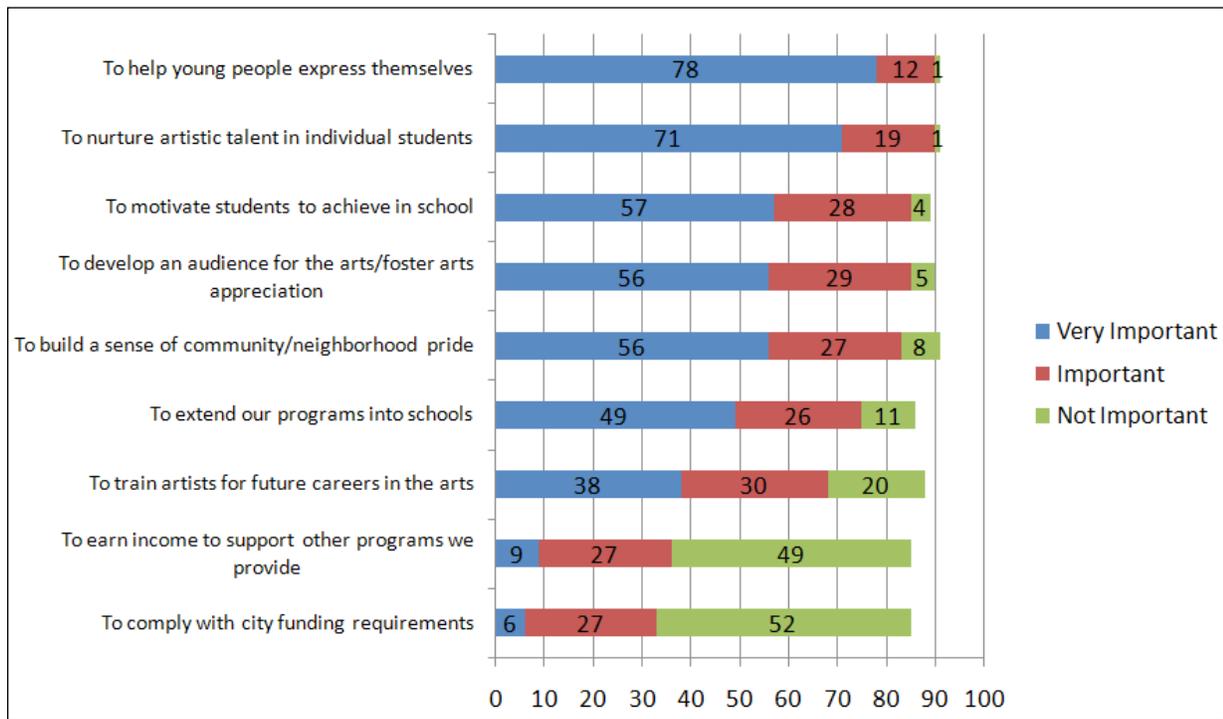
The Roadmap team was also interested in learning more about school arts personnel. Arts teachers provided information through surveys, conversations and participation in the Arts Education Summit; and the AISD arts coordinators also provided lists of arts teachers by discipline in AISD schools.

Arts teachers saw their value especially in helping students express themselves; motivating students to achieve in school; and building community.

In order to determine whether various arts disciplines were equally represented in programs – from schools and from community arts providers – Roadmap looked both at course listings and at survey feedback.

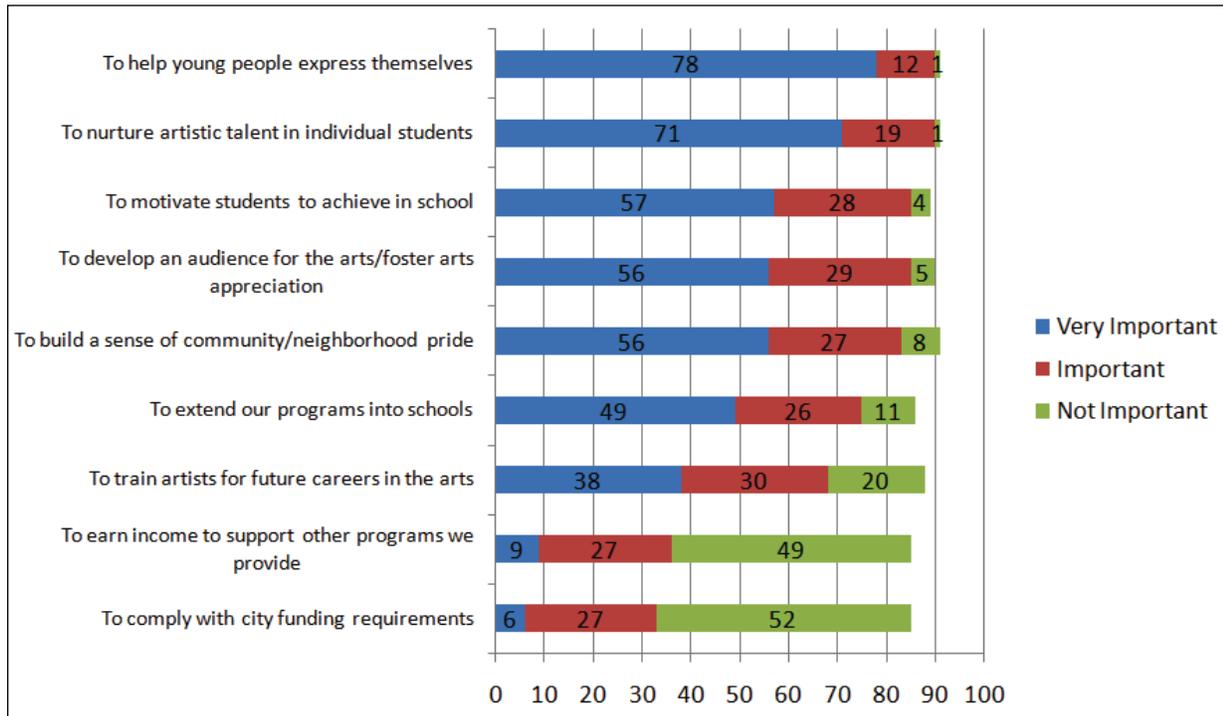
The Roadmap team requested a list of every arts course offered in AISD by school. Each course was then assigned to a discipline category. There were a few difficulties in this process. Elementary school classes were excluded because they essentially focus on visual arts and music to comply with state standards. Although technology arts was a category on the community survey, some technology arts classes may have been left out of the lists we received from AISD since AISD may not be categorizing those as arts

Table 5: Reasons community arts educators work with K-12 students



Source: mindPOP Arts Provider Survey

Table 6: Reasons AISD arts educators work with K-12 students



Source: AISD Arts Educators Survey spring, 2010

courses by the district. Despite these caveats, it is clear that music is the most common discipline offered through formal arts classes.

The community arts disciplines breakdown is similar; music once again dominates. A few other differences emerge. The distribution of disciplines is very similar with two major exceptions:

- 16% of community providers labeled themselves as multi-disciplinary, but only 1% of school arts courses were categorized as multi-disciplinary
- Less than 1% of community providers labeled themselves as solely visual arts providers, but 13% of school arts courses were categorized as visual arts.

Arts Education providers were asked about how they accommodate students with special needs when they present programs. Few providers said that their programs take into account the special needs of special education students, gifted or talented students, or students who speak English as a second language. Very few programs provided special services for school drop outs. We were unable to ask school arts personnel about the accommodations they offer to these populations.

Both groups of arts education providers also recognized many of the same barriers to quality arts education here in Austin. Competing curriculum priorities were cited by both groups as a major barrier. Lack of student interest, on the other hand, was not considered a barrier by the majority of either group. Community arts providers are most concerned about infrastructure barriers to student engagement. They were also more apt to be concerned about lack of available opportunities than other barriers.

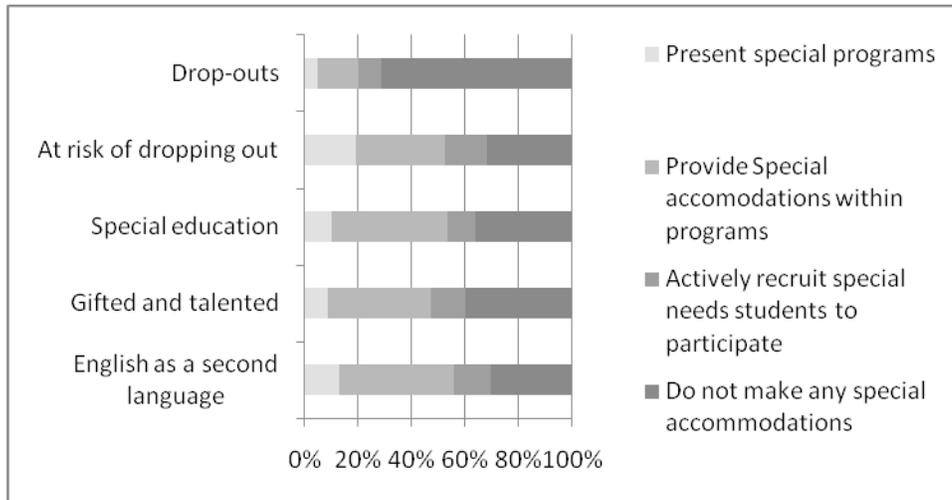
Table 7: Disciplines offered by community and school based arts providers²²

Disciplines	Community Arts Option	AISD Arts Classes
Music	59%	62%
Visual Arts	2%	13%
Dance	12%	9%
Theatre	9%	13%
Technology	2%	1%

Source: mindPOP Arts Provider Survey and AISD class listings

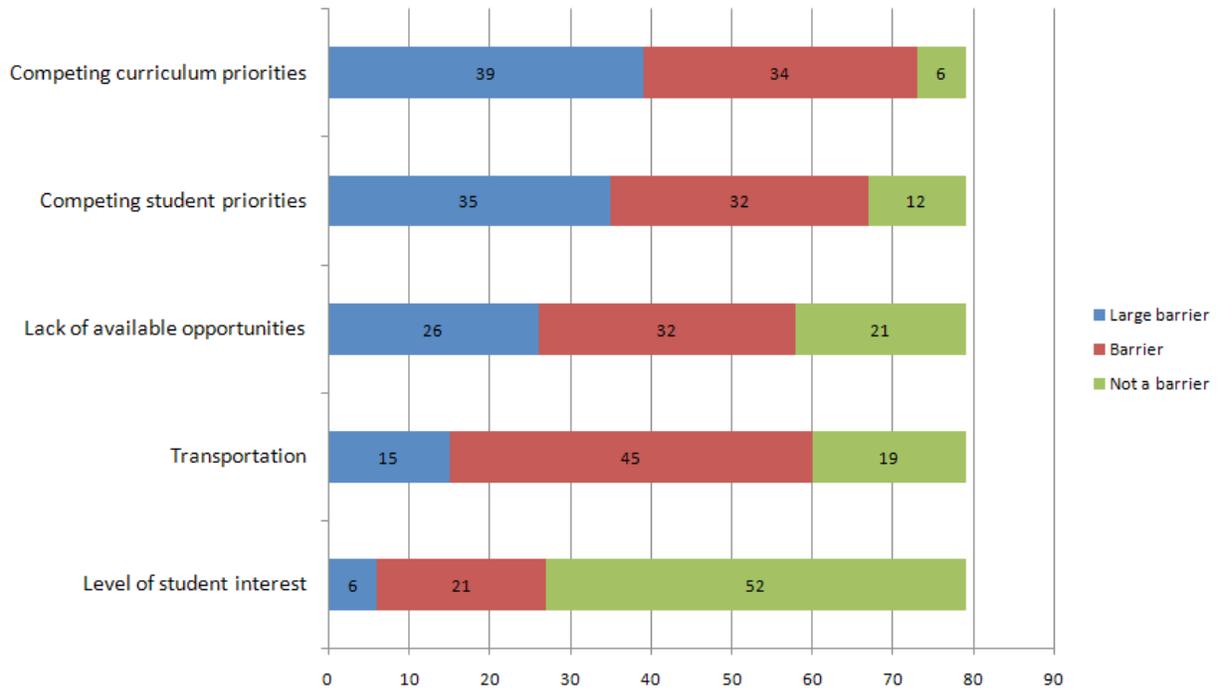
22. Please note that for this chart and the discipline by gender chart in Chapter 5, only Middle and High schools data is represented for both community and school based arts education options. Please see above for an explanation of the reason for this exclusion.

Table 8: How community arts providers accommodate students with special needs



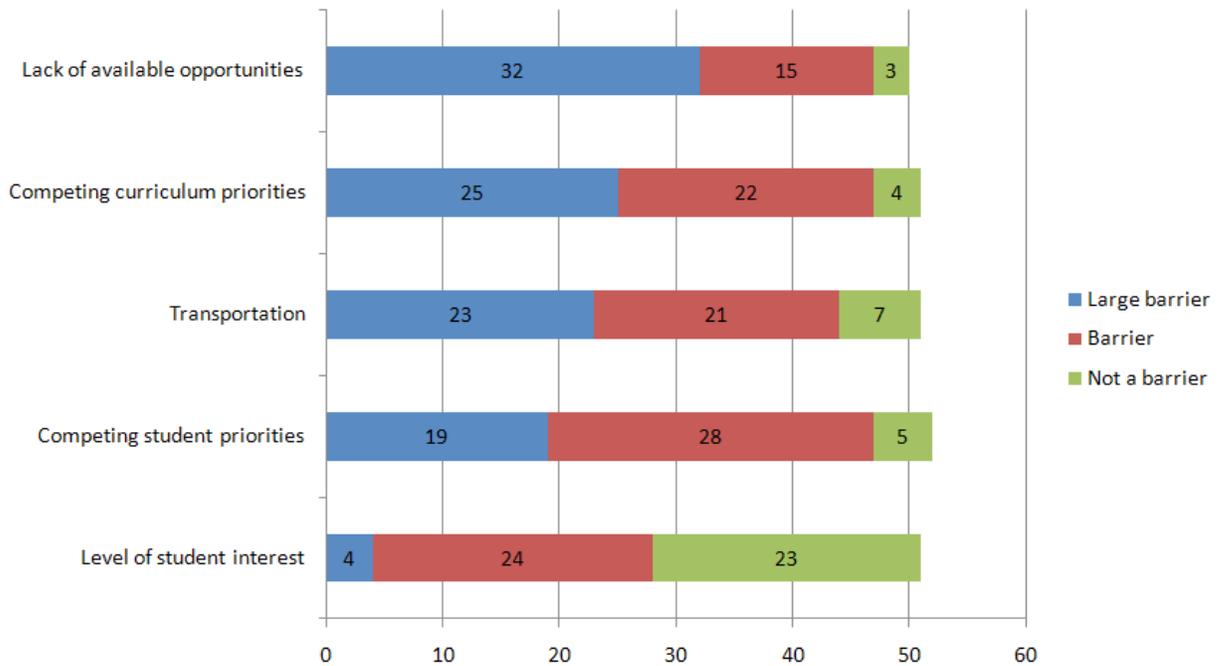
Source: mindPOP Arts Provider Survey

Table 9: Community and School Barriers from AISD Arts Teachers



Source: AISD Arts Educators Survey spring, 2010

Table 10: Community and School Barriers from Community Arts Providers



Source: mindPOP Arts Provider Survey

A Lack of Strategic Relationships May Be Impeding Ability To Provide Quality Arts Education to Students.

To get a more nuanced understanding of arts education providers' concerns about the state of arts education in Austin, the Roadmap team also discussed these issues in focus groups and group meetings. What emerged from these discussions was a sense that strategic relationships between schools and community arts education providers are lacking. There are few systems in place to help non-arts school personnel access either school-based arts personnel or community-based arts providers. Non-arts teachers who wish to integrate creative learning into their classrooms are often unable to do so because they lack the resources.

Many of the community artists polled have worked in and around Austin for a long time. They explained that they have seen various changes in how schools and arts groups work together and in opportunities for funding for arts education. From their reports, relationships between schools and community arts providers are rarely created in a strategic fashion. The majority of survey respondents working in schools indicated that they used personal relationships to gain access. Knowing a teacher or principal, having family members enrolled or graduating from a school, being funded by a corporation that is involved in a specific “adopt a school” relationship, or being connected in other informal ways provide the routes that result in partnerships. Certain large organizations have more formal routes – working either through a specific enrichment program or through a funder who has targeted a specific age group, neighborhood or target group.

Conversations with schools arts personnel highlighted the impact of the principal in setting expectations for teachers and students to be active in the arts. A supportive, enthusiastic principal is a key factor in building arts experiences—from formal classes to informal activities – into the school day and beyond. Teachers also indicated that, while they would be interested in having more community arts partners

involved at their schools, they weren't sure how to access these community resources because no centralized information about available community-provided arts education options exists.

Arts teachers in focus groups and in an online survey also explained that collaboration with other classroom teachers - across grade levels - was limited. They conjectured that this was due to a lack of communication as well as time and curriculum constraints placed on regular teachers. Art specialists noted that limited communication and little encouragement from the school administration were large barriers to increased collaboration. This perspective was corroborated in an AISD employee survey. The AISD was generous enough to collect data about non-arts classroom teacher perspectives on using creativity in the classroom and on their perceived access to professional development to more actively incorporate creativity in their curricula. In the survey, these teachers indicated that only one third use some creative expression in class activities regularly. When asked about whether they had professional opportunities to learn about creative learning, only one quarter said this was true. In response to the question about whether teachers and schools had information about availability of community arts resources, 47% said that they didn't know. Teachers of English as a Foreign Language (ESL) and Special Education teachers had the least knowledge and involvement in professional development activities and arts education programs from community providers.²³

This feedback suggests that non-arts classroom teachers are unaware of the arts education resources available to them from both school-based and community-based arts education providers. School arts personnel indicated that they would like to see more collaboration with their non-arts counterparts, and the majority of community arts providers indicated they have both professional development and lesson plan resources available for non-arts teachers to use. The lack of strategic relationships between schools and community providers and between non-arts teachers and arts providers is preventing all constituents from accessing arts education resources and training.

Access to community and school-based arts instruction is limited, especially for middle school.

Based on survey responses, elementary school students seem to have more access to arts education experiences across all disciplines provided by community arts partners. Dance was the only discipline more available in middle school than in high school or elementary. Analysis of the patterns of arts classes by AISD and the patterns of community arts offerings provide a glimpse of some trends which are more fully explored in the following chapter.

Table 11: Arts Teachers by Campus in Middle Schools

AISD MIDDLE SCHOOL STUDENT POPULATION	AVERAGE # ART TEACHERS/ PER CAMPUS
500-700	5.25
701-900	8
901-1100	7.4
1101-1300	9.2

Source: AISD class listings

23. See Appendix for the breakdown of responses to the AISD Employee survey

Table 12: Arts Teachers by Campus High Schools

AISD High School	Student Population 2008-2009 School Year	# Art Teachers Employed
Garza H.S. (alternative campus)	245	3
Reagan High School	885	9
LBJ High School	1007	15
Ann Richards School	1211	4
Travis High School	1405	11
Lanier High School	1525	11
McCallum High School	1703	17
Crockett High School	1809	19
Anderson High School	2084	19
Austin High School	2290	15
Akins High School	2588	18

Source: AISD class listings

Arts programs may be isolated from other core curriculum.

Arts teachers in focus groups and in an online survey explained that collaboration with other classroom teachers - across grade levels - was limited. They conjectured that this was due to a lack of communication as well as the everyday constraints of regular teachers. The art specialists noted the limited communication and little encouragement from the school administration as large barriers to increased collaboration. This perspective was corroborated in an AISD employee survey,²⁴ through which AISD was generous enough to collect data about classroom teacher perspectives on using creativity in the classroom and on their perceived access to professional development to more actively incorporate creativity in their curricula. In the survey teachers indicated that at least one third use some creative expression in class activities regularly. When asked about whether they had professional opportunities to learn about creative learning, only one quarter said this was true. In response to the question about whether teachers and schools had information about availability of community arts resources, 47% said they didn't know. ESL teachers and Special Education teachers had the least knowledge and involvement in professional development activities and arts education programs from community providers. This feedback is helpful as we look at the combined activity of community arts providers and arts teacher activities in schools.

Community arts groups provide other resources for educators, and could provide more.

Community arts groups not only provide direct service for students, some also provide additional resources for educators. These resources indicate the commitment that the community groups feel about getting arts into the hands of every citizen.

24. See Appendix AISD Employee Survey

Table 13: Services to educators from community arts groups

What kind of arts education services do you offer to EDUCATORS to help them utilize your programs and/or focus on the arts discipline of most interest to you?					
Answer Options	Frequently	Occasionally	Never	Not applicable	Response Count
a. Provide curriculum that teachers can use in afterschool programs.	9	21	12	16	58
b. Provide activities that teachers can use in teaching other school subjects.	23	23	9	14	69
c. Provide workshops for teachers to explain how they can use our resources in helping their students.	20	23	9	14	66
d. Provide open house events at our facility for teachers.	11	14	16	19	60
e. Provide a staff coordinator in our organization dedicated to helping teachers use our resources.	22	9	13	19	63
f. Provide materials on the web that teachers can download and use with students.	23	16	10	17	66
g. Allow our materials (collections, costumes, instruments, etc.) to be borrowed by teachers for	9	12	18	23	62
What else do you do to help teachers connect students to the arts? (please specify)					8

Source: mindPop Survey

Chapter 5: Patterns of Arts Education Access in AISD

AUSTIN SCHOOLS INVITE STUDENTS TO BE both creators and spectators in the arts. In addition to regular fine arts classes, outside art organizations offer exposure through workshops, field trips, in-school performances, and short and long-term residencies in schools. Nonprofit organizations, for profit businesses, artists, and city cultural resources create partnerships with individual schools. These community resources find their way into schools through the principal or the campus' fine arts coordinator.

Roadmap researchers collected information about the types of experiences local community educators provide to schools and young people. They also examined how schools provide arts classes and arts experiences. They identified disparities in access to both arts classes and community-provided arts options.

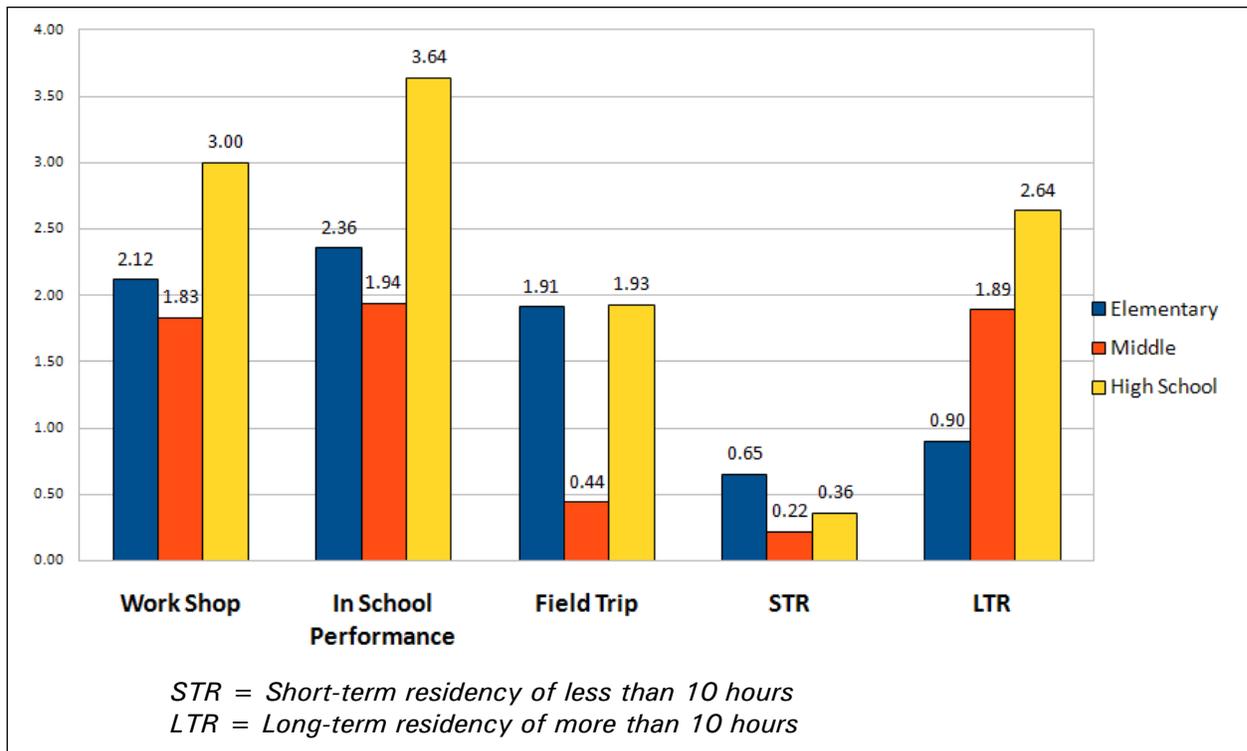
- Music programs outpace all other arts classes in middle and high school.
- Students in schools at the lowest and highest end of income level get the most access to formal arts classes and community arts experiences.
- Middle school students have the least access to formal arts classes and community arts experiences.
- Schools that are academically acceptable provide more formal arts classes than those that are ranked unacceptable.

“The arts challenge students with a series of ethical choices about what is worth doing, where we are going, which aspects of our reality need focus and attention, what needs to be changed and why. The arts are an essential ingredient in the education of a sensitive, intelligent, self-governing, and self-directed people.”

—Walter Askin, Professor Emeritus, California State University

Community arts providers are more active in elementary and high school.

Table 14: Community Provided Arts Options by Grade Level



Source: mindPOP online survey

In Austin, students in schools with the highest and lowest percentage of low-income students get less access to school-provided arts classes but more access to community-provided arts experiences.

In order to gain an understanding of the relationship between access to arts education opportunities and socio-economic status, we grouped schools into categories based on their percentage of low income students and compared access to arts education across those categories.

Socio-economic status is measured indirectly in schools. Each public school in Austin reports the percentage of students at the school who are considered low income, based on eligibility for The National School Lunch Program (NSLP). The NSLP provides grants to subsidize the cost of school lunches for eligible families. In order to be eligible for a reduced lunch, a family must fall between 130-185% of the federal poverty line.

Students at schools in different income categories are receiving their arts education experiences from different sources.

- Schools where under 20% or over 80% of enrolled students are low-income have, on average, more community-provided arts experiences per hundred students.
- Schools where 20% to 80% of enrolled students are low income have, on average, more school-provided arts classes per hundred students

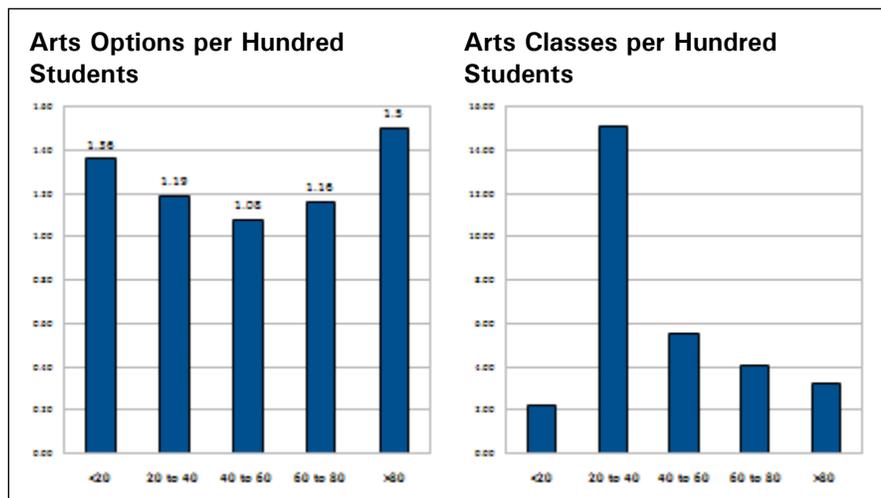
AISD schools are divided into five categories based on percentage of students from different income levels

- Under 20% are low income
- 20% to 40%
- 40% to 60%
- 60% to 80%
- Over 80%

Students in 21st Century Schools get more access to school-provided arts classes but less access to community-provided arts experiences.

The 21st Century Program was created by Congress to provide “academic enrichment opportunities during non-school hours for children, particularly students who attend high-poverty and low-performing schools.” The program funds activities that will help students meet state and federal standards in core academic areas, including the arts.²⁵

Table 15: Income and access to arts education



Source: mindPOP Survey & AISD Data

25. “Home,” 21st Century Schools , <http://www.21stcenturyschools.com/>

In Austin ISD, 28 schools receive 21st Century funds for after-school programs.²⁶ Students who attends these schools have different patterns of access to school and community-provided arts experiences.

- 21st Century schools have, on average, *more school-provided arts classes* per hundred students than non-21st Century schools.
- 21st Century schools have, on average, *fewer community-provided arts experiences*. This is true even when the 21st Century after school programs are included in the count of community-provided experiences.

Students in schools with a higher percentage of female students enrolled in arts classes get less access to school-provided arts classes but more access to community-provided arts experiences.

MindPOP Roadmap had limited data to use in looking at gender: only number of female students and the number of male students enrolled in arts classes. Using this data, we calculated the percentage of enrolled students who are female for each Austin ISD school. We then divided the schools into two categories.

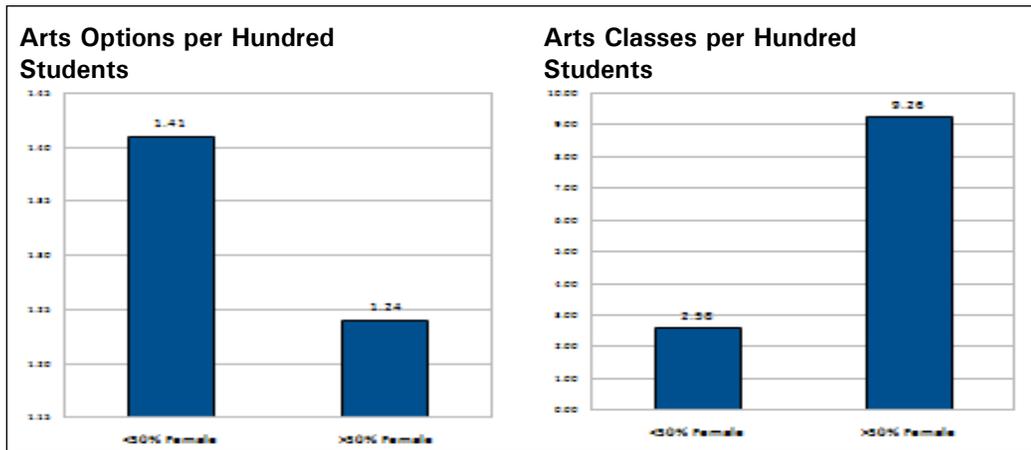
- Schools with higher male enrollment in arts classes (females make up $\geq 50\%$ of enrolled arts students)
- Schools with higher female enrollment in arts classes (females make up $< 50\%$ of enrolled arts students)

Schools with a higher percentage of female enrollment in arts courses have, on average, more school provided arts courses per hundred students. Schools with a higher percentage of male enrollment in arts courses have, on average, more community-provided arts experiences per hundred students.

The type of community-provided arts experience offered to students at a particular school also differed based on the percentage of male students enrolled in arts classes.

- Schools with Higher Male Enrollment: the highest percentage of workshops, field trips, and short-term residencies
- Schools with Higher Female Enrollment: the highest percentage of in school performances and long-term residencies.

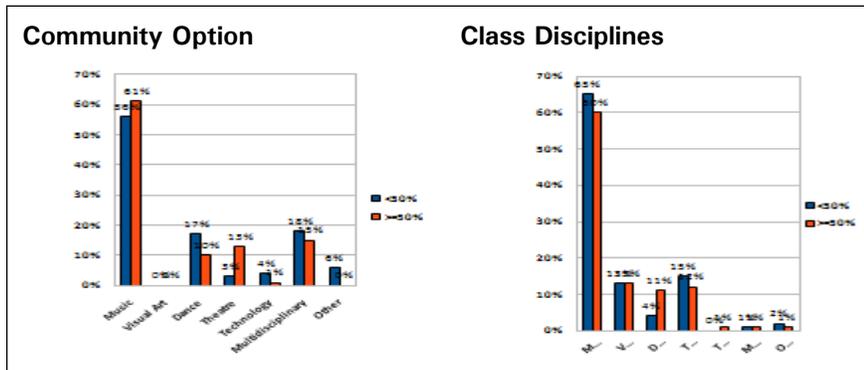
Table 16: Gender and Arts Education



Source: MindPOP and AISD data

26. Data gained via mindPOP Roadmap Research Team from AISD

Table 17: Gender and Arts Disciplines – Percent of Totals



Source: MindPOP and AISD data

Students in schools with a higher percentage of African-American and Hispanic students enrolled in arts classes get less access to school-provided arts classes but more access to community-provided arts experiences.

There is a difference in access to arts education experiences on school campuses depending on the percentage of Caucasian, African-American and Hispanic students who are enrolled in arts classes.

- Schools with a higher percentage of African-American and Hispanic enrollment in arts courses have, on average, more community provided arts experiences per hundred students.
- Schools with a higher percentage of Caucasian and Asian enrollment in arts courses have, on average, more school provided unique arts courses per hundred students.
- Schools with greater than 12% African-American student enrolled have more experiences/hundred students AND more classes/hundred students.
- Schools with greater than 12% African-American enrolled are smaller than schools with less than or equal to 12% African-American enrollment despite having fewer elementary schools. This might be a factor in the unique pattern exhibited by these schools

The type of community-provided arts experience offered to students at a particular school also differed based on the percentage of African-American and Hispanic students enrolled in arts classed.

- Schools with Higher African-American and Hispanic Enrollment: the highest percentage of workshops, short-term residencies, and long-term residencies
- Schools with Higher Caucasian and Asian Enrollment: the highest percentage of in school performances and field trips.

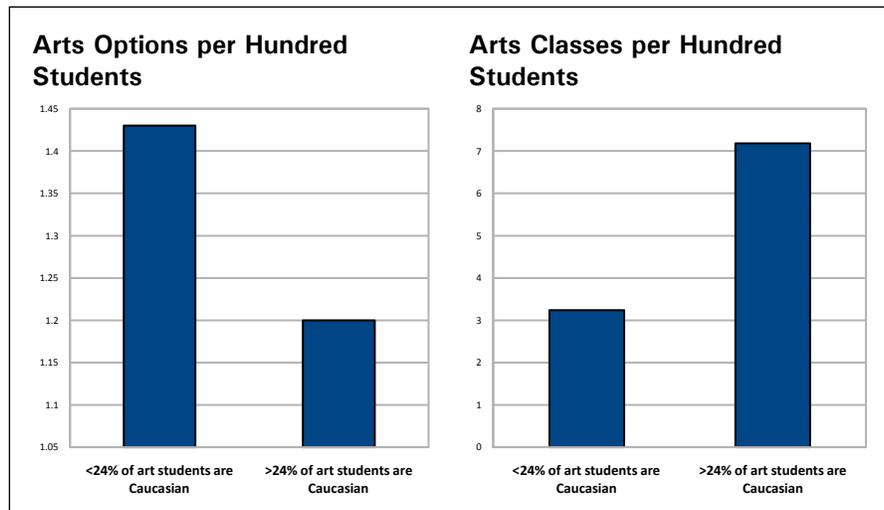
The research team also examined patterns of community arts options and arts classes in schools that varied in academic ranking. No major differences were discerned in middle or high schools, but in elementary schools exemplary schools had higher arts enrollments and numbers of classes compared to other lower ranked schools.

There is more to learn about patterns of access to community-provided arts experiences and to school-provided arts classes.

Income, gender and race affect access to arts education opportunities, both school-provided and community-provided. There is need for caution in interpretation.

- **While there are differences, no group has an obvious advantage:** There seems to be an interplay

Table 18: Race and Access: Caucasian students

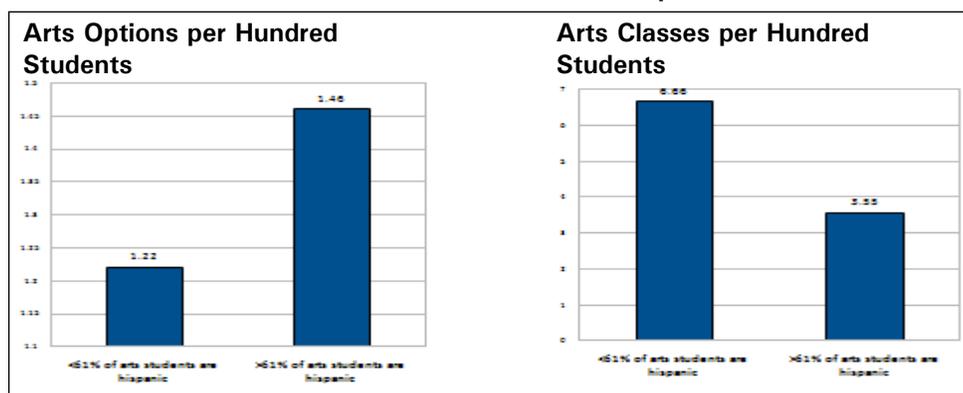


Source: MindPOP and AISD data

between community-provided arts experiences and school-provided arts classes: in general, schools with fewer school-provided experiences have more community-provided experiences. This inverse relationship merits additional study.

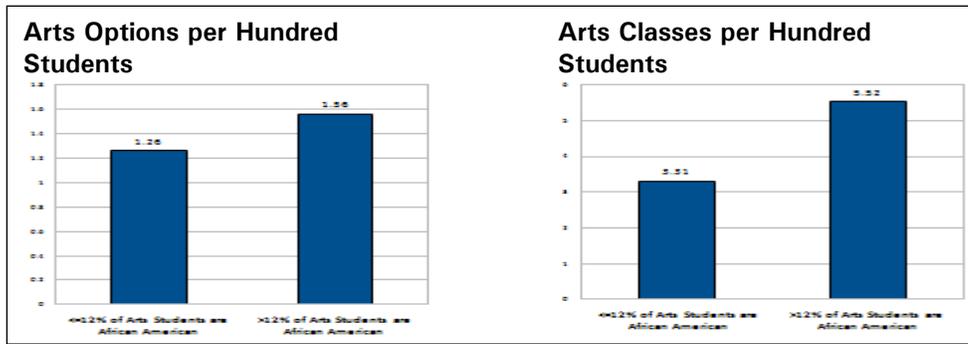
- Community-provided and school-provided arts opportunity data are not directly comparable:** One community-provided arts experience is not the same thing as one school-provided arts course. A community arts experience could mean a single field trip, a two week workshop, a summer long camp – all activities that vary in terms of intensity and sheer number of hours of activity. One school arts course could mean a single semester class that meets every day for 45 minutes, a year long class that meets every other day for an hour, a year long class that meets every day for 45 minutes. The results do not provide “apples to apples” comparison either within or between the kinds of arts experiences.
- School characteristics and student characteristics are not the same:** The data provided reflects the numbers of experience, but says nothing about the experience of individual students. For example, we cannot know from the data whether a male student and a female student at the same school have the same experience.

Table 19: Race and Access: Hispanic



Source: MindPOP and AISD data

Table 20: Race and Access: African American



Source: MindPOP and AISD data

Access to community arts education is reasonably distributed across Austin’s geography.

The mindPOP survey data provides a rough sense of how arts education providers and teachers are distributed across the geography of Austin’s school district.

When examining this data on a per capita basis a few differences emerge.

Outlying districts and private/charter schools use community arts programs as well.

While the mindPOP Roadmap research focused primarily on AISD, some effort was made to identify what arts education looks like in surrounding school districts (e.g. Manor ISD, Round Rock ISD, or Eanes ISD) and also in local private and charter schools. Survey questions invited community arts organizations to explain which other districts and private/charter schools they worked with, so that we could get a sense of the arts opportunities available there. The mindPOP Research Team also sought to identify gaps and barriers to arts education in surrounding areas.

The survey results hint that private schools, charter schools, and schools in surrounding districts receive the same range of types of arts experiences offered to AISD schools but a lower number of these experiences. 41.7% of respondents to the community arts providers online survey said they work with Austin private or charter schools; 54.2% work with private schools outside of Austin. Fifteen percent of the community arts providers work with Manor public schools; 29% of the responders reported they work with other schools districts in the area as well as Manor and Austin.

Table 21: Community arts partners and arts teachers by district area

Area	Arts partners	Arts teachers	Students
Central (2654 students)	27	44	2654
East (15,220 students)	146	130	15220
North (9,796 students)	56	80	9796
Northeast (5,838 students)	33	54	5838
Northwest (2,608 students)	14	21	2608
Southeast (8,490 students)	44	64	8490
Southwest (32,318 students)	186	261	32318
West (6,436 students)	34	48	6436

Source: AISD data and mindPOP Survey

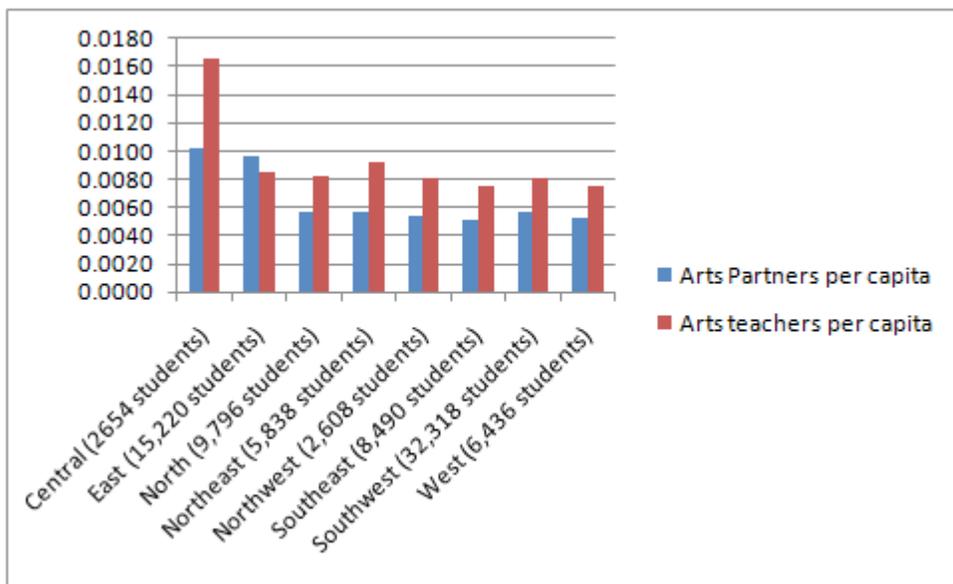
Table 22: Community arts partners and arts teachers by district area per capita

<u>Partners per capita</u>	<u>Arts Partners per capita</u>	<u>Arts teachers per capita</u>
Central (2654 students)	0.0102	0.0166
East (15,220 students)	0.0096	0.0085
North (9,796 students)	0.0057	0.0082
Northeast (5,838 students)	0.0057	0.0092
Northwest (2,608 students)	0.0054	0.0081
Southeast (8,490 students)	0.0052	0.0075
Southwest (32,318 students)	0.0058	0.0081
West (6,436 students)	0.0053	0.0075

Source: AISD and Mindpop Survey

Students enrolled in charter and private schools may access the arts through different trajectories that were not easily visible in this initial survey. They may rely less on school-based referrals and activities to engage them with arts experiences and more on private instruction. Additionally, this report did not begin to attempt to examine the network or private instruction available to students who want to study an instrument, voice, dance, or other arts independently. When a parent wants to find an arts program for a child, the challenge of identifying good teachers can be formidable.

Table 23: Community arts partners and teachers per capita



Source: AISD and Mindpop Survey



The picture of Austin’s arts education landscape is still not fully in focus.

As the Roadmap team moved through the journey of defining arts experiences, trends, inequities and challenges in Austin, many additional questions emerged. The group was reminded of the caution voiced by Dallas Big Thought’s research team; the first pass at collecting data, they said, would surface the challenges of collecting data more than the realities of what was going on.

Chapter 6: Making Change

THE CREATIVITY AND LEARNING TASK FORCE from CreateAustin presented a compelling vision of how Austin’s arts education resources could be enhanced. The mindPOP research has shed more light on some of the patterns of access to arts education in town and provides input from teachers and arts educators about priorities and perspectives.

Key findings in examining the landscape of arts education:

- ***Austin has many school-based and community based arts education resources. The network is large but lacks an infrastructure for coordination and communication.***

AISD funds and supports teachers and classes in the arts; Community-based arts options also reflect a diversity of disciplines and experiences. However it is difficult to align these resources. The variety and availability of school classes on various campuses is less a reflection of strategic decisions than of expediency. The variety of community-school partners is less a reflection of matching needs to resources systematically but more a product of good creative problem solving on the part of campus and community arts leaders, on a case by case basis.

- ***Arts education resources are not equally distributed to youth; middle school students and middle income students have less access to both school based and community based arts experiences.***

This preliminary research found inequities within AISD’s arts curriculum relating to gender and arts participation; school ranking and arts participation; student income level and arts participation; and ethnic background and arts participation.

The initial hypothesis from AISD officials suggested that Austin, like many communities, had a distribution of arts resources that favored the very low income and very high income schools and students. This distribution has been confirmed by Roadmap. Community-based arts options appear more available to students in schools with the lowest and highest income levels. Middle school programming is much less available.

In addition, other patterns emerged. Community-based arts options also appear to be available in inverse proportion to school arts options – appearing to be supplementing school resources rather than building on schools resources. Females use arts more than males. And gender differences can be seen in arts class enrollment.

- ***Partnerships between community arts groups and schools are based on relationships rather than on strategic priorities.***

Community-based arts providers report that much of their partnerships are the result of personal relationships and taking advantage of opportunities when they arise. This reinforces a competitive and haphazard model of arts education programming. There is currently no central location for parents, teachers, youth, or other arts providers to find out about community arts education resources. It is uncommon to find community arts activities that are directly tied to school curricula. There is no system to evaluate partnerships, which means there is less information available to maximize such partnerships that exist and foster new partnerships that are better aligned.

- ***There is no easy way to connect with community arts resources.***

There is no central database listing the community arts resources or providing easy-to-access guidance about what is offered that can help inform decisions of teachers, schools, parents,

youth and arts providers. Lots of examples have been cited; and all parties are eager to make this happen.

- ***School based and community based arts educators seek better alignment between school curricula and arts experience, more professional development and more opportunity for working together to address systemic barriers to service.***

Both groups indicated frustration with the current status quo, indicating that better communication would result in better outcomes. Both groups believe that more professional development would expand the use of creative learning in fine arts and in other curricula. Teachers want to see more creative learning resources available that classroom teachers and afterschool programs can use. Arts specialists look forward to finding better ways to use community arts resources to supplement class work. And community arts providers want to get more kids involved in the arts in any way they can – ready to help by being in the schools, teaching teachers how to use techniques, offering community activities and showcasing what they do best.

The mindPOP Solutions work, coordinated by Dr. Brent Hasty, was concurrently developing solutions to the challenges voiced by arts educators and confirmed by the Roadmap research. The Solutions teams developed 6 areas of effort and identified a set of projects that could be organized as collaborative efforts between schools and community arts groups or could be implemented by specific organizations seeking to lead change. In summer 2010 the mindPOP funders approved grants to support next step activities. These minigrants will result in enhanced access, improved quality, better alignment of school-community offerings, and increased communication across all stakeholders and a set of evaluation tools to support future work.

Work has already begun to try to address some of the issues uncovered by this research. The mindPOP Solutions team is dedicated to identifying and implementing solutions to barriers preventing Austin from providing the highest quality arts education possible to all of its students. Four groups of arts providers have been meeting throughout the 2009-2010 school year to study issues and recommend actions which will be funded through the efforts of local arts education funders. The funders have amassed \$150,000 to support these actions.

The four major solution areas emerging from this work parallel the gaps and issues surfaced through the research done by the Roadmap team.

Equity:

The mindPOP Equity Group is currently working on designing and implementing a lessons bank that would provide students the opportunity to take lessons for free. Also, the Equity Group is working to support an already existing group to build a reusable tool shop. The Equity Group aims to help Austin Creative Reuse open for business to provide students and teachers with tools as soon as possible

Coordination:

The mindPOP Coordination Group is working on creating a searchable database that would allow art organizations and providers to share their information in a central location and would also allow teachers and parents to access this information. They have looked at opportunities through the Youth Service Mapping Project, Creative Alliance and Big Thought. The Coordination Group hopes to have the searchable data base ready for use in 2010–2011.

Quality Instruction:

The mindPOP Quality Instruction Group is working on professional development instruction modules that would provide teachers and teaching artists with brief videos of different techniques to enhance and advance arts in the classroom to truly utilize the benefits it can provide. The Quality Instruction Group is working on constructing the module for professional development video clips and modules.”

ACTION ITEM: Making systemic change.

The changes in the arts education landscape envisioned by the CreateAustin team and the various arts education stakeholders will need both financial support and institutional support to become realized. mindPOP is now being transformed from a short-term initiative to a long-term capacity building leader.

ACTION ITEM: Conducting additional research.

Despite the best intentions and hard work of the Roadmap team, a number of questions remain unanswered and because of their hard work, a number of questions emerged that deserve attention. The team offers the following questions with recommendations about how to go about seeking answers:

1. QUESTION: How do private and charter schools make arts available to students – both as regular course offerings, as advanced or elective courses, and as integrated experiences within classes focused on other subject matter?
PROPOSED APPROACH
 - Create a database of arts education experiences
 - Actively poll private and charter schools about arts

2. QUESTION: How are the arts integrated into schools in surrounding school districts?
PROPOSED APPROACH
 - Utilize the resources of the Kennedy Arts Management Program to engage volunteers in a systematic poll of schools in the Austin MSA.

3. QUESTION: What can we learn from student level information about pathways into the arts?
PROPOSED APPROACH
 - Utilize the resources of the Kennedy Arts Management Program to engage volunteers in a systematic poll of schools in the Austin MSA.
 - Work with PTA's and school districts to collect and analyse information.

ACTION ITEM: Creating champions.

Margie Reese, in the mindPOP Summit, called for Austin to mobilize youth to advocate for more, better arts education. In addition, representatives of the community's PTA groups volunteered to become more vocal in advocating for arts education. mindPOP and CreateAustin leaders have opportunity to enlist partners – youth and parents – in the effort to build a more inclusive and dynamic system for arts education.

Chapter 7: Moving Forward

WHEN ROADMAP BEGAN ITS WORK, the students were advised by the researchers at Big Thought in Dallas that the task was a challenge. They explained that the work would be incomplete both because it is difficult to get groups to answer surveys, but also because there is wide variation in how arts groups describe their work. Big Thought researchers explained that their research didn't really become complete until they were able to create a set of standardized metrics and engage the school system in a partnership in data collection. Despite these cautions, the mindPOP Roadmap team wanted to present a starting point of baseline data to motivate further investigation and surface glaring trends, gaps, or issues.

The Roadmap results provide this starting point. The team heard concerns from community arts partners and from school personnel about the challenges of integrating the arts into other core subjects. We saw that most partnerships between community arts and schools were informal, and we were unable to find evidence of strategic thinking about partnerships or formal tools to identify available arts education resources. We have found a “middle muddle” – less community partnerships in middle grades and schools with a middle percentage of low-income students-- and we learned that the demographics of a school and the arts opportunities provided at that school are related.

We see opportunities for future research—and we hope that future researchers can address the methodological issues more effectively.

The Roadmap work is being handed over to the mindPOP leadership to be used to guide future research as well as provide starting point information for the systemic projects emerging from mindPOP. This is an opportune time to engage stakeholders in this effort – with early data, a good group of core champions, and a strong partnership commitment from AISD.

Recommendations for Future Work:

- Look at individual student data
- Create a database of arts providers that can be used as the basis for identifying future survey and research participants.
- Engage in research aimed at identifying parent and student perspectives
- Identify programs that have been especially successful working in Austin and explore what problems led other programs to fail.

—mindPOP Roadmap PRP Team

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APPENDIX 1: Art Education Providers in Austin (an incomplete list)

Legend

E = provides services in Elementary Schools

M: Provides services in Middle Schools

H: Provides services in High Schools

<u>Dance</u>	Spank Dance Studio	BioRhythms Publishing ^E
Academia De Danza y Folklore	Stillpoint Dance	Borderlands Texas Poetry Review
Alisa's Dance Academy	Swing Dance Minicamps	East Austin Stories
Ariel Dance Theatre	Tapestry Dance Company	Poet on Watch
Austin Classical Ballet	Tinka's Dance Studio	Red Salmon Arts
Austin Dance Ensemble	Tribal Dance Camp	Story Circle Network
Austin Swing Syndicate		Texas Book Festival
Ballet Austin	<u>Film</u>	Texas Youth Word Collective: Slam Poetry
Ballet East Dance Company	Austin Asian Film Festival	
Ballroom Dance Camp	Austin Black Film Festival	<u>Music</u>
Blue Lapis Light, Inc.	Austin Film Festival	American Repertory Ensemble
Capo da Rua	Austin Film Society	Amie Maciszewski ^{EH}
Capoeira Evolucao	Austin Student Digital Film Festival	Anthropos Arts ^{EMH}
Conservatory Dance Theatre	Cine Las Americas ^{MH}	Austin Chamber Ensemble
Dance Associates	CinemaTexas: International Short Film Festival	Austin Chamber Music ^{EMH}
Dance Discovery	Mobile Film School ^H	Austin Children's Choir
Dance International	Reel Women	Austin Civic Chorus
Dance Umbrella ^{EMH}		Austin Civic Orchestra Society
Dancer's Workshop	<u>Heritage</u>	Austin Civic Wind Ensemble
Escuina Tango	Bob Bullock State History Museum	Austin Classical Guitar Society ^{MH}
Escuelita Dance	Celtic Cultural Center	Austin Community Steel Band ^{EM}
Forklift Danceworks	Center for American History	Austin Girls' Choir
Galaxy Dance	French Legation	Austin Jazz Workshop, Inc.
Greater Austin Dance Academy	Harry Ransom Research Center	Austin Latino Music Association
Hip Hop Visionaries	Heritage Society	Austin Lyric Opera ^{EMH}
Irish Dance Center	Humanities Texas	Austin Music Co-Op
Johnson Long Dance Company	Texas Folklife Resources	Austin New Music Co-Op
Joyce Willett School of Dance		Austin Recording Camp
Kathy Dunn Hamrick Dance Company	<u>Literary</u>	Austin Singers, Inc.
Love of China School of Dance ^{EH}	Austin Conservatory of the Arts	Austin Symphonic Band
New Movement Improv	Austin Poetry Slam	Austin Symphony Orchestra Society, Inc.
Puerto Rican Folkloric Dance	Austin Poet's International Festival	Austin Traditional Jazz Society
Roy Lozano's Ballet Folklorico de Texas	Austin Script Works	Austin Young Artists Concert
Shay Ishii	Austin Voices for Education and Youth ^{MH}	Balcones Song Bird Festival
Shirley McPhail School of Dance	Badgerdog ^{EM}	Bayou Radio
Slavin Nadal School of Ballet		Beat Lab ^{EMH}

Behrens Guitar Studio
 Chamber Soloists of Austin
 Childbloom Guitar Program
 Chorus Austin
 Cipher Austin Hip Hop Project
 Classical Guitar Alive
 Classical Music Consortium of Austin
 Conjunto Festival
 Conspirare, Inc.
 Dirigo Group
 Girls Rock Camp
 Golden Hornet Project
 Grounded in Music
 Indian Classical Music Circle of Austin
 KinderPiano
 Natural Ear Music School
 New World Synergy
 Paul Green School of Rock Music
 Red Leaf Rocks
 River City Pops
 Salon Concerts Incorporated^{EMH}
 Silver Thistle Pipes and Drums
 Texas Choral Consort
 Texas Early Music Project
 Texas Music Museum
 University of Texas String Project
 Urban Soul^{EMH}
 Voice Camps
 Women In Jazz
 Young Texas Harp Ensemble

Theater

Abrakadoodle^E
 ACC Drama Department
 Austin Children's Theater
 Austin Latino Theater Alliance
 Austin Playhouse
 Austin Shakespeare
 Austin Summer Musical For Children
 Austin Theatre Alliance

Caitlin Reilly
 Capital T Theatre
 Center Stage Texas
 Different Stages
 Gilbert & Sullivan Society Of Austin
 Gnap! Theater Projects
 High School Improv Comedy Camp
 Hyde Park Theatre
 Kent Cummins Magic Camp^E
 KidsActing
 Not Quite Shakespeare Camp
 One World Theater^{EM}
 Paramount Theater^{EMH}
 Pollyanna Theatre Company
 Refraction Arts Project
 Rude Mechanicals^E
 Salvage Vanguard Theater
 Scottish Rite Theatre
 Second Youth
 St Edwards Univ Mary
 Moody Northen Theater
 State Theatre School of Acting
 Stop Motion Puppetry
 Teatro Humanidad Cansada
 Teatro Vivo^M
 Texas Juggling Society
 Theater Action Project^{EM}
 Theater Fun Camp
 Tutto Theater
 University of Texas Theatre Camp
 Vortex Repertory Company
 Zachary Scott Theatre
 Zell Miller III^H
 Zilker Theater Productions

Visual

AIA Summer Studio
 Aienla Project
 Amanda Lee Jones Art Studio
 Art Garage
 Art Pad Studio

Arthouse at the Jones Center^H
 Austin Area Quilt Guild
 Austin Film Society^{EMH}
 Austin Museum of Art
 Austin Museum of Art at Laguna Gloria
 Austin Pastel Society
 Blooming Paintbrush
 Blue Genie Art Industries, Inc.
 Blue Moon Glassworks
 Center for Women and their Work^{EM}
 Dougherty Arts School
 Elisabeth Ney Museum (City of Austin)
 Gemini School of Visual Arts
 Univ of Texas Jack Blanton Museum Of Art
 Latinas Unidas Por el Arte (LUPE Arte)^{EMH}
 Mexic-Arte Museum^M
 Mobile Art Program
 Sculptor To Be
 Serie Project, Inc.
 Slugfest Printmaking Workshop & Gallery
 South Austin Museum of Popular Culture
 Studio Art Camp
 Texas Clay Arts Association
 Texas Fine Arts Association
 Umlauf Sculpture Garden
 Urban Roots Gallery
 Weavers and Spinner
 Women Printmakers Of Austin

Various

4H^{EM}
 Accessible Arts in Schools
 Adriana Baca^M
 Alamo Recreation Center (City of Austin)
 Art From the Streets
 Artes Americas / UT
 Asian American Cultural Center
 Austin Bat Cave
 Austin Bike Zoo^{EMH}
 Austin Children's Museum

Austin Green Art
Austin Public Libraries (City) ^H
Austin Recreation Center (City)
Barbara Youngblood Carr ^{EM}
Bits Bytes Bots ^E
Boy Scouts ^E
Boys and Girls Club Austin ^{MH}
Camacho Activity Center (City)
Camp Fire USA ^{EM}
Camp Wired
Carol Hayman
Carver Museum & Cultural Ctr (City)
Center for Mexican American Arts ^E
Creative Arts Society
Dittmar Recreation Ctr (City)
Diverse Arts
Dottie Jordan Recreation Ctr (City)
Dove Springs Recreations Ctr (City)
First Night
Girl Scouts ^E
Givens Recreation Center (City)

Grrl Action ^E
Gus Garcia Recreation Center (City)
Hancock Recreation Center (City)
Indigenous Women's Network
Krista Ernes ^E
La Fuente
Leadership Enrichment through the
Arts/Lyric Opera
Long Performing Arts Center
Marnie Paul Art Center
McBeth Recreation Ctr (City)
Metz Recreation Ctr (City)
Mexican American Cultural Ctr
(City)
Montopolis Recreation Ctr(City)
Multicultural Artists Partnership
Nancy Renfro Studios
Naturalist Society ^H
Northwest Recreation Ctr (City)
Open Art Fashion ^M
Outreach Productions ^{EH}

Pan American Recreation Ctc (City)
Philippine Cultural Group
Pickfair Community Center
Positive Media Project ^M
Pro Arts Collective ^H
Rosewood Recreation Center (City of Austin)
SEEK ^M
South Austin Recreation Center (City)
Texas Network of Youth Services ^H
Turner Roberts Recreation Ctr (City of Austin)
University of Texas Performing Arts Center
Uplift Austin
Virginia L. Brown Recreation Ctr (City of Austin)
VSA Arts of Texas ^{EMH}
YMCA ^E
Young Chef's Academy
Youth Interactive
Zaragoza Recreation Center (City of Austin)

APPENDIX 2: RESEARCH OVERVIEW PARTICIPANTS AND METHODOLOGY

Online Survey:

An online survey was drafted to collect information from community arts education providers. Survey questions were derived from example surveys conducted by Big Thought Dallas, the John F. Kennedy Center for Arts Education, and ideas suggested by a group of arts education leaders who had been involved in the CreateAustin Creativity and Learning Task Force. The survey questions were piloted in person with a representative set of community arts providers who provided feedback about wording, focus and timing. Their suggestions were incorporated into a final survey document which was successfully submitted to the UT IRB for approval.

Three hundred and five distinct art education providers were e-mailed a link to a 33-question survey regarding art education in AISD, public schools and surrounding school districts in late November, 2009. The names and contact information had been provided from City of Austin and Texas Commission on the Arts rosters of nonprofit artists and arts organizations that had received funding for arts education programs in recent years, as well as recommendations from the members of the Creativity and Learning Task Force and other arts education champions.

The survey link was sent from the RGK Center and the mindPOP team leaders, with a series of follow up reminders e-mailed 3 times between initial invitation and the closing of the survey. There was a 31% response rate for the survey. Of the 98 art education respondents 66% represented nonprofit organizations, 10.5% were independent teaching artists, 8.4% reflected university-based programs, 7.4% reported on city-run programs, and 7.4% were with for-profit organizations. Of our survey respondents, 85% of respondents stated that providing opportunities for students to express themselves creatively is a primary goal of their services.

Mindpop Launch Activities November 2009:

At the mindPOP launch in November at the Carver Museum all 100+ attendees were provided cards to write their hopes and fears regarding Mindpop, a community collaboration. These cards were then sorted and analyzed by Roadmap team members.

Roadmap Team members led two focus groups that were limited to eight participants and lasted approximately 50 minutes. The protocol questions had been piloted with a group of arts providers prior to the Launch. Results were written up and analyzed for trends and issues.

School Data:

The AISD Office of Research and Evaluation provided requested district data regarding the number of students, arts teachers, and arts classes at each school in the district. In addition, school demographic data from TEA reports was utilized to create service maps and analyze

trends. A second request for campus level data was presented to AISD in the summer to supplement information and help address emerging questions.

Middle school art specialists were asked about their views of the state of arts education in their classrooms, their schools, the district and the community and their opinions on communication and collaboration in the arts education community. These conversations occurred in two meetings already scheduled by AISD arts coordinators and through one online survey.

Roadmap team members met 21st Century coordinators to find out more about arts in their after-school enrichment programs. These programs utilized some school teachers but mostly brought community arts partners on to campus to offer arts education.

AISD included 3 questions about the integration of arts in regular classrooms on the district-wide survey of all AISD teachers. These questions were developed by the Roadmap team to get additional information about how regular classroom teachers saw the role of the arts in promoting student achievement.

Data Limitations:

TYPES AND NUMBERS OF COMMUNITY BASED PROGRAMS:

While community arts partners reported how many students they work with each year, they could not report how many students were served by their various distinct programs. Therefore we cannot report how many students each program served or which students each program received services. For example, a community arts partner may offer both workshops and performances. They may work with 20 students in a workshop and perform for 200 students. There may be overlap in these two groups of students. We cannot tell how many students were served at different schools or outside of school. Accordingly, we reported “arts options” to indicate the range of kinds of arts education provided rather than a count of experiences or unduplicated participants.

Similarly, while community arts partners could report the locations and times they offered their programs; the survey did not allow researchers to connect the location and time to the type of program or discipline. For example, a community arts partner may report that they offered programs in schools during the days, after schools in libraries and during the summer at a city owned recreation center. That art partner may also have reported that they focus on dance and theatre and provide workshops as well as individual student instruction. It is not possible for us to distinguish which programs were offered where and when.

It was not possible to fully tease out arts disciplines – either of programs or of organizations/artists -- in the survey responses. Although the mindPOP Roadmap team sought to compare community arts offerings across arts disciplines, the data that was collected was confusing in that the survey allowed respondents to label their arts program as

multidisciplinary. This category was overused, suggesting that a different approach will be needed to examine this issue in the future.

ISSUES OF MEASURING SCHOOL BASED PROGRAMS:

There was very limited information forthcoming through the survey regarding private and charter schools, or work in surrounding communities. The survey results hint that Austin-based arts organizations provide services to private schools and surrounding districts. These schools receive the same range of art education experiences, but fewer partnerships were reported. Students enrolled in charter and private schools may access the arts through different trajectories that were not easily visible in this initial survey. Or they may rely less on school-based referrals and activities to engage them with arts experiences. The Roadmap project was not able to explore these issues within the scope of the PRP.

Even within one school district – AISD – there were measurement challenges. Magnet school data and 21st Century school data presented complications when trying to understand patterns in schools. Much of the 21st Century data was derived from individual school's after-school schedules. It was not always possible to tell which activities were arts related and who was providing each activity. For example the schedule may have clearly stated that a community arts provider offered theatre. However another schedule may have had an activity with an ambiguous title and simply a person's last name underneath. In such instances we attempted to contact the coordinator and find out if the activity was arts related and if the person named was a teacher in the school, an individual teaching artist, or a member of a community arts organization. However, we were not usually able to reach the individual coordinators.

FAMILY-CENTERED OR COMMUNITY CENTERED PROGRAMS:

We did not collect information about students who pay for and receive private lessons in any of the arts disciplines. It is likely that a majority of arts experiences occur at the instigation of parents and family members who encourage talent development and participation. This is an area worthy of further research

It would be valuable to document what community arts resources are available independent of schools, for example summer camps, private instructions and special community or neighborhood programs. Some of these resources can be tracked using more sophisticated data collection used by Big Thought and the JKF Center.

All data and instruments are available from mindPOP Solutions. Contact Brent Hasty if you would like to see any of these.

APPENDIX 3: ARTS PROVIDERS SURVEY MONKEY TOOL & RESULTS

EXECUTIVE SUMMARY

Information about arts education activities and issues was collected from Austin area arts education providers through an online survey conducted October-December, 2009. This effort was undertaken as part of a set of activities related to “MindPOP” intended to galvanize community action to expand creative learning for Austin-area youth.

An invitation to participate in this online survey was sent to two hundred individuals or groups identified as possible art education providers by the City of Austin, Texas Commission on the Arts, and After-School AISD programs. Over 117 responses were collected, yielding information about arts education offered by 98 individuals or groups.

Key survey results:

- Of the 98 arts providers polled, 66% were nonprofit organizations, 10.5% were independent teaching artists, 8.4% were university-based programs, 7.4% were city-run programs, 7.4% were for-profit organizations.
- Eighty five percent of respondents state that providing opportunities for creative expression is a primary goal of their services.
- Music is the most common program area offered by community arts educators
- Seventy-six percent of respondents provide some professional development resources for classroom teachers.
- Respondents indicate that the largest barriers to providing services relate to lack of opportunities and competing curriculum priorities.
- Most respondents working in schools indicate that they used personal relationships to get this access.

The following information emerged from the survey responses. The numbers in parentheses indicate the number of responses/no responses for each question. This report includes ALL respondents, whereas some of the tables and findings in the body of the mindPOP Roadmap Report only include respondents that stated they programmed for AISD. Therefore some results will differ between the two.

1. Arts Education is defined in this survey as providing either events or programs which connect K-12 students to various creative disciplines. This may include classes, workshops, field trips, performances, instructions, professional development for teachers, producing curriculum or more. The survey uses you and your organization interchangeably. Does your organization provide arts education for K-12 students? (97/1)

Answer Options	Response Percent	Response Count
Yes	91.8%	89
No	8.2%	8

2. Why do you provide arts education to K-12 students? (91/7)

	Very Important	Important	Not Important	Response Count
a. To train artists for future careers in the arts	38	30	20	88
b. To nurture artistic talent in individual students	71	19	1	91
c. To develop an audience for the arts/foster arts appreciation	56	29	5	90
d. To help young people express themselves	78	12	1	91
e. To motivate students to achieve in school	57	28	4	89
f. To build a sense of community/neighborhood pride	56	27	8	91
g. To comply with city funding requirements	6	27	52	85
h. To extend our programs into schools	49	26	11	86
i. To earn income to support other programs we provide	9	27	49	85
Other major reason (please specify)				33

- To energize imaginations
- We are an organization that uses music to create social change.
- To give students an opportunity they may not have in school
- To bring bi-lingual arts education opportunities to minority students
- Latino students are extremely underserved, we provide that.
- To enable students to find ways to experience the power of making things, to develop skills of communication and self determination in students--self-actualization
- Education is central to our mission to promote, present and preserve the diverse traditional arts of Texas
- Teaching core curriculum through the arts. Building self-efficacy in girls through arts mentorships and solo performance practice.
- Keep Austin cool
- To build a strong confidence, self esteem
- To give students an opportunity they may not have in school
- To expose young people and educators to the power and magic of puppetry
- To prepare young artists for college theater programs
- To build self esteem and character development
- To expose students to multicultural values
- Support mastery of artistic, cultural, and academic skills
- Part of the programs here
- To create awareness of our organization and its programs
- To keep traditional fiber arts alive
- Reconnect connect disengaged youth
- To integrate arts into the core curriculum of the school day.
- To promote the importance of literature and libraries in career development and life in general.
- To enhance the learning experience for students enrolled in band and orchestra;
- To improve the lives of kids; because the benefits of our programs are not offered sufficiently elsewhere; to boost self-confidence; to support the arts programs in the schools; to make Austin a better place; to support local musicians; etc...
- "Trail to Creativity" fundamental to Camp Fire curriculum
- To deliver a message about the importance of wildlife and the natural environment
- Intercultural communication
- To give all youth access to the arts.
- To keep our youth busy and off the streets.

- To help children who are struggling in school build self esteem, and social skills that will help them succeed.
- To encourage interdisciplinary learning
- To provide opportunities to participate in order to develop lifetime leisure skills
- To bring Joy to Children

3. Which type of program or organization best describes you as an arts education provider? (95/3)

Answer Options	Response Percent	Response Count
a. 501-c-3 nonprofit organization	66.3%	63
b. a city run program	7.4%	7
c. a for profit organization	7.4%	7
d. a university based program	8.4%	8
e. I am an independent teaching artist	10.5%	10

4. What arts discipline(s) does your program focus on and at what level(s)? (86/12)

Answer Options	Elementary age students	Middle school age students	High school age students	Response Count
a. Theater	24	21	23	34
b. Literary arts (e.g. poetry, slam poetry, writing)	19	19	22	29
c. Dance	23	20	20	31
d. Music	32	31	34	43
e. Visual Arts (e.g. architecture, pottery, painting, crafts, design, fashion design, graphic arts, photography)	34	25	29	41
f. Nature/science (e.g. gardening)	8	5	4	8
g. Humanities (e.g., history, culture)	19	15	15	24
h. Technology arts (film, video, gaming, digital media)	8	10	17	22
i. Multidisciplinary	29	23	25	36

OTHER DISCIPLINES

- Puppetry uses so many different art disciplines, that I dare say it encompasses most of the above in some form or fashion.
- Yoga.
- Our school focuses on children as young as two yrs of age. 95% are between the ages of 3-5.
- culinary arts as well
- Variety Arts: Magic, juggling, puppetry, unicycle, balloon sculpture, ventriloquism, clowning, circus skills
- Puppetry
- Authentic movement, yoga & dance
- our programs often incorporate concepts of math, language, and science as part of explorations through movement, music and theater activities.

5. How many K-12 students did you reach during your last fiscal year? Please report on all your ARTS activities - programs, events, general attendance, etc. (81/17) THIS INFORMATION NEEDS TO BE COMPUTED

- 1-99 students
- 100-1000 students
- 1000-4999 students
- Over 5,000 students

6. In what settings and at what times are your arts education programs presented? (86/12)

Answer Options	Before School	During School	After School	Weekends	Summer	Response Count
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a. Schools	2	52	38	14	21	67
b. Public libraries	2	4	9	7	13	17
c. City owned parks or recreation centers	1	2	8	11	12	22
d. Places of worship	1	1	3	7	6	12
e. Our organization's facilities	1	20	21	27	27	36
f. My home/studio	1	1	6	7	5	7
g. Rented facilities	1	4	14	15	16	22
h. Other community locations	3	11	16	25	21	34

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Other Community Locations (please specify)

- Recreation centers
- Museums
- Theaters
- Museums, galleries, performance spaces, for field trips.
- Chinatown Center,
- Events, i.e., Carnival Ah! at Austin Community College, Camp Fair at Palmer Auditorium
- Outdoor theater
- The Jewish Community Center of Austin, Tutor 180/Dance Motion in Cedar Park
- Farmers Markets
- Central Market
- East Austin Community Development Center
- Museums, Schools, Universities, Child Care Facilities
- Texas Book Festival
- Harry Ransom Center
- Austin Museum of Art
- Arthouse at the Jones Center
- Umlauf Sculpture Garden
- O. Henry Museum
- Austin Children's Museum
- Armstrong Community Music School
- Senior living centers for performances by students
- We offer discounted classes at the Mexican American Cultural Center.
- Our exhibits are visited by classes at museums, e.g. the Carver and the MACC, and around the state.
- festivals (arts, nature, etc.) and conferences
- bookstores
- During the Austin International Poetry Festival -
- We have field trips to local artist studios and host shows/exhibits in the Austin community featuring youth work.
- Performing Arts Theaters such as The Long Center
- In the past we have held after school programs at low-income housing community centers.
- Various field trips to Austin Music Museum, ASNC, Botanical Gardens, and other locations
- museums
- Chaparral Ice Center, Cedar Park, HOAs

7. **What kinds of arts education do you provide -- and to whom? (79/19)**

Answer Options	Elementary students	Middle school students	High school students	Response Count
a. Individual student instruction	23	27	34	41
b. Workshops/Artist demonstrations	46	46	45	64
c. Field trips to our facility	27	22	22	36
d. In-school performances (on-campus)	41	28	23	47
e. Artist residencies 5-10 hours	6	6	11	13
f. Artist residencies 10+ hours	10	9	9	16

g. Professional development for teachers	28	20	19	32
h. Develop curriculum for classroom teachers to implement	29	22	18	33
i. Web based resources for teachers and/or students	22	21	18	28
j. Provide arts education resources for parents	13	9	8	13

OTHER KINDS OF ARTS EDUCATION

- Rehearsals for choral singing, participation in performances
- Rehearsals and performances
- Creative Movement Classes
- Arts mentorships with professional artists
- A fully-inclusive summer day camp for elementary-age children
- Train community volunteers at multiple organizations the art of puppetry and storytime presentations for youth
- Publishing student work in library-quality anthologies 2- 3x year;
- Students read at the Texas Book Festival and other community events
- Weekly chamber music coaching sessions for musicians of all ages.
- Could be any of the above
- Recordings, books, DVD's
- We work in groups so that social interaction and communications skills are cultivated as part of the process.
- Help host Very Special Arts festival every Spring

8. What kind of arts education services do you offer to EDUCATORS to help them utilize your programs and/or focus on the arts discipline of most interest to you? (74/24)

Answer Options	Frequently	Occasionally	Never	Not applicable	Response Count
a. Provide curriculum that teachers can use in afterschool programs.	9	21	12	16	58
b. Provide activities that teachers can use in teaching other school subjects.	23	23	9	14	69
c. Provide workshops for teachers to explain how they can use our resources in helping their students.	20	23	9	14	66
d. Provide open house events at our facility for teachers.	11	14	16	19	60
e. Provide a staff coordinator in our organization dedicated to helping teachers use our resources.	22	9	13	19	63
f. Provide materials on the web that teachers can download and use with students.	23	16	10	17	66
g. Allow our materials (collections, costumes, instruments, etc.) to be borrowed by teachers for school use.	9	12	18	23	62
What else do you do to help teachers connect students to the arts? (please specify)					8

OTHER TEACHER ASSISTANCE

- Give teachers access to our events
- Provide chamber music concerts, with optional study guide, for teachers to use in their classrooms
- Also work alongside selected teachers
- Publish writings
- Host Creative Writing Opportunities
- Foster interest in creativity in hopes they'll explore art in school.
- We are consulted as inclusion specialists within the department. We are asked, as needed, to provide training on disabilities and activity adaptation to other locations within the City's Parks & Recreation Department--including the Dougherty Arts Center & the Austin Science & Nature Center
- Produced CD and activity book, provide phone resource service (songs, crafts)

9. Do you provide arts education in Austin ISD schools? (87/11)

Answer Options	Response Percent	Response Count
Yes	64.4%	56
No	35.6%	31

10. Do you provide Arts Education in Austin area PRIVATE AND/OR CHARTER SCHOOLS? (84/14)

Answer Options	Response Percent	Response Count
Yes	41.7%	35
No	58.3%	49

11. Do you provide arts education programs outside of Austin? (83/15)

Answer Options	Response Percent	Response Count
Yes	54.2%	45
No	45.8%	38

OTHER VENUES

- Austin State supported Living Center (formerly Austin State School)
- Access Gallery
- Gattitown, Chaparral Ice, used to at Wildflower Center in 2008, Country Clubs, Cedar Park Recreation Center
- Dance Umbrella has provided arts education activities in public housing facilities, community centers, and museums. DU also provides activities for adult and elderly populations and has presented activities in senior centers, retirement centers, galleries, studio and warehouse spaces.
- Workshops for Adults at our facility.
- I provide more than workshops, but none of the other categories fit. Arthouse provides extended learning programs on a semester basis that include field trips, workshops, collaborative art projects, portfolio reviews, etc. Its a total of 200 hrs per year of intensive high school art programming
- Our Youth Theatre project in the summers performs at many different locations around Austin including the Children's Hospital and the Boys and Girls Club.
- We have worked with UT Austin, SafePlace and the Puerto Rican Cultural Center.
- Learning Centers that are located in affordable housing apartment complex. We are at 4 in Austin.
- Summer camp for military kids
- Children's hospital, Austin libraries, etc
- We offer classes to home schoolers as well.
- In my home studio for home schooled children during school hours, and public school children after school hours.
- I occasionally present in Houston hospitals through Young Audiences of Houston.
- Creative Movement Classes for Preschoolers at Mainspring Schools
- Foundation Communities sites, Housing Authority sites, Shelters, Gardner Betts, our own youth programs organized at Safeplace, Texas State History Museum, Special events all over town averaging 2 x month--HEB, Farmers Market, Paramaount Theatre, IKEA, First Night, and more.
- We provide arts education for many afterschool programs such as Grrl Action and Club Arthouse.
- Yes, performances at the children's hospital.
- We provide creativity/dance workshops, performance opportunities and field trips to dance performances for foster girls and young women living at The Settlement Home.
- Most of our programming takes place at our music/performing arts venue, our art gallery, and at a couple of other venues within our target neighborhood.
- We work with the Down Syndrome Association of Central Texas, the ARC of the Capitol Area, American Heart Association, Jewish Community Association of Austin, CASA, and many other organizations.

- We do our programming in a community center. We often use the Vortex Theater as well.
- Present arts programs in area museums, children's hospitals, child care facilities, public housing settings, juvenile detention centers
- We have an active outreach performance program that reaches not only public schools (most of which are Title 1 schools), but also provides performances for the Texas School for the Blind and Visually Impaired and at the Austin State Supported Living Center (previously known as the Texas State School for the Mentally Retarded.) Performances are also given at Huston Tillotson and Mexic Arte Museum. Strictly speaking, these are not identified by us as educational in nature, but because they reach underserved audiences (for the most part), they do have an educational aspect to them.
- We provide arts education in these other locations: The Long Center for the Performing Arts, The UT Butler Opera Center, The Mexican American Cultural Center, Gardner Betts Juvenile Center, Safeplace, West Lake Library, Barnes and Noble Hill Country Galleria.
- We provide arts education for the following groups: Texas School for the Blind and Visually Impaired, Big Brothers Big Sisters, Austin State Hospital, Lifeworks, LEAP, Rosedale School...in AISD.
- Camp Fire Trail to the Creativity in included in community wide Camp Fire scouting clubs, in clubs located at low income apartment settings and other Camp Fire club settings.
- Public Housing sites
- Garcia, ARS, Southwest Key schools.
- I do performances for various nature events (Green City Festival, Parks Programs, etc.) and for children's charities.
- Amala Foundation, Austin Friends of Folk Art, VSA Austin, Indian Cultural Groups, etc.
- Occasionally, in partnership with other nonprofits; settings such as hospice, bookstores, museums, etc.
- We have a program called Happy Notes, where we send musical ensembles into Dell Children's Medical Center.
- Yes, we are a statewide association of non-profit organizations and encourage our members to participate in local shows/exhibits.
- I personally provide post graduate training for clinicians in neurobiology and expressive arts therapy through other programs. Accessible Arts does not.
- Child care centers, senior centers, gardening clubs (storytelling)
- We do performances and presentations in various settings from local parks to libraries and cultural centers.

26. In your opinion, how much of a barrier to offering arts education to students are the following? (80/18)

Answer Options	Large barrier	Barrier	Not a barrier	Response Count
a. Lack of available opportunities (ex. unable to afford arts education and/or no access to free programs)	48	23	6	77
b. Competing student priorities (ex. sports or after school jobs)	32	40	8	80
c. Competing curriculum priorities (ex. not enough time in schools)	37	33	8	78
d. Transportation (ex. parents unable to drive)	33	36	9	78
e. Level of interest (ex. lack of desire to be involved in arts education programs)	11	31	37	79
Other				11

- Difficulty in outreach, getting our message to schools to let them know we offer choral singing opportunities
- Exposure to the arts
- TAKS -- so we provide arts-based lesson plans to teach core subjects through the arts.
- Special Needs/Disabilities
- Being able to provide food for after school activities
- Lack of funding, lack of public support
- Messages from parents and teachers that arts aren't as important as other activities
- When people say "no" it's generally because of money or the time away from class
- Lack of dynamic and accessible programming that speaks to youth interests and motivations.
- Community that is still learning to appreciate the arts.

- A common barrier for our participants are teachers & programs unprepared for activity adaptation to accommodate youth with disabilities. Also, disability awareness is a barrier

How do you provide Arts Education to students with special needs?(74/24)					
Answer Options	Provide special classes/programs	Provide special accommodations within existing classes/programs	Actively recruit special needs students to participate	Do not make any special accommodations	Response Count
a. Students who speak English as a second language	11	37	12	26	71
b. Gifted and talented students	6	27	9	28	63
c. Special Education students	7	30	7	25	64
d. Students identified as at-risk of dropping out of school	15	26	12	25	68
e. Young people who have dropped out of school	3	9	5	42	56
Other (please specify)					5

- Our facilities accommodate for mobility impaired children
- Students who have been rejected by other programs
- Camp Fire in inclusive making accommodations when needed.
- Students in SBS classrooms whose teachers are not often trained to deal with the complexity of their needs and behaviors.

28. How did you or your organization first start to work with the school district(s)? (77/21)		
Answer Options	Response Percent	Response Count
a. Personal connection between myself or my organization and school administration at a specific campus	35.1%	27
b. Successful bid on a contract for services that was let by the school	5.2%	4
c. The after-school coordinator contacted me or my organization	6.5%	5
d. We are part of a community collaboration that has a formal connection with the school	3.9%	3
e. We do not work through or with the school district	6.5%	5
f. Unsure	14.3%	11
g. Other	28.6%	22

- Part of our teaching curriculum
- Actively decided to co-found an arts organization to reach out to disadvantaged students, then sought the schools that would have us.
- We have students participate with us and have plans for more formal collaboration with schools
- LTA: Applied Materials grant to the school. School contacted Women and Their Work.
- GRRL ACTION: We do not work with school district, other than for recruitment to our program.
- Teachers contact our organization
- 21st Century grant
- We offer classes to children in several different school districts, but not through the school. The non-profit outreach program at our theater Center Stage Texas works within schools.
- I worked at a facility that would provide field trips for students (this is '92-'04). I started my own business so that I could take my presentations into schools across the state.
- I have donated my services as part of fundraising activities for AISD schools.
- TAP began when a group of graduate students at UT created a program for youth at Dill Elementary for free. The

program was so well received that the community asked for more. So, TAP began and started to create programs in response to the needs and requests of the area, mostly AISD. Our after school program began because AISD called and asked us to start one. Many of our programs have stemmed directly from people asking us to do them.

- Though we have provided programming on AISD campuses in past seasons, we currently do not have a formal relationship with AISD or other public schools. We do provide access to our services/programs to other existing after school programs.
- Teacher in-service workshops
- Have sent annual mailers to school district for several years reminding them of our site as field trip option.
- We call the music teachers at schools to offer in school concerts for their classes. In the case of the in-school coaching programs at McCallum Fine Arts Academy, LBJ, Lamar and Fulmore Middle Schools, the programs have been developed by our making direct contact with the orchestra and band teachers at those schools.
- Cold calls to band directors.
- I work for the school as a teacher.
- we are a public school system
- We conduct occasional workshops in schools; we help support publication of student writings
- The music education of Central Texas young people is the second priority of the ASO, it is part of our mission and has been for many years.
- We only advertise when and where allowed with the school district. They don't like any of our programs conflicting with their own.
- We initially had a connection with the director of special education services. However, that person has resigned and our connection is not as solid currently. We need to strengthen the leaderships awareness of what our program offers so that we can begin to establish a more solid foundation for the program. We are currently in our 10th year and have served over 1000 students and 250 teachers.
- Created a multiple visit program in coordination with Austin ISD. Promote other tour opportunities to all school districts in area.

What do you think would strengthen a positive relationship between arts education providers and SCHOOLS?

- Better communication - a willingness to try arts - a common language between arts educators and administrators
- Commitment by the schools to delivering arts education as essential to the educational process
- More appreciation for the arts by school administrators who currently are all focused on performance in math and science test scores- not necessarily realizing how powerful the art on a regular basis can help raise test scores and help kids do better academically all around
- A community-wide conference or gathering (which could be an in-service or mandatory day for teachers and administrators). Most problems arise from lack of access to the information and the time to collaborate on building new educational frameworks.
- A better culture among schools that arts ed is not an "add on"
- Less bureaucracy.
- Access
- Letting school educators know what opportunities we provide for students to participate with us in the choral arts
- To have access to measurable data that is regularly available to after school coordinators and would allow access to more diverse funding opportunities for program providers.
- More information and face time between teachers and non-profit service providers. understanding on the part of teachers about what different non-profit service providers have to offer. understanding on the part of the teachers on importance of out of school activities.
- Clear process for engagement, clear communication across constituencies, clear differentiation of programs, common goals (for students); shared programming values, clear (and simple) eval/impact evidence and reporting
- Better advertising of dates and needs. You have to seek these out as an artist. We can't just go to a website or ad to find out what is out there.
- To help low income school have access to more funds for field trips and workshops.
- The use of materials that are not expensive. The opportunity that art gives by being a way to learn using senses.
- Less bureaucracy between AISD, School Specialists and Providers
- Available time for the students to come to exhibits and talk with the artists
- More funding
- Promoting opportunities with organizations like ours

- If the schools had more opportunities to arts exposure that would help a great deal. Lack of funding on both sides (the schools and providers) makes it more difficult to do.
- Mutual Respect. Reduction in bureaucracy.
- Schools want to see a direct tie-in to the curriculum. In their eyes, it's often not enough to "just" enjoy an artistic presentation. They want to it to convey lessons pertinent to their teaching. This helps justify the time students spend out the classroom. They also complain about not having money so they would probably love a workshop about getting grants to cover artists' fees from Tx Commission on the Arts and others.
- System or process for presenting contact information about artists - a catalog or website. Individual artist currently have to contact individual schools and identify the appropriate decision maker. This is too impracticable and time intensive.
- If school administrators would realize the value of arts education itself, the value it has in helping kids with other academic subjects, the value it has for creating more interest in going to school, and the value as an avenue in which some students can excel and raise self-esteem when they are unable to do so in other subjects.
- We have a very positive relationship with the school. We just need more funding so we can pay more artists to teach. The school is very happy with our program. I would say we have a very strong relationship.
- I think teachers and schools need to understand the positive impacts of arts education so they want to have it on their campus. If they don't want it, it's not going to happen. I also think that for us, if we could coordinate on a district level as opposed to with each individual school, we could save a lot of time and energy and so could the schools.
- Curriculum integration. Smoothing out of logistics such as transportation.
- Teachers are so overtaxed that making it easy for them to take advantage of creative learning programs is so important. LTA is successful because it is so easy for the teachers. We come to their classrooms; we develop the curriculum-based lesson plans which use artistic mediums; we work with their students in order to model the lessons. The students get excited, and the teachers have real-time, real-world demonstrations of the efficacy of creative instruction. It is a really valuable and really effective format for curriculum integration.
- Seeing the arts education in practice.
- In my experience, over the past ten years schools have opted out of arts education activities citing the need to study for standardized tests. The teachers want it, the students want it, but the principals do not.
- Continuing a consolidated effort to assess needs, marshal resources, and fill in the gaps.
- Communication
- Regular recruiting and information events so that providers and the schools can become aware of what opportunities, needs, and services are available.
- Access to schools is difficult and needs improvement. Empowering teachers to teach beyond state mandated curriculum. Increased funding opportunities for arts activities.
- More communication
- Resources to help schools fund multiple days of field trips rather than schedule all on one day as our site cannot accommodate more than 50 students per day.
- Matching curriculum with TAKS requirements so that kids could get out of the classroom.
- A commitment of support by principals.
- Compile a list of organization's outreach contacts who could be contacted when arts education is needed.
- If the school community could see the programming or performances. For example, we do a 7 day Hip hop Theater show and invite the community to the show- many teachers say they have never seen their students so engaged. Once they see the teens in this way, they tend to support a lot more.
- The more easy we make it for teachers to integrate arts into their classroom, the more it will happen. Teachers are overtaxed. Part of the strength of Learning Through the Arts is that teaching artist show up with a lesson plan and materials and then conduct the lesson in the classroom with the students. It is VERY low maintenance for the teachers. The students are highly engaged, arts are integrated into the core curriculum, and the teachers appreciate the help.
- An active involvement of the AISD administration in the form of subsidies for the educational programs would make further involvement of arts providers more economically feasible. Introducing art education provides to the teachers would make them aware of the resources available to them.
- More communication. More understanding about each other's priorities.
- More and more teacher training. We really need access to the teachers' time. This has been a challenge for us and I think other arts organizations.
- Del Valle does not get opportunities like AISD gets.
- Many interest/skill areas beyond arts education find it challenging to work effectively with school and school districts. I think the CTAN has done an incredible job of organizing to collaborate with schools and their model has

real value for our community.

- Working with organizations such as the Institute for Community, University, and School Partnerships (ICUSP), a UT program aimed at bridging resources to produce larger results.
- More interest from the school authorities in providing an atmosphere of art and culture; accommodating artists to have classes
- More interactive workshops which allow instructional connections/extensions. More information regarding outreach offerings.
- Project oriented collaborations (semester long)
- More dialogue. Regular meetings.
- More face time to meet them and share what we do- a chance to pitch our services to the key people in schools who can help us establish our institution there.
- Acknowledgment and funding by school administrators/public sources of the lifelong benefits of arts education
- A specific liaison to handle this feature.
- The teachers do an amazing job everyday teaching the students about the fine arts. We , as arts educators need to align our programs with the schools and work with the teachers to integrate what we do with the curriculum. It is through the teachers that the arts are taught daily.
- Collaboration with art teachers, afterschool personnel and youth service providers in developing a partnership/collaboration. I have seen resistance from art teacher who feel threatened by local artist coming in and teaching students.
- More communication about needs and availability
- More funding to create programming based on understanding needs of students and the classroom teachers
- Arts education providers should offer experiences that supplement, enhance, enrich schools' existing curriculum. Arts providers should be more vocal about benefits of arts education, how to be a resource for experiential and multidisciplinary learning.
- The schools with the greatest need are often those with the least resources, so helping to bring in your own funding is key.
- If we could help offer more free art programs for elementary students to keep them interested as they move on to middle school and up.
- We could use a more formalized relationship where the special education directors understood more about what we do and how we serve teachers so that they could support the service.
- Setting up a regularly scheduled meeting with school district leadership where people can communicate about issues and concerns.
- Partnering more closely with school districts to provide targeted art education programs for all students in the district.
- A structure/relationship with the school to develop programs that suit their needs and work with their particular schedules. Also, funding that supports the programs. In my experience, most schools don't have financial resources they can allocate to arts education.

What do you think would strengthen a positive relationship AMONG ARTS EDUCATION PROVIDERS throughout the community? (59/39)

- A professional association that would increase network opportunities - sharing of resources
- Opportunities to collaborate on projects that are complementary and can help individual programs show the strength of their work and worth to each other while benefiting mutual clients.
- A conference or big workshop that brings in national leaders in the educational and arts education fields. Roundtables and discussion groups amongst local providers.
- Less competition for the Funds available for the arts.
- Access
- A network that allows for multidisciplinary collaboration.
- Knowing more about each other, what resources others have, etc...
- Clear process for engagement
- Clear communication across constituencies
- Clear differentiation of programs
- Common goals (for students); opportunities for shared programming values
- What are the outlets for artists? Where are they needed and what disciplines are needed.
- Some locations are not kid friendly (The Blanton is an example) and it is hard finding an affordable art experience. Abakadoodle is very expensive and the Art Pad as well as Ceramic shops are very expensive. I think there are only

two locations (Dell and Museum in San Marcos) that are hands on locations where kids can express themselves without being lectured about breaking something.

- Gatherings to share best practices.
- Less competition for City Funds
- Conferences and/or workshops
- Perhaps a group that brings them together
- More performances
- That's difficult to say. We're all competing for the same small audience and not willing to promote each other much due to self interest.
- Outreach to improve community understanding that arts education can improve motor skills, self-esteem, study skills, and learning capability.
- A conference or organization/social networking opportunity?
- All types of arts becoming more accessible to all segments of the Austin community, exposing many people and cultures to many art forms and those of other cultures.
- Increased knowledge of all that we are doing! Results from this survey are going to be very helpful.
- If there was a larger bucket of potential funding we would feel more collegial and less competitive. In addition, I think that if we shared values about why we work with youth, we would feel more aligned. As someone who runs an organization totally focused on youth and arts it is less appealing to partner with or support other orgs who do "outreach" work simply to raise funds for their core programs.
- Shared resources and knowledge.
- More dialogue and more sharing of resources
- Semi-regular meetings, or emails.
- Create opportunities that demonstrate that working together is advantageous
- Communication
- Less competition for scarce resources
- Setting up a local foundation that could provide funding for arts providers to bring activities to schools. Setting up standards of quality control of arts programs. Increasing opportunities for training of arts providers.
- more communication/collaboration
- More collaborative ventures between sites that are possible through shared resources... so more sites get to know each other and share all of our strengths with the students in a way that benefits us all.
- Perhaps an organization, or at least meetings or special events for the providers.
- Things like Mind-Pop! Being able to refer students to the different programs and trust that they will be taken care of- deep understanding of each others programs.
- Streamlining the system. Increasing communication.
- Perhaps an initiative like Mind Pop that would provide a common goal would help. Frankly, most of us are overstretched just trying to keep our individual programs functioning. There is little time for interaction.
- More communication. More understanding about each other's priorities.
- Regular meetings or focus groups in a casual setting.
- More involvement. More interactions with students and artists. Money.
- Formal venue for communication
- A local organization, much like the Texas Art Education Association. There is a local organization known as the Austin Museum Partnership (see website for more details). I would like to see something like this for local art educators.
- Networking, communicating, sharing information
- Project oriented collaborations (semester long)
- Meetings, mixers.
- A sense of what all the services being offered are so we can see if any population is falling through the cracks.
- Increased opportunities for collaborations/partnership; similar to "Mayor's Book Club" establish "Mayor's Art Club" to host/sponsor public art talks
- Connected communication link of some sort.
- Perhaps an email list for arts educators so we could communicate. I know the TCA is planning to do this. It would also be good to have a list of who everyone is and what they provide. Also it might be good to have a quarterly meeting. We have tried monthly meetings and that was too much and did not continue because of everyone's busy schedule.

- More brainstorming, collaborating, participation at events, sharing resources, etc.
- More communication with each other
- First of all, an understanding that we are all after the same aim- to educate our children the best way possible. Arts providers have known for years that children learn in different ways, and that the arts provides students opportunities for them to experience the arts at any level. Arts providers: A practical way could be a collaborative project such as a play or other piece that uses many creative disciplines- arts providers and schools work together to create a piece for the community.
- Increase the size of the pie by giving the community a way to contribute, and joining together to stress the importance of arts education to those who would like to see arts education funding re-dedicated to tourism events (i.e., the state hotel/motel industry's contention that HOT funds should not support arts education projects).
- The city should hold more events in which we invite local artists, kids especially, to display their paintings, sculptures, jewelry or choreography. If we can make it a family event, I believe we will maintain the kid's interest.
- Some kind of a forum for sharing programming ideas and - perhaps an annual conference that included presentations from the providers in at a centralized location.
- More exposure-making arts education a priority in our school systems
- Setting up a regularly scheduled meeting with each other where people can communicate about issues and concerns and to share ideas-- what works for others, ways to modify for a particular organization, collaboration opportunities, cross promotion. Bundle opportunities.
- First to build a relationship - maybe through workshops, etc - that would support sharing tools, methods, curriculums, etc. I don't really have any connection or way to connect to other Arts Education Providers.
- It would be great to have a collaborative atmosphere in which to work. Within the arts community that is often present, but I sometimes feel a sense of competition between organizations who provide "extra curricular" programming in the schools. I do not feel that this fosters a healthy creative environment for the students or the artists/teachers.

OTHER COMMENTS

- It is very costly to rent school space during the summer in AISD due to additional service and janitorial fees on top of rent rates. Recognizing that educational programs that are well-run benefit children during the summer and beyond, AISD should go a bit further in helping such programs not have such a high cost to serve over the summer months when a lot of hours of programming can be effectively delivered to lots of children. As a for profit, we are often looked at as though we are automatically raking in lots of money or even greedy and are often punished by being asked to pay more than non profit organizations which may in reality be far larger and be able to afford more rent. The business entity status should not be a determining factor in rates for rent if the business is in fact a sound education business that helps schools in their mission to educate children. Already we rely on many non profits who need high quality services and so can't get direct access to grant monies. So we need to be sure our operations are very sound in order to be invited to the campuses in the first place. More of a recognition of partnership would help improve the possibilities much better between also the day-time administrators at schools and the afterschool enrichment providers, who serve the same exact children, but may be treated as lesser educators simply because of the time of day that their programs run. For the most part, Austin is receptive to the arts but the above two examples are still a stigma in afterschool and for-profit businesses working locally in the arts, even if the quality of programming is superb. Breaking down these preconceptions would be excellent for the benefit of local students.
- Lack of financial resources to provide services. Schools usually have no ability to pay fees (even small fees) for arts activities. Dance Umbrella has had good success in partnering with schools and providing 'family opportunities' with one price for a family to attend events - as a school group.
- As a freelance provider I would love information on marketing and how to connect to schools, especially in AISD. I've talked to other freelance performers and we all agree Austin schools are BY FAR the most difficult to get into. Also the payment and paperwork in AISD is one of the most inefficient.
- Providing spaces for rigging aerial equipment so we can extend our program to more schools. Blue Lapis Light offers instructive aerial dance classes to students of all ages, introducing them to an exciting and challenging art form encouraging them to explore new movement vocabulary while developing strength, agility, and self-esteem. As aerial dance is not widespread in Austin it would benefit the community and young people to have more accessibility in community centers and or the schools.
- I'd love to bring a program like Learning Through the Arts to AISD. Right now it is conducted at one elementary school in Manor ISD, but the program is so effective.
- Few arts organizations actively involve school staff, administrators, and students in the initial planning phases of their projects, and I think that would be incredibly beneficial.
- I wish that my students would have the opportunity with no money barriers, no transportation barriers that other

students have. They are amazing kids that are not being served by anyone because they are very low income and they are outside of Austin.

- We deliver art activities to seniors and disabled adults. We try to incorporate multi-generational activities throughout the year as the opportunity occurs.
- Funding for arts education and arts across curricula in public schools. Arts as a regular part of public education along with PE.
- Arts education is of vital importance.
- I teach dance and Introduction to Fine Arts at Texas State University and I have a modern dance company in Austin. As the dance company, we do not specifically work as arts education, but we are committed to creating professional dance experience for our audiences and we offer discounted and free tickets to studios, and university students. Most of my dancers have children and we include the children, aged 6 months to 6 years in rehearsals and the choreographic and performance process.

As a university professor, trying to introduce students to the idea of seeking out artistic events and performances, there are 2 things that would improve the success of that endeavor and increase student interest.

(1) One major source that lists ALL events, dance, art galleries, music, theater, etc. by all different programs....small companies, university events, professional companies presented in Austin, etc. It would be great to send the students to one website that will have a calendar for EVERYTHING. Right now I send them to Austin Chronicle, Austin 360, ACOT and I think they kind of get lost along the way. The simpler the better for them. Anyway to breakdown barriers or possible discouragement would be an improvement.

(2) Extremely affordable ticket prices would be helpful as well. Often times there are student discounts, but being able to increase that would be an extra incentive for them to attend. Maybe some way for students to sign up to get 3 discount coupons per semester that could be redeemable at any event (I know that is a huge prospect, but could Mind Pop or another agency then help the presenters recover half of the cost of the coupon)

I don't know if these ideas are feasible, but they are thoughts that are popping up. I know in my role as artistic/executive director of a dance company we would love to offer more discounts...but we are still struggling to pay the bills and are not always able to discount as much as we would like to.

- More workshops, performances.
- Promote opportunities through organizations like ours (www.TXConsort.org)
- I wish that we could send out fliers to all the schools about our acting school, but since we are for-profit I don't believe that's a possibility.
- I view it very important for Austin Community College to be a link between high school students and programs and university transfer and/or work in the community. Secondly, we provide a more grassroots/community focused level support of the arts than, say, 4-year universities with national/international concerns.
- I have been performing for schools across the state and beyond since 1994; about 150 schools annually. Only about 2-3 of those are in AISD but I do about 20-30 schools in RR, Pflugerville, Cedar Park, Georgetown and other nearby communities. I know many other school performers and we all ask the same question--are YOU getting all the schools in Austin?? In the end I've had to conclude that they just don't hire many performers and I have, for the most part, given up marketing to AISD schools.
- Reduce the class sizes so that students may receive more one on one feedback and guidance.
- www.newworldsynergy.com The following is a description of my World Rhythm Synergy assembly program: World Rhythm Synergy is a high-energy multicultural presentation that infuses explosive drumming with a meaningful lecture and group participation for up to 300 English or Spanish speaking students. Using percussion instruments from throughout the world, musician Dan Egger-Belandria demonstrates how people of different cultural backgrounds connect through drumming and dance. From Africa to the Caribbean; South, Central and North America, World Rhythm Synergy is a musical field trip that students can envision while learning. Throughout this ethnomusicology journey, your students will have an opportunity to explore various African, Afro-Cuban, and Caribbean rhythms and folklore that help explain the connection between African-American history and Hispanic heritage. The program will have them playing, dancing, even rapping! *Special subsidies may be available, please contact Young Audiences. *Available in English and Spanish.
- I truly think more partnering and collaborating will lead to more funding and better services for youth and welcome any ideas you all can bring to the table to help our community transition to a more collegial atmosphere.
- Learning Through the Arts is a program I believe in deeply. I would like to see it brought to AISD.
- The resource Big Thought in Dallas is a great example of how partners organize resources and programs to provide creative opportunities for students.
- Although we do provide outreach to our programming to youth, arts education (traditional, institutional) is not a major aspect of our work. Though we have proposed a number of programs for funding that fit within the scope of our mission, we are reluctant to add programming which is outside of what we do best simply because there may

be potential funds available.

I think it would be helpful for the schools to become more aware of potential community partners and actively recruit from within the community for workshops, residencies, performance/demonstrations, and specific classes to supplement the expertise of their teachers; this is a way of bringing professional, working artists to their students (hired per event/class/performance), without necessarily creating a new "after school program."

- Until leadership with clout emerges within or outside the community to promote the value of arts education, providers must compete for small numbers of students for minimal fees.
- We offer in school and after school outreach classes. We have a contract with the City of Austin to provide some of those services. We also apply for grant monies from corporations to help provide classes and museum tours for students in our outreach classes. This survey was not designed in a way that I could check any of the boxes showing the schools we are serving because the choices shown are not the types of activities we do in the schools. If you would like additional information about our organization and what it offers and which schools it works with please let us know.
- Currently, our programs are small. I have found it difficult to further develop or expand my programs due to lack of funding, and the time to research and find funding support. Also, the schools or community centers I have worked with were not able to match the funds I am using to hold the program. Clearly, it would be of great benefit to develop a deeper understanding of the importance of arts education in the schools (with the teachers, principals/administrators) and to have their support and participation to help make the programs happen. Also, to get their PTA's involved. It seems they have so many OTHER needs and requirements that the arts get put to the side.
- We provide youth leadership training through youth's love of hip-hop-writing workshops, rap, spoken-word and theater. Many of our participants have dropped out of school or at risk of doing so, we use our program to get them reconnected to our community.
- Please see the following websites for things that have inspired me and the kind of programming I wish to see for Austin youth.

1. us! www.thecipheratx.org

2. <http://www.urbanwordnyc.org/uwnyc/>

3. <http://youthspeaks.org/word/>

4. <http://www.hiphopproject.com/>

5. <http://www.lifeisliving.org/core/>

6. <http://www.chriskazirolle.com/> (I am truly inspired by this person and would love to bring him to Austin for a screening of his film and a training for how he engages hard to reach youth)

- We occasionally collaborate with other organizations to put on larger events.
- As this survey indicates, I am not an arts educator for K-12, but as discussed in our forum group, one area that appears to need improvement is in providing field trips, etc. to those students who attend schools with less parental involvement and money.
- We are a public school system and extend the Arts into our community through afterschool programs and students performances. We crave more connections with the larger Austin community of Artists and outreach opportunities.
- We offer university programs for youth. We teach language and culture through music.
- The ASO reaches 90,000 Central Texas young people each year. Our program was chosen as one of the top seven model symphony education programs in the US by the National Endowment for the Arts and the American Symphony Orchestra League. We are committed to serving ALL children per grade level and they are in -school and performance based. All programs are aligned with TEKS and include curriculums for the teachers to help them integrate our programs into the classroom. We are constantly trying to improve what we offer and expand our programs to other school districts. I think awareness is a huge factor in improving the landscape of arts education in Austin. I know when we tell people what we do they are always surprised. Awareness by the public and by the other arts educators. There is no reason to duplicate our efforts, I feel the important thing is that all children have the arts opportunities. We as arts educators are always having to fight to defend the programs we do and keep them in the schools. It would be great to have one source for data supporting art education in Austin. (The music education of Central Texas young people is the second priority of the ASO, it is part of our

- mission and has been for many years...programs are available for all schools, participation varies per year)
- A lot of our services are offered to schools, but I did not include them in the survey if we had not actually provided them in the schools. I think the checklist of programming provided to the schools doesn't indicate (for Ballet Austin) the true extent of what's actually available.
 - We've created curricula with partner arts organizations such as Umlauf Sculpture Garden and Pollyanna Theatre Company to provide visual arts and drama for elementary and MS students.
 - The AJW subsidizes other nonprofit groups to do performances in different settings that are not generally youth-oriented, but are nonprofit events. Sometimes they have a youth component, sometimes not.
 - It is essential that special education and struggling students are integrated thoroughly and specifically into arts programming. It provides a unique forum that allows for difference and group collaboration that decreases student isolation and build positive peer relationships.
 - Specific teacher training and onsite residencies that teach teachers the methods directly through hands on experience. We provide services specifically to teachers working with students with special needs and students with social behavioral skills challenges. These students are struggling both socially and academically and the creative arts therapies are very effective in supporting them on both levels.

APPENDIX 4: COMMUNITY ARTS OPTIONS IN AISD – ELEMENTARY

This data consolidates AISD and Survey information to provide a snapshot of school and community arts.

SCHOOL NAME	ORG	GRADE	Arts			# of Arts Options/100 Students	In			Short term Res	Long term Res	% students <> pov erty
			# of Art Classes Offered	Classes/ 100 Students	# of Arts Options		Work Shop	School Perfom ance	Field Trip			
Allan	AISD	ELEM	12	3.07	10	2.56	4	3	3	0	0	>80
Allison	AISD	ELEM	15	2.74	10	1.83	2	3	3	1	1	>80
Andrews	AISD	ELEM	12	2.12	3	0.53	1	1	1	0	0	>80
Baranoff	AISD	ELEM	12	1.41	11	1.29	5	4	2	0	0	<20
Barrington	AISD	ELEM	15	1.63	11	1.20	3	5	1	0	2	>80
Barton Hills	AISD	ELEM	15	4.01	10	2.67	2	5	3	0	0	<20
Becker	AISD	ELEM	12	6.28	6	3.14	1	1	2	0	2	>80
Blackshear	AISD	ELEM	12	4.94	7	2.88	1	3	1	0	2	>80
Blanton	AISD	ELEM	12	2.16	7	1.26	2	3	2	0	0	>80
Blazier	AISD	ELEM	12	1.62	4	0.54	1	1	1	0	1	60 to 80
Boone	AISD	ELEM	12	2.33	7	1.36	3	2	2	0	0	40 to 60
Brentwood	AISD	ELEM	12	2.50	6	1.25	1	2	2	1	0	40 to 60
Brooke	AISD	ELEM	12	2.95	13	3.19	1	3	5	0	4	>80
Brown	AISD	ELEM	14	2.78	4	0.80	1	1	1	0	1	>80
Bryker Woods	AISD	ELEM	15	3.79	14	3.54	4	4	4	1	1	<20
Campbell	AISD	ELEM	12	3.06	5	1.28	3	1	1	0	0	>80
Casey	AISD	ELEM	12	1.83	4	0.61	1	2	1	0	0	60 to 80
Casis	AISD	ELEM	12	1.46	10	1.22	3	3	2	1	1	20 to 40
Clayton	AISD	ELEM	12	1.23	8	0.82	1	2	2	1	2	<20
Cook	AISD	ELEM	12	1.37	5	0.57	1	2	2	0	0	>80
Cowan	AISD	ELEM	12	1.63	7	0.95	2	2	2	1	0	20 to 40
Cunningham	AISD	ELEM	12	2.21	6	1.10	2	2	1	1	0	60 to 80
Davis	AISD	ELEM	12	1.70	4	0.57	1	2	1	0	0	20 to 40
Dawson	AISD	ELEM	12	3.67	13	3.98	3	5	3	0	2	>80
Doss	AISD	ELEM	12	1.69	10	1.40	3	2	3	0	2	<20
Galindo	AISD	ELEM	12	1.67	12	1.67	3	3	3	0	3	>80
Govalle	AISD	ELEM	12	2.99	6	1.49	2	1	1	1	1	>80
Graham	AISD	ELEM	12	1.80	4	0.60	1	2	1	0	0	>80
Gullett	AISD	ELEM	12	2.23	8	1.49	2	3	2	0	1	<20
Harris	AISD	ELEM	12	1.64	9	1.23	3	4	1	0	1	>80
Hart	AISD	ELEM	12	1.41	7	0.82	2	2	2	0	1	>80
Highland Park	AISD	ELEM	12	1.88	7	1.10	1	2	3	0	1	<20
Hill	AISD	ELEM	12	1.74	7	1.02	2	3	2	0	0	<20
Houston	AISD	ELEM	12	1.25	9	0.94	3	2	2	1	1	>80
Jordan	AISD	ELEM	12	1.46	5	0.61	1	1	2	0	1	>80
Joslin	AISD	ELEM	12	3.76	5	1.57	1	2	1	0	1	>80
Kiker	AISD	ELEM	12	1.32	9	0.99	3	2	2	1	1	<20
Kocurek	AISD	ELEM	12	1.91	6	0.96	1	3	1	0	1	60 to 80
Langford	AISD	ELEM	12	1.46	4	0.49	1	1	1	0	1	>80
Lee	AISD	ELEM	15	3.37	11	2.47	4	4	2	0	1	<20
Linder	AISD	ELEM	12	1.44	7	0.84	3	1	3	0	0	>80
Maplewood	AISD	ELEM	15	3.59	11	2.63	3	3	2	1	2	60 to 80
Mathews	AISD	ELEM	14	3.62	10	2.58	2	2	4	1	1	40 to 60
McBee	AISD	ELEM	12	1.51	6	0.75	1	4	1	0	0	>80
Menchaca	AISD	ELEM	12	1.72	11	1.58	4	4	1	1	1	40 to 60
Metz	AISD	ELEM	12	2.38	11	2.18	4	2	3	1	1	>80
Mills	AISD	ELEM	12	1.09	5	0.45	2	1	1	1	0	<20
Norman	AISD	ELEM	12	3.63	4	1.21	1	2	1	0	0	>80
Oak Hill	AISD	ELEM	12	1.22	9	0.91	2	4	3	0	0	20 to 40
Oak Springs	AISD	ELEM	12	4.21	8	2.81	2	2	3	1	0	>80
Odom	AISD	ELEM	12	1.80	5	0.75	1	3	1	0	0	>80
Ortega	AISD	ELEM	12	4.20	7	2.45	2	1	2	0	2	>80
Overton	AISD	ELEM			6	0.83	1	3	1	1	0	>80
Palm	AISD	ELEM	12	1.83	6	0.91	1	1	3	1	0	>80
Patton	AISD	ELEM	12	1.54	7	0.90	1	4	2	0	0	20 to 40
Pease	AISD	ELEM	15	5.98	7	2.79	2	2	1	1	1	20 to 40
Pecan Springs	AISD	ELEM	12	2.33	7	1.36	2	2	1	1	1	>80
Perez	AISD	ELEM	12	1.47	10	1.23	3	2	1	1	3	>80
Pickle	AISD	ELEM	12	1.66	7	0.97	3	1	3	0	0	>80

Pillow	AISD	ELEM	12	1.91	7	1.11	1	4	1	0	1	60 to 80
Pleasant Hill	AISD	ELEM	12	1.92	9	1.44	3	3	3	0	0	>80
Reilly	AISD	ELEM	12	3.91	9	2.93	2	1	2	1	3	>80
Ridgetop	AISD	ELEM	12	6.28	9	4.71	3	3	2	0	1	>80
Rodriguez	AISD	ELEM	12	1.27	7	0.74	2	2	1	1	1	>80
Sanchez	AISD	ELEM	12	3.49	10	2.91	3	2	3	0	2	>80
Sims	AISD	ELEM	12	1.95	5	0.81	2	1	2	0	0	>80
St. Elmo	AISD	ELEM	12	3.81	4	1.27	1	1	1	1	0	>80
Summitt	AISD	ELEM	12	1.59	5	0.66	2	1	1	0	1	40 to 60
Sunset Valley	AISD	ELEM	12	2.58	8	1.72	4	1	2	0	1	60 to 80
Travis Heights	AISD	ELEM	12	2.30	12	2.30	3	2	3	2	2	60 to 80
Walnut Creek	AISD	ELEM	14	1.56	8	0.89	2	4	2	0	0	>80
Widen	AISD	ELEM	12	1.52	5	0.64	2	1	2	0	0	>80
Williams	AISD	ELEM	12	1.78	3	0.45	1	1	1	0	0	60 to 80
Winn	AISD	ELEM	12	2.66	8	1.77	3	3	1	0	1	>80
Woodridge	AISD	ELEM	12	1.37	9	1.03	2	3	1	0	3	>80
Wooten	AISD	ELEM	12	1.78	7	1.04	1	2	1	0	3	>80
Zavala	AISD	ELEM	15	3.82	14	3.56	4	3	4	0	3	>80
Zilker	AISD	ELEM	12	2.28	8	1.52	2	3	2	1	0	20 to 40
AVERAGE ELEM			12	2	8	1.53	2	2	2	0	1	0

COMMUNITY ARTS OPTIONS IN AISD – MIDDLE AND HIGH SCHOOL

SCHOOL NAME	ORG	GRADE	Arts		# of Arts Options	# of Arts Options/100 Students	In School			Short term Res	Long term Res	% students <= pov	Income Actual Number
			# of Art Classes Offered	Classes/100 Students			Work Shop	Performance	Field Trip				
Akins HS	AISD	HS	140	5.30	14	0.53	4	4	2	0	4	60 to 80	62.1
Anderson HS	AISD	HS	180	9.04	11	0.55	3	4	1	0	3	20 to 40	20.5
Austin HS	AISD	HS	201	8.63	13	0.56	3	5	2	0	3	20 to 40	35.3
Bowie HS	AISD	HS	199	7.15	9	0.32	3	4	2	0	0	<20	11.6
Crockett HS	AISD	HS	136	8.02	12	0.71	3	4	1	1	3	40 to 60	57.8
EastSide HS/Johnston	AISD	HS	66	10.08	13	1.98	3	5	2	0	3	>80	89.8
Garza HS	AISD	HS	35	13.67	6	2.34	1	3	2	0	0	20 to 40	30.2
LBJ HS	AISD	HS	113	11.44	19	1.92	5	5	3	1	5	60 to 80	77.6
Liberal Arts Academy	AISD	HS			6	0.69	1	3	1	0	1		
Lanier HS	AISD	HS	111	7.55	11	0.75	1	2	3	1	4	>80	84.1
MCCallum HS	AISD	HS	328	18.58	12	0.68	3	3	2	1	3	20 to 40	37.5
McCallum Fine Arts Acad	AISD	HS			13		3	4	2	0	4		
Reagan HS	AISD	HS	62	7.09	9	1.03	4	2	2	1	0	>80	83.6
Ann Richards School	AISD	HS			5	6.41	2	2	1	0	0		
Travis HS	AISD	HS	103	7.94	14	1.08	5	3	2	0	4	>80	83.9
Travis Inst. of Hospitality	AISD	HS			1		0	1	0	0	0		
AVERAGE HS			139	9.93	10	1.46	3.08	3.85	2.00	0.38	2.54		55.63
Ann Richards School	AISD	MIDDLE			7		2	3	1	0	1	>80	98.7
Bailey	AISD	MIDDLE	42	4.39	3	0.31	1	1	0	0	1	<20	13.9
Bedichek	AISD	MIDDLE	33	3.24	7	0.69	3	0	0	1	3	60 to 80	78
Burnet	AISD	MIDDLE	28	2.97	10	1.06	3	2	1	1	3	>80	93.8
Covington	AISD	MIDDLE	44	4.67	3	0.32	1	1	0	0	1	40 to 60	55.8
Dobie	AISD	MIDDLE	39	6.69	4	0.69	2	2	0	0	0	>80	95.4
Fulmore Middle School	AISD	MIDDLE	31	3.11	11	1.10	3	3	2	0	3	60 to 80	73
Fulmore Magnet	AISD	MIDDLE			2		0	1	1	0	0		
Garcia	AISD	MIDDLE	35	5.07	0	0.00	0	0	0	0	0	>80	94.8
Gozycki	AISD	MIDDLE			0	0.00	0	0	0	0	0		
Kealing	AISD	MIDDLE	36	2.94	8	0.65	2	4	2	0	0	40 to 60	45.3
Kealing Magnet	AISD	MIDDLE			4		0	2	0	0	2		
Lamar	AISD	MIDDLE	82	12.39	9	1.36	2	3	0	0	4	40 to 60	51.7
Martin	AISD	MIDDLE	24	3.52	12	1.76	5	5	0	0	2	>80	94.1
Mendez	AISD	MIDDLE	21	2.42	7	0.81	2	1	0	1	3	>80	93.5
Murchison	AISD	MIDDLE	32	2.57	2	0.16	0	0	0	0	2	20 to 40	21.3
O Henry	AISD	MIDDLE	45	4.53	2	0.20	0	0	1	0	1	40 to 60	41.7
Paredes	AISD	MIDDLE	25	2.81	1	0.11	0	0	0	0	1	60 to 80	72.5
Pearce	AISD	MIDDLE	7	1.52	9	1.95	4	3	0	0	2	>80	95
Small	AISD	MIDDLE	35	3.68	5	0.53	0	2	1	0	2	<20	18.7
Webb	AISD	MIDDLE	18	3.13	15	2.61	5	5	0	1	4	>80	95.8
AVERAGE MIDDLE			33.94	4.10	5.76	0.79	1.67	1.81	0.43	0.19	1.67		



APPENDIX 5: AISD INFORMATION

5A. 2010 AISD EMPLOYEE COORDINATED SURVEY FOR MINDPOP

SOURCE: AISD, SPRING, 2010

Question 1: *I use creative learning activities (visual arts, drama, film-making, creative writing, dance, music or other arts activities) in my work with students.*

Elementary Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
A few times a month	16	16.32	16	16.32
A few times a week	26	26.53	42	42.85
A few times a year	16	16.32	58	59.17
Daily	40	40.83	98	100.00

Middle School Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
A few times a month	6	16.67	6	16.67
A few times a week	17	47.22	23	63.89
A few times a year	5	13.89	28	77.75
Daily	8	22.22	36	100.00

High School Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
A few times a month	12	20.00	12	20.00
A few times a week	11	18.33	23	38.33
A few times a year	15	25.00	38	63.33
Daily	12	20.00	50	83.33
Never	10	16.67	60	100.00

Art, Music, Theatre Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
Daily	21	100.00	21	100.00

Bilingual/ESL Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
A few times a month	9	17.31	9	17.31
A few times a week	16	30.77	25	48.08
A few times a year	13	25.00	38	73.08
Daily	14	26.92	52	100.00

General Education Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
A few times a month	20	20.00	20	20.00
A few times a week	28	28.00	48	48.00
A few times a year	22	22.00	70	70.00
Daily	20	20.00	90	90.00
Never	10	10.00	100	100.00

Special Education Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
A few times a month	9	21.95	9	21.95
A few times a week	17	41.46	26	63.41
Daily	15	33.33	41	100.00

Question 2: Are high quality professional development opportunities in the arts available to you, other teachers, and other school personnel?

Elementary Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
Don't know	64	59.81	64	59.81
No	13	12.15	77	71.96
Yes	30	28.04	107	100.00

Middle School Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
Don't know	18	43.90	18	43.90
No	13	31.71	31	75.61
Yes	10	24.39	41	100.00

High School Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
Don't know	28	43.75	28	43.75
No	21	32.81	49	76.56
Yes	15	23.44	64	100.00

Art, Music, Theatre Teachers

Are high quality professional de	Frequency	Percent	Cumulative Frequency	Cumulative Percent
No	8	38.10	8	38.10
Yes	13	61.90	21	100.00

Bilingual/ESL Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
Don't know	39	69.64	39	69.64
No	7	12.50	46	82.14
Yes	10	17.86	56	100.00

General Education Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
Don't know	54	50.94	54	50.94
No	27	25.47	81	76.42
Yes	25	23.58	106	100.00

Special Education Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
Don't know	31	60.78	31	60.78
No	8	15.69	39	76.47
Yes	12	23.53	51	100.00

Question 3: Do you and other educators in your school have access to information about artists and arts organizations that offer resources for learning in the arts?

Elementary Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
Don't know	58	53.70	58	53.70
No	12	11.11	70	64.81
Yes	38	35.19	108	100.00

Middle School Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
Don't know	19	46.34	19	46.34
No	11	26.83	30	73.17
Yes	11	26.83	41	100.00

High School Teachers

Do you and other educators in yo	Frequency	Percent	Cumulative Frequency	Cumulative Percent
	Don't know	29	45.31	29
No	18	28.13	47	73.44
Yes	17	26.56	64	100.00

Art, Music, Theatre Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
No	4	19.05	4	19.05
Yes	17	80.95	21	100.00

Bilingual/ESL Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
Don't know	35	61.40	35	61.40
No	7	12.28	42	73.68
Yes	15	26.32	57	100.00

General Education Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
Don't know	54	50.94	54	50.94
No	25	23.58	79	74.53
Yes	27	25.47	106	100.00

Special Education Teachers

	Frequency	Percent	Cumulative Frequency	Cumulative Percent
Don't know	27	52.94	27	52.94
No	9	17.65	36	70.59
Yes	15	29.41	51	100.00

5B. AISD ARTS SPECIALIST SURVEY RESULTS MAY 2010

BACKGROUND:

Greg Goodman, AISD Fine Arts Director, invited the visual arts specialists in AISD to complete this mindPOP online survey about arts education in AISD. Ninety two responses were received. Responses are provided below.

1. Why do you provide arts education to K-12 students? Check one.				
Answer Options	Very Important	Important	Not Important	Response Count
a. To train artists for future careers in the arts	31	47	12	90
b. To nurture artistic talent in individual students	73	17	0	90
c. To develop an audience for the arts/foster arts appreciation	67	22	1	90
<u>d. To help young people express themselves</u>	86	5	0	91
e. To motivate students to achieve in school	77	13	0	90
f. To build community	74	16	0	90
g. To receive funding from the city	17	29	39	85
h. To extend our programs into schools	45	31	9	85
i. To earn income to support other programs we provide	16	28	40	84
Other major reason (please specify)				20
answered question				91
skipped question				1

- To share something we love to do with our students!
- I love to teach and I love art
- kids are starving for arts education
- I love teaching music
- to expose and introduce our to students to arts experiences that would never be otherwise accessible
- To encourage creative problem solving and outside the box thinking
- To educate a largely neglected part of a child's education.
- to help develop well rounded individuals who appreciate and create beauty and acquire discipline in the process
- g,h,and i don't apply
- To allow them to be a part of something that builds their confidence, shows them how to work together toward a positive goal, and encourages them to be better people and future adults.
- Creating art helps students' brain development.
- Offer positive and safe places for students to be after school.
- To foster the American Spirit of American Ingenuity
- To give students a sense of belonging and purpose.
- Artists used the academics to create books, buildings, houses etc...
- To provide the opportunity for students to experience the arts
- Help students feel good about themselves as they excel in something.
- B/c art is the most awesome thing in the world!
- I strongly believe in an education for the whole child.

- To teach and practice specific and social skills needed to become contributing members of society in the future

2. What ideas do you have to integrate the arts into teaching other core subjects?

Answer Options	Response Percent	Response Count
More professional development for classroom teachers	51.7%	46
<u>More collaboration between art teachers and other teachers</u>	73.0%	65
More active commitment of the principal	50.6%	45
More community arts partnerships	51.7%	46
Other	9.0%	8
Other (please specify)		17
answered question		89
skipped question		3

- I already do this
- Scheduling changes that allow for more collaboration time
- Arts need to remain separate as possible.
- cultural connections in the community
- Allow us to sing at school functions.
- curriculum specific for math, science, ss, and creative writing elements within art projects
- Examples of such integration
- I am sick to death of this question. Art has its own intrinsic value and does not have to be taught with other subjects to be valued. They would never ask a science teacher "What are you doing to incorporate the art TEKS into your lesson?" And by the way art in AISD was voted in as a core subject by the school board more than 10 years ago.
- bigger budget, smaller class sizes, more paid planning time
- This question is very poorly worded.
- For everyone to realize we teach Math and Science every day!
- artists use math to build things, language arts to create books
- I teach cross-disciplinary lessons to help students achieve in other core subjects.
- Backwards. Art teaches science, humanities, cultures, math from a different angle/perspective. Do not reduce art to something that merely supports other subjects.
- help teachers see how much music is a part of it: ex. science, math, history, English
- support on campus AND downtown
- More active commitment of the district administration

3. In your opinion, how much of a barrier to offering arts education to students are the following?

Answer Options	Large barrier	Barrier	Not a barrier	Response Count
a. Lack of available opportunities (ex. unable to afford arts education and/or no access to free programs)	30	36	24	90
b. Competing student proprieties (ex. sports or after school jobs)	42	34	14	90
<u>c. Competing curriculum priorities (ex. not enough time in schools)</u>	46	38	6	90
d. Transportation (ex. parents unable to drive)	19	49	23	91
e. Level of interest (ex. lack of desire to be	7	23	60	90

involved in arts education programs)		
Other		14
	answered question	92
	skipped question	0

- In order for all fine arts to thrive, we need to invest to develop art, dance and theatre programs, which are horribly unsupported, underrepresented by administration, and blatantly ignored by our downtown office and budget planning.
- Lack of excitement, promotion, hype, or public presence of art
- principals and administrators who lack interest are a huge barrier
- at elementary, opportunity is there; time is barely adequate
- Availability of quality arts programs
- Lack of funding to pay teachers to create additional opportunities for additional arts programs
- Students are unable to meet after school for additional arts help and instruction due to having to go home and watch their younger siblings because parents often are working late.
- Administrators not realizing we teach MATH and SCIENCE every day in ART!
- people do not realize how many of our jobs are creative think outside the box jobs
- I teach in public school. They come every three days.
- We have more opportunities than can be accommodated; admin. Is always asking art teachers to teach extra classes to accommodate need for FA credit and desire of students to take art classes.
- Need a Fine Arts director committed to equity of all arts programs for all students in AISD; not just band.
- Parents don't care enough to come and see the kids' perform (for even 30 minutes) and teachers have to drive them home.
- SUPPORT from...MONEY from...

4. If more funds were available for arts education, how would you want to use these funds?

- I teach computer art and would like new computers with up to date programs. Everything I have is hand-me down and breaks regularly.
- Better designed art studio for older schools- more effective tools- like a new kiln
- Provide classes that stress whole being education.
- costumes , assorted technology
- update school instruments to ensure quality and functionality; provide private lessons to students not able to afford them on their own
- private lessons for students
- Purchase of more diverse materials to expand art areas
- I my school I would purchase better quality instruments and purchase more technology for students to use.
- I would buy better supplies for my students. I would hire other experts to come and provide their expertise with my students.
- Private lessons and needed supplies.
- Quality facilities
- scholarships for students to go on trips and afford private lessons and quality instruments
- I would want to get all the ed specs for my school up to date!
- more teachers, more field trips, more visiting artists
- more study trips, supplies and hands-on opportunities for students
- More outside music and art programs coming into schools

- to create public artworks
- Get me out of a portable.
- facilities, technology, teacher units
- Concentrate on the areas that have been neglected by current and past Fine Arts administrations.
- I would love a dance room with marley and barres
- clinicians, transportation, buy more music
- visiting artists, especially people of color and Spanish-speaking
- for supplies for my students - my budget keeps getting cut
- Instructional materials and instructional field trips.
- to pay private tutors, and to supplement instrument repair budget
- hire more fine arts teachers; purchase instruments, technology
- to have more needed materials for arts classrooms, and to have more technology available for whole-class teaching

5. In a perfect world, if you could change one thing about arts education in your school what would it be? - More time, money, respect, space, supplies

- More time
- More money to help students who can't afford lessons and other enrichment activities
- scheduling
- treated as equally important as other classes - funding, class size, etc
- A performance art space other than the cafeteria.
- More money and support
- treat arts education with the same sense of priority as the core academic classes
- More support from the district in terms of classes, flexibility with scheduling
- More music therapy
- We're pretty good at my school.
- Equal funding in school district for all disciplines, not just focused on music.
- Make it equal to the academic subjects
- I would like a room designed for art class, not a leftover classroom without proper storage.
- I would change the perception that arts classes are a "dumping ground" so that teachers can have a common planning period.
- I would grade more on effort and participation than quality, which is relative
- The perception it isn't a "core" class. It is just as important and probably more moving than any of those "core classes" being offered.
- I would make longer classes for older students (3rd & up), and create more opportunities for art teachers to collaborate with classroom teachers.
- The students would receive recognition equal to athletes.
- install an admin that appreciates and values visual art
- more time with students
- the general lack of rehearsal space
- I would like to see students already in the arts offered more courses.
- Students should have orchestra or band every day.
- Make scheduling easier for our classes.
- More supplies and teachers
- Give students more opportunity to participate.
- do not give all the Art 1 students to one teacher when there are two art

teachers

- we are healthy in this area; dream: 2 fully equipped music rooms
- Eliminate classroom interruptions.
- smaller classes and more teachers
- Schedule: once every three days to every day
- Equal opportunities amongst the arts.
- The materials necessary to teach music, software, hardware, and music. An unlimited supply of supplies.
- all programs would be free, no cost to the school
- funding for all programs/faculty that are an interest to students
- For the administration to stop allowing students to be pulled from our class. Also to have the funds to allow every student who wanted to take private lessons an opportunity to do so.
- Every child would have music, art or theatre/dance every day!
- Block scheduling so we could have more than 40 min to work on a project.
- The perception of just how important arts education is to the development of the whole child.
- More time with students for gifted and talented music instruction.
- Ours is pretty good. Better display devices (cork strips)
- I would make the staffing more equitable. It seems that some fine arts disciplines get more staffing than others
- INSTUTIONALIZED DISRESPECT FOR WHAT I DO AND COMPLETE IGNORANCE OF WHAT I DO !!!!!
- more paid planning time
- Being able to see arts students every day (rather than AB block schedule).
- educating school administration about arts as core academic subjects
- More emphasis on every fine arts subject.
- Not allowing arts classes to be cancelled for TAKS test administration.
- The No Child Left Behind act would require opportunities for students to take Fine Arts rather than taking students out of the arts.
- have equity between all schools' programs and staff
- I would double block it!
- Better designed art studio for kids so that it can be theirs!
- The knowledge that this needs to be core curriculum.
- not having to fight the schedule (ex. AVID)
- More facilities, we have 400 children in band and only one true rehearsal space
- more funding
- I would see a set of 7 classes every day and my class size would be limited to 20
- Understanding that art teachers teach MATH and SCIENCE everyday!
- Some time for the arts department to meet and collaborate.
- Less competition for students among arts educators
- More space for band!
- The ability to find out from each student that signs up for a fine arts what they are really wanting to take and not just places in a class because that's where it fits in their schedule.
- Have arts elective classes viewed as equally important as core curriculum :)
- one teacher to one class, with classes being no larger than 16
- acknowledgement that artists are productive employees that make lots of money and entertainment (movie industry)

- I would have art club
- A room for every teacher, computers and other technology for every art teacher, storage facilities to accommodate program.
- Provide availability to all fine arts programs for all interested students with a commitment from administrators to make the arts as much of a student priority as any other subject.
- Have money to buy poms uniforms and dance shoes
- more support
- Bigger classroom! more storage
- counselors understand the difference b/w the classes so they can really get the right fit for the student
- Smaller class size and adequate preparation. Students in the arts should not be warehoused because they simply need an elective.
- create a common vision in the community
- That music would be viewed as a necessity, not "fluff" to be discarded in the name of TAKS.
- More support from colleagues and more interest in what students are doing in their arts classes

6. What other information can you share with mindPOP about expanding creative learning in Austin?

- We are fortunate to have the funding and support that the community offers. I want to continue what we are doing and **build on the relationships** that we have.
- We need **more community and financial investment** in the musical education of the kids.
- mindPOP was presented to us as a service for musicians. **Art, dance and theatre were not offered any services or any connection to our curriculum and programs.**
- Although all kids need the arts, **the less advantaged need it more.** It will help them in school.
- I think there is far **too much emphasis placed on marching band (HS)** and in particular the non title I schools.
- offering opportunities for **low cost camps, in-school guests to present methods or personal artwork**, I want my kids work to be blown up to the size of signs up and down IH-35. I think people would appreciate a smile and have plenty of time to "visit" the work while travelling in stop and go traffic.
- Need to **hit all levels.** Not just providing arts to those who don't get it, but offering the best and brightest in the arts a chance to be challenged and succeed (magnet program).
- **Workshops/master classes** would be helpful, rather than insipid in-services that have nothing to do with our subject areas.
- The arts are in serious danger. Maybe we need an **art TAKS**, that would draw interest.
- **Orchestra rooms** are too small.
- There are great programs in the schools and great arts programs outside of our schools, but I feel like there is a **disconnect between the two groups.** It is expensive to bring in people (there are fewer volunteers for these things than there used to be) and it's hard to schedule these events with all the testing we do on our campuses.
- **More partnership** with professional artists
- The fine arts need to be given the **same level of commitment at every level** (Nation, State, District, Campus, Home) that EVERY core area requires and deserves.
- teachers in the classroom are the most important factor; too bad **pay** is so low
- teachers need **more training** on how to develop talent and creativity rather than rely on happening upon talented students
- **Voice teachers** during class would help.

- I feel we are **so contest driven**. I would have the time to just let students explore various composition and theory projects to share and perform with their class or the school.
- Events like **First Night** have energized our school community around a family activity...could be other Austintatious projects that bring out the community building value of ART.
- Would like to see our community, particularly **parents**, become more involved and supportive.
- Treat the arts like any other **core subject**.
- We produce more **careers** in the schools than any other subject. I challenge you to investigate.
- There are **not enough hours** in the day. our day "ends" at 3:30 but ALL teachers MUST work hours and hours beyond that to keep up with the curriculum
- If you cannot **teach the hearts and souls** of these students, it is almost impossible to teach their minds.
- **advocacy for arts** from district/campus leaders would really help change the attitude some teachers/community members have that the arts are extra-curricular and not important
- Kids love music, we just need to help them with more opportunities.
- It would be great to have a list of "**pro-bono**" **private teachers** that would work with students
- additional art exhibits
- We are necessary to continue **children's education in creativity and innovation**. To learn to think and make decisions and to solve PROBLEMS!
- I think Austin recognizes the importance of quality arts education. I would love to see a **level playing field** so that all students have the same opportunity.
- never get away from the idea that, even with creativity, success in the arts ultimately comes from dedication and hard work.....along with a little bit o' luck (thanks ,Eliza Doolittle)
- I would like more **advertisement opportunities** for the lower income schools.
- A list of all the **jobs filled by artists**-I have a poster with hundreds of good jobs that integrate art and other subjects
- At the elementary level everything is fine. Maybe more **principal support** in some schools. My principal is supportive.
- Help us get a **real fine arts person** in the administrator position, not a band only person.
- more free concerts at the school by other organizations
- **money, money, money** seems to be the resistance, so change this in some way
- If AISD would **change its ruling on music teachers teaching private lessons after school**, many students would be able to take private lessons at their home campus.
- **More collaboration** and interaction between schools, including vertical teams and universities

5C – AISD ARTS SPECIALIST DATA

Arts Teachers in AISD may work on more than one campus. Here are general trends and patterns of AISD arts teacher resources by campus. Data is incomplete.

ELEMENTARY: 89 campuses

Arts Teachers: 2-10 teachers per campus

MIDDLE SCHOOLS: 19 campuses

Fine Arts: 5-11 teachers per campus

Chorale Music: 22 directors

Band/Orchestra

Theatre

Dance

HIGH SCHOOLS: 11 Campuses

Fine Arts: 4-19 teachers per campus

Choral Music: 13 directors

Band/Orchestra

Theatre

Dance

Arts Courses by Campus:

Akins	140
Anderson	180
Austin	201
Bowie	200
Crockett	136
Eastside	66
Garza	35
International	26
Lanier	111
LASA	141
LBJ	113
McCallum	328
Reagan	62
Travis	103

APPENDIX 6: TEXAS STATE EDUCATION MANDATES FOR THE ARTS

Overview of Texas State Mandates for the Arts

Elementary schools (grades K-5) must provide **art, music, and theatre** to each grade level; at the same time however, the law does *not* mandate how often or for how long a student should receive arts education experiences. Therefore, students are expected to receive arts education every year and semester while attending elementary school.

High Schools (grades 9-12) must provide arts instruction in at least two of the four "fine arts content areas" (i.e. art, dance, music, or theatre). In order to graduate through either the "*recommended program*" (the general default plan for most students) or through the "*distinguished achievement program*" (the advanced plan available) **students must successfully complete one fine arts credit** (i.e. one full year of art curriculum, allowing students the opportunity to specialize in one art discipline). However, an important caveat to note is that students wishing to graduate under the "*minimum program*" are not required to take a fine arts credit.

Section 28 of the Texas Education Code and Chapter 74 of the Texas Administrative Code mandates that a school district **must provide "standards-based instruction"** by a certified teacher. Learning standards set by the Texas Essential Knowledge and Skills (TEKS) require K-12 students to have access to art, music and theatre. Dance is a requirement for grades 9-12; however, mindPOP research found that 3 out of the 14 high schools in AISD *did not* offer dance classes in their regularly scheduled arts courses.

Middle Schools (grades 6-8) are mandated to offer art, music, and/or theatre and students are **required to take one fine arts course** (however, whether this is a semester or year-long course is not specified and left to the discretion of individual schools).

There is **no state mandated art assessment**, which allows individual districts and schools to choose their own mechanisms for accountability and program evaluation. Furthermore, it is up to local school districts to decide whether or not to employ art specialists at the elementary level, allowing for art classes to be taught by a general classroom instructor. Fine arts teachers in middle and high schools must have a specialization major in one of the fine arts content areas and the Texas Department of Education is not mandated to provide professional development opportunities for any of its teachers.

APPENDIX 7: Best Practices

The Boston Foundation Arts Education Expansion Initiative



"The arts are an essential part of a well-rounded and rigorous education... We in the Boston Public Schools are absolutely committed to expanding the exposure to the arts that our students receive. And not just any exposure—what students deserve are high-quality experiences across disciplines led by experienced art teachers, artists, and external arts organizations that have expertise to share and the capacity to bring forward the creativity that exists in every student."

– Carol R. Johnson, Superintendent Boston Public Schools

The Boston Foundation is a community wide foundation, which provides grants, heads up community initiatives, creates partnerships with donors and funders and acts as a center for information and direction for the community.¹ One of the Foundation's main objectives is to expand arts education within the Boston School District. They aim to provide "access, equity and quality arts learning experiences for all students."² Additionally, they work on increasing the frequency and duration of arts classes in order to give students high quality artistic experiences. They also partner schools with nonprofit organizations.

One of the Boston Foundation's initiatives is the Boston Public Schools Arts Expansion Fund at EdVestors.³ The Boston Public School District serves more than 56,000 students and consists of 84 elementary schools, 18 middle schools, and 138 high schools, with 71.4% of students being classified as low-income.⁴ EdVestors, an entrepreneurial nonprofit organization that strives to create change in urban schools through strategic private investments and initiatives, pairs with Boston Public Schools.⁵ EdVestors works directly with the Superintendent of Boston Public Schools and receives support from the mayor of Boston, individual donors and foundations, the school district at large, nonprofit organizations, teachers and teaching artists. They all work together towards their main goal: to expand arts education access in elementary, middle, and K-8 schools.

The Arts Expansion Fund founded in 2009, focuses on expanding programs both in school and after school arts experiences for youth in dance, visual arts, theatre, and music. The fund created a 3 year initiative that gave an initial investment of \$2.5 million dollars to Boston Public Schools. However, the Foundation's arts initiative is multifaceted, funding organizational projects with grants from \$5,000

¹ The Boston Foundation, "The Boston Foundation: Innovation, Information, Impact," Homepage, About the TBF, <http://www.tbf.org/Home.aspx> (accessed December 6, 2009).

² Mendelsohn, Gittleman & Associates, LLC, *Understanding Boston: The Arts Advantages: Arts Education in the Boston Public Schools. The Boston Foundation.*: 2009. <http://www.bostonpublicschools.org/files/Arts%20Advantage%20report.pdf>. (accessed January 20, 2010).

³ The Boston Foundation, "The Boston Foundation: Innovation, Information, Impact," Homepage, About the TBF, <http://www.tbf.org/Home.aspx> (accessed December 6, 2009).

⁴ Boston Public Schools Arts, "Focus on the Children: Boston Public Schools Arts," BPS Arts, <http://bpsarts.org/index.html> (accessed December 6, 2009).

⁵ EdVestors, About Edvestors. www.edvestors.org (accessed January 20, 2010).

to \$25,000 dollars, but also focusing on district-wide reform to incorporate the arts in the classroom. The collaboration of funders for the Art Expansion Fund include The Boston Foundation, Boston Public Schools, Massachusetts Cultural Council, The Barr Foundation, EdVestors, Hunt Alternatives Fund, Linde Family Foundation, and the Wallace Foundation. After the start of the Arts Expansion Fund the city of Boston began to receive more money from private investors through EdVestors and also received a \$750,000 grant from the Wallace Foundation.⁶ The Arts Expansion Fund is working towards investing all money into creating and implementing a sustainable plan for increased arts experiences for students. They currently offer mini grants, are conducting best practices of school arts programs, professional development, evaluating arts programs, and increasing collaboration between schools and arts organizations.⁷

The fund started as a response to the research the Boston Foundation conducted in 2008. The research included a series of interviews and surveys with school principals, with a 93% response-rate, and 53 nonprofit organizations to identify the type of arts education students were receiving. The research concluded that 70% of students were receiving some type of arts education, but the amount and type varied amongst schools. At the time, in 2008, the district had a \$15 million budget for the arts and 157 full time arts positions. Therefore, the creation and expansion of the arts through the Art Expansion Fund began addressing the issues of student access and the quality of that access.

In 2009, the Boston Foundation reported our current information on arts education in Boston Public Schools in their publication "The Arts Advantage." This report found that 70% of students in public schools were receiving weekly arts instruction, but recommended expansion of the arts and an increased focus on quality.⁸ This report set a goal of 100% of K-8th graders receiving at least weekly arts instruction by 2012.⁹

Therefore, the district established guidelines and policies for arts education that mandates sequential arts instruction and calls for integrating arts activities in other core subject areas. Sequential arts instruction develops students' art competencies in one or more art discipline and is now required in Boston Public Schools. Additionally, mandated art integration instructions state that "students will utilize dance, music, theatre and/or visual arts content, vocabulary and strategies, in tandem with other subjects, to think, see connections and correlations, develop and reinforce concepts, synthesize ideas and demonstrate understandings." Not only did Boston Public Schools recognize the need for both sequential instruction and art integration, they outlined the process and required schools practice both policies.

The Boston Arts Expansion Initiative released their one-year report in February 2010. An advisory board chaired by Boston Superintendent, members of the mayor's office and the Massachusetts Cultural Council as well as leaders from business, philanthropy, higher education, and cultural institutions oversees the Boston Art Fund. The advisory board also included members from the Mayor's office and the Massachusetts Cultural Council.

⁶ Vaznis, James. "Study urges more arts classes: Offerings dwindle in higher grades." boston.com February 12, 2009. Boston.com. http://www.boston.com/news/education/k_12/articles/2009/02/12/study_urges_more_arts_classes/

⁷ Boston Public Schools, Press Release: "Mayor, Superintendent announce major grants to expand arts and music in Boston Schools". <http://www.wallacefoundation.org/NewsRoom/PressRelease/>

⁸ Boston Public Schools Arts, "Focus on the Children: Boston Public Schools Arts," BPS Arts, <http://bpsarts.org/index.html> (accessed December 6, 2009).

⁹ Mendelsohn, Gittleman & Associates, LLC, *Understanding Boston: The Arts Advantages: Arts Education in the Boston Public Schools. The Boston Foundation.*: 2009. <http://www.bostonpublicschools.org/files/Arts%20Advantage%20report.pdf>. (accessed January 20, 2010).

Boston provides a story about creating funding that can sustain arts education, as well as an example of what kind of mandates within school policies can be instrumental in supporting and strengthening arts education. Additionally, the Boston funding collaboration provides a model for Austin Arts Education Funders to use as they organize their work.

Urban Gateways – Chicago, Illinois



Source: UrbanGateways.org

"We have a fundamental belief in the power of social dance to build and strengthen communities, to bring people of all socio-economic backgrounds together, to do something that brings joy and strengthens respect for self and others," said Margot Toppen from May I Have This Dance (a Urban Gateways Partner)

Urban Gateways is a Chicago organization established in 1961 that champions active participation and education in the arts. Comprised of 25 cultural organizations and city departments including the Arts & Business Council of Chicago and the Chicago Park District, they are funded by hundreds of private and corporate donors who support their mission.¹⁰ Urban Gateways "believe that active engagement and education in the arts are essential components of every individual's academic, aesthetic and personal development."¹¹

Urban Gateways defines aesthetic education as "both a philosophy and a process through which teachers and students encounter works of art and learn to describe, analyze, and interpret these works as a way to locate oneself in the social, historical, linguistic, spiritual, emotional, and political realms of thinking and feeling".¹² The group provides opportunities for students and teachers to experience the arts both as spectators and creators. These experiences can range from one-time performances to becoming one of the full immersion "Arts-Wired Schools" that have artist-in-residence programs, professional development, and family and community workshops. In addition, they provide curriculum that is aesthetic inquiry-inspired curriculum, uses professional artist vocabulary & materials, and has clear connections to the state standards, intensive focus on the role of the arts in culture and society, attention to skill and technique building in the arts and commitment to culturally relevant curriculum.¹

The Chicago public schools serve 417,900 students, 85% of which are economically disadvantaged.¹³ Forty-five percent of students are African-American, 41% are Latino, 9% are White, and 3.6% are Asian/Pacific Islander.¹⁴ The district's arts education program strives to provide more students with access to the arts and with arts experiences both inside and outside of school. Urban Gateways has provided over 200,000 arts experiences including touring performances, residencies and workshops, and matinee performances. They have reached over 4,000 students and educators with their residencies and workshops as well as 6,336 students and teachers with their matinee performances and many thousands with their touring performances.

¹⁰ "Partners," Urban Gateways - Center for Arts Education, <http://www.urbangateways.org/partners/> (accessed April 11, 2010).

¹¹ "About," Urban Gateways - Center for Arts Education, <http://www.urbangateways.org/partners/> (accessed April 11, 2010).

¹² Ibid

¹³ "Stats and Facts," Chicago Public Schools, http://www.cps.edu/About_CPS/At-a-glance/Pages/Stats_and_facts.aspx (accessed April 11, 2010).

¹⁴ Ibid

Urban Gateways provides an example of how crucial outside art organizations are in providing students with opportunities in and out of the classroom. It also highlights the need of schools and other groups to support and collaborate with dedicated art groups in order to reach as many students as possible.

Big Thought/ Thriving Minds – Dallas, Texas



"Kids who participate in creative learning are more interested in school, less likely to drop out, more likely to feel good about themselves and the future... and do better on standardized tests!"

Founded in 1987, Big Thought is a community partnership that seeks to improve arts education in Dallas, Texas with the goal of making "imagination a part of everyday learning."¹⁵ Big Thought explains that it takes an assortment of high-quality creative learning experiences, designed to build on the student's knowledge over time, to generate lasting benefits for children and their community.¹⁶ Their vision is to create communities "where every learner is immersed every day in opportunities to imagine, create, and succeed."¹⁷ After two decades of working toward this goal, they have become a model community arts education collaboration for other cities across the United States.

Big Thought works with parents and families of students, in- and out-of-school with educators and school administrators, and throughout the community with artists, cultural groups, librarians, and service providers. There are 226 schools in the Dallas Independent School District that educate 157,631 students each year. Of these students, 84.4% are estimated to come from economically disadvantaged families. Big Thought strives to build creative learning systems through their Thriving Minds system; a program that supports fine arts instruction in 15 elementary and 5 middle schools, by integrating creativity and arts into traditional classroom instruction. Big Thought also works to recruit a "creative learning workforce", made up of local artists, specialists, and educators, who work in schools to offer each student 45-minutes of art instruction each week. This organization offers over 6,000 classroom teachers professional development opportunities annually and has helped to add 140 fine arts specialists to the Dallas Independent School District staff.¹⁸ Funding over the past two decades have come from private donations, grants (e.g. Ford Foundation, Nokia, Inc., The Wallace Foundation, the U.S. Department of Education) and public funds (e.g. Texas Education Agency).

The Big Thought research team looks at the following indicators to determine programmatic success: student academic test scores, surveyed reactions from program participants (including parents, students, administrators, and teachers/arts providers), by mapping the supply & distribution of arts education experiences by neighborhood, and by conducting research on the demand for arts education

¹⁵ Big Thought (online). *What We Do*. Available at: <http://www.bigthought.org/WhatWeDo>.

¹⁶ Antoni, Gigi (President/CEO Big Thought). *mindPOP! Powerpoint Presentation*. November 3, 2009.

¹⁷ Big Thought (online). <http://www.bigthought.org>. (accessed March 12, 2010).

¹⁸ Antoni. *Presentation*. (2009)

in their community.¹⁹ Big Thought has also spent time assessing the quality of instruction offered, by looking at providers' educational experience, the number of district opportunities for professional development, public forums, and personal/family interviews. With over 100 community partners listed on their website, Big Thought uses a multidisciplinary approach to serve more than 300,000 children, families, and teachers annually in expanding creative learning in Dallas.

In January 2010, BigThought announced a \$4.3 million grant from the Wallace Foundation that will be used to continue funding their Thriving Minds program. The grant will support existing partnerships with the Dallas Independent School District and more than a hundred arts and cultural community organizations aimed at expanding learning opportunities for Dallas area children. BigThought is also partnering this year with the North Texas Super Bowl XLV Host Committee's SLANT45 project. SLANT45, named after a Dallas Cowboy football play used by Daryl Johnston and Emmitt Smith, is a youth education program aimed at bringing service-learning adventures to North Texas. The project's goal is to get an estimated 20,000 elementary-aged students (with focus on grades 3-5) to complete a total of 45,000 community service hours in 112 cities. BigThought will design and manage the application process, drawing on their 23 years of expertise in developing collaborative educational programs with school districts.

Big Thought provides examples of strategic systemic work with schools as partners in making arts available to students. Their research methodology can help Austin collect and share evidence of the patterns of arts education and the impact of creative learning; their online directory of community arts providers can provide an example for how Austin might produce a similar online tool to make it easy for teachers, parents and arts providers to connect with one another. In addition their success in pressuring the district to increase the number of arts teachers employed by the district, in addition to increasing community arts partnership work with schools, provides an important example that can help Austin advocate equally for effective use of school personnel and community resources. Additionally, the lessons from Big Thought about effective professional development – for community arts providers, arts specialists and classroom teachers – can help Austin be strategic as it explores best ways to strengthen the continuum of arts education.

CREATE DENVER – Denver, Colorado



“Arts and culture-related industries, also known as “creative industries,” provide direct economic benefits to states and communities: They create jobs, attract investments, generate tax revenues, and stimulate local economies through tourism and consumer purchases. These industries also provide an array of other benefits, such as infusing other industries with creative insight for their products and services and preparing workers to participate in the contemporary workforce.”

¹⁹ Big Thought (online). *Arts Learning in Dallas: Report on the Arts Learning Provider Surveys for the Dallas Arts Learning Initiative*. Collaboration among Wolf, Keens, & Company; Alan S. Brown & Associates; Annenberg Institute for School Reform, Big Thought. May 2006.

Create Denver, a strategy focused on enhancing the vitality of the creative sector of the city, emerged in the city's Office of Economic Development and Community Planning in 2006.²⁰ Supported by a Mayors Task Force and currently an initiative of Denver Office of Cultural Affairs, the project promotes creative development within the creative sector especially in the areas of film, music, art galleries, art district development, fashion and graphic design and individual artist support. The project first advised the city on the current landscape of creative endeavors in Denver and then began its current push to expand the creative community through various outreach efforts. The next step will be to reevaluate Create Denver's contributions and create new projects. The 11-member committee that runs the Create Denver Initiative serves a 2-year term and is selected from a large applicant pool and then approved by the Mayor. The committee is made up of leaders from the community's public, private, and nonprofit sectors.

Create Denver currently supports creative enterprises with a number of key community initiatives:

- Mapping the existing creative spaces of for-profit and nonprofit art sectors,
- Offering loans and affordable creative spaces,
- Publishing a directory of creative spaces available in the city,
- Proposing changes in arts policy
- Providing technical assistance, advocacy, and opportunity for collaboration for creative sector members

The Create Denver Initiative published a report entitled "Space Matters" which includes 20 recommendations for maintenance and development of creative spaces in the city. The Create Denver initiative has primarily focused on the use of space to expand arts in the city, and is currently not focusing on evaluating quality of programs or direct access of arts education to youth. This initiative maintains a webpage for advertising space, produces an annual expo event for collaboration and awareness of opportunities, hosts a creative art week in April, and publishes a weekly bulletin that updates networking and learning opportunities for creative businesses.²¹

Create Denver is funded by various city departments, private financial institutions and small business loan programs. Create Denver has found that Denver is the home to 2,400+ profit and nonprofit creative enterprises. Furthermore, Denver's creative industry employs approximately 9,000 individuals, includes more than 100 galleries, six distinct art districts, 160 performance venues, 180 film-related businesses, and 29 recreation centers.²²

The maps published by Create Denver are aimed to assist in cultural policymaking.²³ These maps highlight schools and the services offered to them, museums and collections, and then break down what types of arts are provided in which areas of the city (mapping filming arts, film/TV/radio, and visual art and photography).²⁴

²⁰ Denver Office of Economic Development, "Create Denver," [Denvergov.org The City and Council of Denver, http://www.milehigh.com/business/create-denver](http://www.milehigh.com/business/create-denver) (accessed March 12, 2010).

²¹ The Denver Office of Economic Development: Create Denver (accessed December 6, 2009 at <http://www.milehigh.com/business/create-denver>)

²² Ibid.

²³ Ibid.

²⁴ Ibid.

The directory of creative arts spaces and venues published by Create Denver may be a model for Austin's efforts to publicize arts organizations and arts education resources. Create Denver is more of a business model founded for economic development and growth of the city as opposed to an educational initiative. However, it is notable that Denver view Creativity as an economic asset and nurtures it accordingly. As a city deemed "creative" by nature and inhabitants, Austin could also adopt this view of creativity as an economic necessity and nurture it in schools.

A+ School Programs - North Carolina, University of North Carolina Greensboro



"The A+ Schools Program at SERVE is a whole school reform model that views the arts as fundamental to how teachers teach and students learn in all subjects. The mission of the A+ Schools Program is to create schools that work for everyone—students, teachers, administrators, parents and the community."

The A+ Schools Program based in North Carolina approaches school reform from an arts perspective. Their mission is to create "Schools that Work for Everyone—students, teachers, administrators, parents and the community,"²⁵ through integrating the arts into all aspects of teaching, learning and management. Using Howard Gardner's theory of multiple intelligences they believe that children learn in different ways and therefore create interdisciplinary thematic units with hands on activities where arts and other core subjects are taught together.²⁶ They want students and teachers to focus on the process (learning) not the product (test scores).²⁷

In order to change and reshape the curriculum teachers convene every summer to share and collaborate on teaching methods and lessons in the classroom. Professional development for teachers and administrators is ongoing and central to their missions. Additionally, they promote relationships and communication within the large teacher and administrator networks.

The A+ program also strives to develop strong connections with their community, parents, local art resources and local colleges and universities as well as the media.²⁸ Their mission includes reforming schools for everyone in the community and therefore partnerships are central to their mission. However, despite encouraged collaboration, A+ also urged pilot schools to "adapt the central idea of arts-driven instruction, and eventually school reform, to the unique contexts of their schools and communities." In other words they wanted schools to be creative in the process of reform and design the school structure to reflect and complement the people and resources within each school's specific setting. All of their efforts and approaches reflect their main goal to enhance student learning through the arts and to reform the business of running schools.²⁹

²⁵ The University of North Carolina Greensboro and A+ Schools Program, "Who We Are – Program Description," The Arts and School Reform, A+ Schools Program, <http://aplus-schools.uncg.edu/whoweare.shtml> (accessed December 2, 2009).

²⁶ The University of North Carolina, "Who We Are – Program Description."

²⁷ The University of North Carolina, "Research and Results- The Arts and School Reform,"

²⁸ The University of North Carolina, "Who We Are - Sustainable Arts-Based School Reform."

²⁹ The University of North Carolina, "Who We Are – Program Description."

Established in 1995 by the Kenan Institute for the Arts, a private, non-profit institute at the North Carolina School of the arts, A+ began in 25 public schools grades K-12.³⁰ These schools committed to a four year evaluation to follow and measure the implementation and outcomes of their three main objectives- to integrate arts into all school subjects, to participate in continuous professional development and to use the state networks of teachers and administrators to support and assist each other in implementing required state curriculum.

The research from A+ revealed that after participation in the program schools became more organized and established a more focused identity with increased communication and leadership among the staff. Connections between the school and parents and the school and community partners increased. Teachers helped students become more engaged which improved both student attitudes and teacher experiences. Additionally students “achieved assessment gains without teachers “narrowing” the curriculum.”³¹ Therefore, the academic achievement of the school did not suffer due to their new teaching approach. The A+ schools meet all state wide standards within their program and all participants- students, teachers, administrators, parents and the community, became more engaged and successful in the business of running schools and learning in general

Due to their success the program attracted other states and schools districts interested in their approach to arts integration and learning. They helped the Kirkpatrick Foundation in Oklahoma City establish the program in 46 schools starting in 200 and also helped establish a similar statewide program in Arkansas in 2001.³²

The program is nationally recognized “as an effective, research-based strategy for sustainable school reform,”³³ and is also the topic of a new book Creating and Sustaining Arts-Based School Reform: The A+ Schools Program by Noblit, Corbett, Wilson, and McKinney published in 2009. The program also published their research findings The Arts and Education Reform: Lessons from a Four-Year Evaluation of the A+ Schools Program, 1995-1999. They continue to actively research and evaluate their programs now under the direction of The University of North Carolina at Greensboro, since 2003.

Their current mission shifted a bit to respond to the changes that took place after and during the implementation of their program. They are now focused on the following³⁴:

1. Continuing to research and refine the A+ Program and to dissemination process in North Carolina and nationally.
2. Expanding and maintaining the North Carolina A+ Schools Network through continued professional development and refinement of the arts-integration school reform model.
3. Develop, disseminate, and evaluate effective models for teacher recruitment and retention including an arts-integrated demonstration model of teacher pre-service training.

Their focus began and still remains however on enhancing learning experiences for students and involving administrators, teachers and the community at large in a collaborative, creative, organized and

³⁰ The University of North Carolina Greensboro and A+ Schools Program, "Research and Results- History and Scope of the A+ Program," A+ Schools Program, <http://aplus-schools.uncg.edu/whowere.shtml> (accessed December 2, 2009).

³¹ Ibid

³² Ibid

³³ The University, "Who We Are - National Recognition."

³⁴ The University, "Who We Are – Mission Statement," Paraphrased.

successful school experience. The A+ Program is an excellent model for a holistic approach to school reform using art integration. It shows that not only can creative learning be a useful tool in the classroom for student achievement and learning but also in the entire school to help teachers and administrators in their approach to work as well. It is also a testament to what can be achieved in multiple actors involved, teachers, principals and districts, work together and make student learning their priority.

Ask For More Arts - Jackson, Mississippi

Ask For More Arts (AFMA) serves the Jackson School District, the only urban school district in the state of Mississippi. Jackson's 59 public schools enroll 31,000 students: 78% of the students in Jackson School District receive free or reduced lunch, and 98.4% of students are minorities. Ask For More Arts (AFMA) was created to increase arts integration in school curriculum through greater collaboration.³⁵ As they describe themselves, the program grew out of an earlier program called Ask For More which focused on "asking more" of teachers, administrators, students, parents, and community members in the Jackson School District to "ensure that every child from its targeted schools graduates with the skills necessary to continue into higher education or directly to a satisfying and productive job."³⁶

*"Ask for More Arts is a school and community-wide partnership that believes today's Jackson Public School students need arts learning to improve their academic performance, graduate, and prepare them to become engaged and productive 21st Century citizens."*¹

AMFA was founded in 2005. Its core program is a professional development program for teachers in 24 of the 39 elementary schools in Jackson. This program is intended to train non-arts teachers to integrate the arts into their classrooms. AMFA specifically aims for non-arts curriculum to be taught using arts as a method or tool. A second program connects community arts providers to teachers so that arts integration can continue outside of the classroom. These community arts providers are encouraged to provide arts opportunities to students which their teachers can then tie to their curriculum. Finally, AMFA targets parents with advocacy training which is intended to help parents advocate for arts education in school and outside of the classroom.

AMFA's community partners include: Local Artists, Mississippi Arts Commission, Mississippi Symphony Orchestra, Mississippi Museum of Art, Parents for Public Schools of Jackson, The Jolivette Group, City of Jackson Cultural and Human Services, Arts Advisory Council of Greater Jackson, Mississippi Department of Education, Community Foundation of Greater Jackson, International Museum of Muslim Cultures, MS Alliance for Arts Education, MS Museum of Art, New Stage Theatre, Dale & Associates Architects, Senator John Hohn, Downtown Partners, Ford Foundation (NY), Greater Jackson Arts Alliance VSA Arts, Turner World Around.³⁷ Their primary funder is the Ford Foundation. AMFA is one of the nine sites for the Ford Foundation's Arts Education Partnership. The Ford Foundation provides \$150,000 of AMFA's \$377,000 budget. AMFA's other major funder is the Mississippi Arts Commission³⁸, which places an emphasis on funding projects that integrate arts into the whole school.³⁹

³⁵ Ibid

³⁶ "Jackson Public Schools" <http://www.jackson.k12.ms.us/content.aspx?url=/page/663>

³⁷ "Ask For More Arts Schools" <http://www.ppsjackson.org/afma-schools.html> (accessed on 12/7/09).

³⁸ "Mississippi Arts Commission: Programs: Overview" <http://www.arts.state.ms.us/programs/index.php> (accessed on 12/7/09).

³⁹ Ibid

AMFA's story provides another example of utilizing community arts providers to help classroom teachers integrate the arts, but goes further to empower parents to help the schools sustain focus and resources about the value of the arts in school and outside the classroom. The mindPOP Quality Instruction Solution Group is currently working on a project that would distribute video clips with supporting text to teachers and teaching artists that contain professional development modules. These modules will give teachers a quick look at what integrating art into a lesson might look like and then follow with suggested steps and helpful tips. In this way mindPOP Solutions hopes to help empower and inform teachers and teaching artists to effectively integrate creative learning into schools.

Arts for Academic Achievement - Minneapolis



"A high-quality education must include the arts. Participation in the arts allows us to discover and nurture strengths in students while also opening doors to self-discovery in our students and ourselves. The arts create student success and meaning and help students develop an understanding of themselves and others throughout their lives."

- Dr. Bill Green, superintendent of Minneapolis Public Schools

Arts for Academic Achievement (AAA) is an initiative of the Minneapolis Public School System aimed to increase student achievement and improve teacher practice, by "making arts-based and arts-integrated learning essential to classroom instruction, through collaborations with artists and community organizations"⁴⁰. This initiative was made possible by a \$3.2 million grant awarded in 1997 by the Annenberg Foundation in hopes of fostering a system wide educational reform through the arts. During the 2007-2008 school year, 15,000 students (41% of the Minneapolis K-12 student body) had access to arts education because of Arts for Academic Achievement programs. Every year, AAA works with 570 teachers and 190 artists and art organizations to provide art instruction to 58 out of 60 Minneapolis Public Schools⁴¹. AAA has been successful in facilitating partnerships with local, statewide, and national organizations to support the arts in Minneapolis.

Arts for Academic Achievement emphasizes long-term relationships between their art partnerships with the belief that art should be included in every aspect of the education experience. Professional development is a core element to AAA's activities; providing more than 20 different workshops to each partnership location, reaching more than 220 teachers a year. AAA core coaching areas are arts literacy, poetry writing, observational drawing, and academic journals; each module designed to encourage learning in science, math, art, design, and writing. Teachers have reported that AAA has helped them "discover new strategies to make learning more engaging for their students, such as making instruction more child-focused."⁴² Another key component of AAA's strategy is to sponsor

⁴⁰ Arts for Academic Achievement (online). *About Us*. Available at: http://aaa.mpls.k12.mn.us/About_Us.html.

⁴¹ Arts for Academic Achievement. *Ask Big Questions*. Report to the Community 2008. Minneapolis Public Schools. AchieveMpls. www.achievempls.org

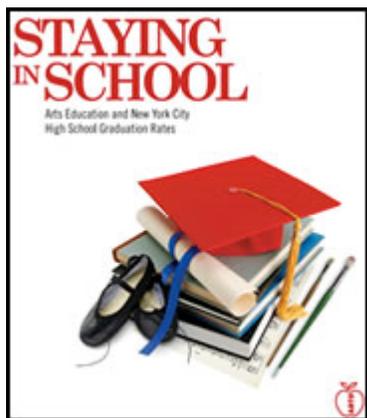
⁴² Arts for Academic Achievement (online). *Professional Development*. Available at: http://aaa.mpls.k12.mn.us/Professional_Development.html.

FACES, family arts and cultural events. Over the years, they have had National Parent Involvement Days, Parent Informational Nights, Student Spring Concerts, and Visual Arts Exhibitions. In 2008, AAA also had a Community Arts Summit, which engaged arts partners and parents in the process of creating a direction for improving the connection between arts and K-12 education.

Arts for Academic Achievement is supported by funders at the Ford Foundation, the Wallace Foundation, the Perpich Center for Arts Education (PCE), the Chicago Arts Partnership in Education (C.A.P.E.), the Givens Foundation, the Orgway Center for the Performing Arts, and Arts Partners. These key contributors have connected AAA to a broad national coalition, which has allowed community partners to participate in national meetings, gaining considerable knowledge and access to a range of technical services that are key to the function of their organization. AAA is also supported by their Research Roundtable, a group of stakeholders in Minneapolis invested in creating a plan for accountability and research for their programs and activities. Members include the Center for Applied Research and Educational Improvement (CAREI), Minneapolis Public Schools Research, Evaluation and Assessment Department, Learning Through Music, and the New England Conservatory of Music.

Minneapolis's initiative provides an excellent model for community collaborations between funders, parents and teachers. It also provides another example of the large role a teacher plays in delivering and nurturing artistic situations and learning tools for students. In order to provide the highest quality learning experience, teachers must be trained to administer creative learning environments.

Arts Education Roundtable/Center for Arts Education - New York City, New York



Established in 1992, the New York City Arts in Education Roundtable is a member-driven organization that works to support and provide network opportunities for its members, with the goal of “advancing the state of arts in education.”⁴³ Currently, the Roundtable has over 150 community partners, 8 committees (focused on development, programming, membership, conferences/professional development, communications, and advocacy), and is governed by a member-elected Board of Directors. There are 1,630 schools in New York City's Independent School District that educate over 1.1 million students each year. Of those students, approximately 71% are eligible for free or reduced lunch. As of 2009, Arts in Education Roundtable members serve 204 of those schools, reaching 54,000 students and 3,400 teachers each year. Funding for the NYC Arts in Education Roundtable is through the Center for Arts Education (CAE), which has been awarded grants through the Walter H. Annenberg Foundation since 1993.

The CAE New York City Partnership for Arts and Education program was created in cooperation with the city's Department of Cultural Affairs (DCA) and the Mayor's Office, to promote partnerships

⁴³ New York City Arts in Education Roundtable (online). *History*. Available at: http://www.nycairoundtable.org/site_res_view_template.aspx?id=4cccd84-9bd3-4d37-8483-cdbcd5e48ed.

between schools and arts organizations. This program allowed \$5,000 grants to become available for up to 80 CAE schools. Highlights of their programmatic activities include: a publication showcasing best practices found in NYC schools, an operating gallery where local students can showcase their work, a career development program that offers internships to 47 art students at 37 work-sites, and a public awareness campaign promoting arts in education. As a project of the CAE, the NYC Arts in Education Roundtable is an information-sharing consortium serving art education providers and regularly holds education forums and seminars around topics of interest to the arts education field.

CAE discovered in a 2003 evaluation conducted by the Education Development Center that local sites rarely reported parental involvement.⁴⁴ This led them to collaborate with the DCA to create the Parents as Arts Partners Initiative, which offered grants up to \$5000 to 204

“(Arts education)...gives a soul to the school. It gives a heart. I believe it has provided for significant instructional improvement and achievement.”

schools for a program to “educate parents about the value of the arts in their children’s education.” The Center for Arts Education uses the following indicators to determine program success: academic test scores, attendance rates, the number of arts providers on campuses, number of professional development opportunities available for staff, number of arts organizations with increased budgets, number of policy improvements that include the arts, and the number of parents involved in Parents as Partners events. In July 2009, the Roundtable published results from two surveys which revealed that teaching artists, who deliver instruction and programs in the schools, greatly outnumber licensed school-based arts specialists. Of the survey respondents, whose total 2007-2008 budgets amounted to over \$500 million dollars, provided approximately \$35 million dollars in services to NYC schools (an average of 15% of each organization’s budget).⁴⁵ Schools matched community providers funds, which amounts to, on average, for every \$1.00 a school paid for arts education from community organizations; it would receive roughly \$2.50 worth of services.

New York City’s Center for Arts Education continues to grow and currently has over 150 community partners, including the NYC Board of Education, the NYC Department of Cultural Affairs, and the United Federation of Teachers.⁴⁶ The NYC Roundtable continues to work on developing a long-range strategy for their efforts; however, they have successfully implemented an interactive calendar on their website, allowing arts partners to individually craft their own agenda and professional development priorities.

The New York City story, so well documented in recent reports, provides concrete evidence that the number of arts partners for schools correlates with school graduation rates and other indicators of academic success. It reinforces the belief that arts education is an important contributor to student learning and achievement. The small grants programs and the community resources to showcase student talent are examples of ideas that could be easily incorporated into Austin’s activities.

⁴⁴ Admon, N., Baker, T., and Bevan, B. (2002). *Final Evaluation Report on the Center For Arts Education’s New York City Partnerships for Arts and Education Program*. Center for Children & Technology, Education Development Center, Inc. New York.

⁴⁵ Adams, S., Admon, N., Baker, T., Bevan, B., Clemments, P., Erickson, A., and Seretis, G.. (2003). *CAE New York Partnerships for Arts and Education Program 1996-2001 Five Year Report Synthesis. Executive Summary*. Center for Children & Technology, Education Development Center, Inc. New York.

⁴⁶ Center for Arts Education (online). *About*. Available at: <http://www.cae-nyc.org/about>.

Arts Education Collaborative – Pittsburgh, Pennsylvania and Western Pennsylvania



Established in 1998, The Arts Education Collaborative emerged in response to a regional needs for sustainable solutions to advancing arts education.⁴⁷ They convened to build “A transformed education system infused with imagination and creativity, catalyzed by the arts.”⁴⁸ AEC strives to change the education system through professional development, advocacy and research and development. They partner with over 22 art, cultural and educational organizations including the University of Pittsburgh and Duquesne University as well as individual artists and educators to improve and infuse arts into teaching.

Their partners help fund their professional development programs for teachers which include a summer leadership academy for educators as well as seminars throughout the year. Their approach to professional development directly responds to a 2003 Needs Assessment produced by art educators as well as continual research and response to the upcoming needs and problems⁴⁹. They serve over 26,000 students in the Pittsburgh area every year. They also have over 100 graduates from their academy.

In a study the conducted on their graduates they found that teachers who participated in the Academy felt less isolated due to being a part of a larger support network. They learned how to teach backwards in order to achieve their end goal while incorporating the arts. They also learned how to encourage and mediate collaboration between people with different personalities and approaches. Perhaps the most important and valuable outcome, according to AEC is that ““Teachers are becoming leaders in arts education in their schools.”⁵⁰ Educators must apply to participate in the Academy and it costs about \$3,000 for an educator to participate Funding is provided by the many partners of the AEC.

“We engage teachers, administrators, artists, cultural organizations, and parents in strengthening quality arts education throughout a region that is known for its cultural and educational richness.”

In addition to the Academy, shorter seminars and opportunities for professional development are available to educators. They also bring in outside expertise and focus on learning and sharing. The principles behind the professional development are similar to the Academy; however the duration of the professional development last a day instead of a year.

⁴⁷ "Strategic Plan," Arts Education Collaborative , <http://www.artsedcollaborative.org/pages/programs-and-services> (accessed December 1, 2009).

⁴⁸ "Ibid

⁴⁹ Dawn M. Ellis, "Arts Education Collaborative," *Designing the Arts Learning Community: A Handbook for K-12 Professional Development Planners*, <http://handbook.laartsed.org/models/index.aspx?md=19> (accessed November 7, 2009).

⁵⁰ Ellis, "Arts Education Collaborative, Lessons Learned."

Following the success of the Academy and professional development, the AEC also began efforts to influence policy and increase their research and development. In this way they hope to further respond to present issues in their area while broadening their scope and influence as they promote arts education.

MindPOP is taking a similar approach by working on providing professional development opportunities to teachers and teaching artist both electronically and in person. Also, the mindPOP Impact group is working on establishing a shared-use agreement with Austin Independent School District so that organizations can request data and conduct research to evaluate their programs and provide information about the impact of arts in the community. This type of research and support could support policy development and change.

Arts Education Master Plan -- San Francisco, California



“Diverse, vibrant and full of life, from the Latin beats of the Mission to the jazz music of the Fillmore District . . . from the flaming red silk of the Chinese dragon’s tail, to the golden lit sconces at the Opera House – the arts are a part of our lives, all of us, every day. The Arts Education Master Plan will revitalize the education of our young citizens by capturing the diverse cultural and artistic energy of a city that is internationally renowned for its love of the arts.”

The San Francisco Unified School District (SFUSD) has prioritized arts education by creating a district wide arts education master plan. Their guiding principles include equity and access for all, detailing arts education benefits that last a lifetime, the journey to the plan, defining arts education, and finally partners that are necessary to collaborate with to be successful. This plan was created in 2006, and serves as a blueprint for the District, families, the arts community, the City, funders and all other arts education stakeholders will use to work together to provide comprehensive sequential arts education for every student in the San Francisco Unified School District.⁵¹

The funding of this program is in large part due to the funds allocated from the passage of Proposition H, creating the Public Education Enrichment Fund (PEEF) that supports arts, music, library services, physical education, and sports. These funds allocated through Proposition H started at \$6.6 million in 2005, and has escalated each year until topping off at \$40 million per year from 2010-2015⁵². The budget for arts and music is more than 6.6 million dollars annually. With this funding, the district is able to provide all students with arts teachers, arts coordination, and professional development so that

⁵¹ Education Master Plan, San Francisco Unified School District, 2006. <http://portal.sfusd.edu/data/aemp/AEMPcombined.pdf>

⁵² Ibid

students can receive sequential arts education. The San Francisco School Superintendent recognized the value that arts education has on academic achievement, and has been able to prioritize this initiative among competing interests within the district.⁵³

The SFUSD arts education plan serves the 55,497 students enrolled in 102 K-12 school sites in the district.⁵⁴ Of these students, 54% are enrolled in reduced and free lunch programs. The SFUSD has a very ethnically diverse group of students, and 27.9% are English language learners (ELL), meaning that English is their second language and ELL students are limited in their English language proficiency.⁵⁵ The SFUSD manages arts education initiatives through its Visual and Performing Arts Office, and manages relationships with arts partnerships to maximize their impact in the community.

Community arts partners include the San Francisco Arts Commission, Arts Education Funders Collaborative, Arts Providers Alliance of San Francisco, and the San Francisco PTA. The state of California, as a whole, prioritizes arts education and supports statewide initiatives through the California Art Education Initiative, California Alliance for Arts Education, and the California Arts Council.

In 2007, The Wallace Foundation announced support for a four-year arts funding partnership in San Francisco designed to foster growth and participation in public arts attendance and to identify, develop and share useful lessons on how arts organizations can reach more people. More than six million dollars has been collectively awarded to Alonzo King's LINES Ballet, the Center for Asian American Media, the Contemporary Jewish Museum, the Fine Arts Museums of San Francisco, ODC/San Francisco, San Francisco Girls Chorus, SF JAZZ, the San Francisco Museum of Modern Art, San Francisco Opera, World Arts West and the Yerba Buena Center for the Arts, with an additional \$1.47 million committed to audience building efforts.⁵⁶

The San Francisco story provides an example of the value of an arts education master plan, something that could be an outgrowth of the Mind Pop summit and align with the strategic plan mandates currently guiding the AISD strategic planning efforts.

⁵³ Public Education Enrichment Fund Expenditure Plan for SY 2009-2010, San Francisco Unified School District, 2009. http://sfportal.sfusd.edu/sites/advisory_committees/enrichment_fund/Spending%20Plans%20%20District/PEEF%20Spending%20Plan%202009-10.pdf

⁵⁴ San Francisco Unified School District. At a Glance. <http://portal.sfusd.edu/template/?page=about.glance>

⁵⁵ San Francisco Unified School District, District Accountability Report Card, 2008- 2009. http://orb.sfusd.edu/sarcs/darc/sfusd_darc.pdf

⁵⁶ Wallace Foundation. <http://www.wallacefoundation.org/NewsRoom/PressRelease/Pages/sevenmilliongrant.aspx>

APPENDIX 8: MINDPOP ROADMAP TEAM

Roadmap team members are graduate students pursuing a Masters of Public Affairs degree in the LBJ School of Public Affairs.

Vanesa Botero-Lowry || Prior to becoming a graduate student, Vanesa was a third grade teacher and staff member for an education non-profit focused on closing the achievement gap. Vanesa has many wonderful memories, both embarrassing and inspiring, of taking dance lessons for over 13 years.

Dana Campos || Dana is from McAllen, TX and graduated with a Bachelors in Sociology from Tufts University in May 2009. She is the co-founder and director for FRIDA, Inc. a nonprofit organization in South Texas, which uses art to promote higher education to youth. Her favorite arts experience as a child was taking saxophone lessons for 6 years.

Katie Dochen || Katie is interested in education policy, corporate social responsibility, nonprofit management, and human resources, and is currently an intern at Texas Education Agency. She is also pursuing a Masters in Business Administration at the McCombs School of Business. Katie grew up in Austin, where she cultivated her love for the arts watching Zilker Hillside Musicals, attending Laguna Gloria art camps, and competing on the UIL Music Memory team at Doss Elementary.

Emily Einsohn || Emily, a native of Dallas, Texas, is a graduate candidate working on a dual degree in Public Affairs and Social Work. During the 2009-2010 academic year, she has held a position as an LBJ Fellow at the Annette Strauss Institute for Civic Participation. There, she helps to create K-12 civic education curriculum and assists in planning their *New Politics Forum* (a yearly campaign boot camp for undergraduate students). Her research interests include exploring systems of social welfare, at-risk youth engagement programs, and poverty-related U.S policy.

Molly Ewing || Molly is a second year Masters of Public Affairs student who is interested in education policy. Prior to attending The LBJ School of Public Affairs, she taught elementary school and high school math. Molly was actively involved in dance and visual arts classes, lessons and contests from elementary school through college.

Kathryn Fitzpatrick || Kathryn is a native Austinite, and prior to graduate school worked in both the nonprofit and private sector in a government relations and marketing communications capacity. Her policy interests include corporate social responsibility, sustainability and health policy. Kathryn discovered her love for the arts while taking a photography class in Italy.

Pamela Fuchik || Pam is a clinical social work who obtained her MSSW at the University of Texas in 2004. She is currently the director of intake services at Bluebonnet Trails Community MHMR Center. Pam fondly remembers dressing up as an ice cream cone when she was 5 for a ballet performance.

Emily Bieda McCartha || Emily is interested in community organizing and urban issues of equality and culture. A participant of many a summer museum, art and band camps, Emily is happy to be working on a project that is near to her heart and important to the community.

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