

Arts and Cultural Education in Silicon Valley

Final Report of the
Arts and Cultural Education Task Force

For submission to the
Leadership Council
of
Cultural Initiatives/Silicon Valley

July, 1998

Background

This final report of the Arts and Cultural Education Task Force of Cultural Initiatives/Silicon Valley is intended as a blueprint for action. It was drafted for the Leadership Council to provide guidance on next steps in what is conceived as a long-term developmental process.

The convening of the Task Force grew out of the comprehensive cultural plan, *20/21*, developed for the Silicon Valley region in 1996-1997. A joint effort of the City of San Jose and the Arts Council of Santa Clara County, its recommendations have been widely embraced as a framework for development of arts and culture in Silicon Valley over the next decade. One of the major areas of focus is education.

The Arts and Cultural Education Task Force, chaired by Dianne McKenna, began its work in January, 1998 and held its final meeting in May. In addition to meeting as a committee of the whole, it broke up into three Working Groups to tackle specific issues requiring in-depth analysis. These Working Groups were supplemented with additional individuals with particular expertise and experience.

This paper summarizes the work of the Task Forces and Working Groups and was prepared by Dr. Dennie Wolf of the Harvard Graduate School of Education assisted by Dr. Thomas Wolf, who authored the original cultural plan. These consultants facilitated the Task Force process. The paper is being submitted to the Leadership Council but will be submitted with gratitude to all members of the Working Groups and the Task Force. Many thanks are due to these individuals who are listed in Appendix A.

Overview

Vision

The vision for this initiative is a next generation of individuals who will enjoy, learn from, be enriched by, and support the arts and cultural life of the region. Silicon Valley will be characterized by:

- its vigorous arts climate
- its reputation as a world-renowned center of the arts, design, and technology
- a community where diverse ethnic heritages enrich one another.

Immediate Goals, Strategies, Mechanisms, and Success Criteria

The immediate goal of this initiative is to ensure that by the end of a five-year implementation process, arts, cultural and design education will be an integral part of elementary school education throughout the region.

Specifically, this means that participating elementary schools (or sites serving children) will:

- dedicate at least 5% of their budgets to arts and cultural education
- offer sequential, high-quality learning in at least one area of arts, cultural or design education

- develop long-term cultural and educational partners (e.g., arts and cultural organizations/providers, universities and colleges, and/or business supporters) who assist in the design and delivery of high quality programs.

Since this is an ambitious initiative, it is vital to create viable mechanisms for supporting the work involved. These will include:

- a county-wide arts and cultural education collaborative involving interested school districts and arts, cultural and design organizations
- an endowment capable of supporting the operating costs of the collaborative
- launching “HIGH FIVE,” a county-wide initiative to ensure that substantial school funds support teaching and learning in the arts, culture and/or design
- a network of programs that support both family participation in and neighborhood support of the arts, culture and design.

Measures of success for the first phase of this initiative include (but are not limited to):

- number of elementary schools with sequential, quality arts, cultural, and design education programs
- distribution of such school programs throughout the county, and across types of communities
- number of elementary schools assuming an increasing proportion of costs for such programs
- number of providers engaged in long-term partnerships with elementary schools
- diversity of providers engaged in long-term partnerships with elementary schools (e.g., range of higher education institutions whose students participate in elementary school programs in the arts, culture and design, range of businesses supplying expertise and equipment to support design programs, etc.)
- evidence of coordinated training programs for classroom teachers, specialty teachers, artists and designers in residence, and/or post-secondary students training to be educators
- increasing participation by funders
- ongoing public support for community-based programs that will amplify what occurs in school settings
- increasing involvement of family members in school- and community-based programs
- quality and distribution of information about the initiative.

Longer Term Goals

Longer-term (ten-year) goals are:

- to make arts, cultural and design education a substantive part of K-16 education and family life throughout the region
- to guarantee that these programs are reliably funded so that children and families have ongoing opportunities to engage in the cultural life of the region
- to enable schools to take on an increasing proportion of fiscal and programmatic responsibility for the support and quality of the programs
- to create a network of affordable and accessible community-based programs that can complement and support what is occurring in the schools.

Measures of the long-term success of this initiative will include (but are not limited to):

- number of full-time arts, cultural and design staff employed in the county
- number of K - 16 schools with sequential, quality arts cultural, and design education programs
- distribution of such school programs throughout the county, and across types of communities
- number of K - 16 schools assuming an increasing proportion of costs for such programs
- number and diversity of providers engaged in long-term partnerships with K - 16 schools
- evidence of coordinated training programs for classroom teachers, specialty teachers, artists and designers in residence, and/or post-secondary students training to be educators
- number of students electing arts and design courses at middle, high and collegiate levels
- number of graduates from regional public schools who take arts and design courses at the post-secondary level
- number of students in post-secondary arts and design courses who take education courses and/or work in school programs

- number of students graduating from college who seek employment in arts and design settings
- increasing participation by funders
- ongoing public support for community-based programs that will amplify what occurs in school settings
- increasing involvement of family members in school- and community-based programs
- quality and distribution of information about the initiative.

Financial Implications

The total new dollars that will be committed to arts and cultural education over the course of ten years will be \$100 million. Of this amount, approximately two thirds will come from redirected school funding or other matching funds from schools, community organizations, cultural organizations, and support groups like parent-teacher organizations.

A total of \$33 million dollars must be raised during the ten-year period. The Leadership Council will be asked to oversee feasibility of raising these funds, and any ensuing activities. This amount (the equivalent of approximately \$2 per resident per year) includes:

- \$20 million for school programs (cf., Part I)
- \$5.7 million for the establishment and support of the program infrastructure (cf., Part II)
- \$7.35 million to develop community-based programs that will support and amplify school-based programs (cf., Part III).

The requirements on a calendar year basis break down as follows:

FINANCIAL REQUIREMENTS – FIRST FIVE YEARS				
	I. School	II. Infrastructure	III. Community	Total
1998	\$50,000	\$40,000	\$170,000	\$260,000
1999	450,000	1,160,000	380,000	1,990,000
2000	1,500,000	1,200,000	850,000	3,550,000
2001	1,500,000	1,200,000	850,000	3,550,000
2002	1,500,000	2,100,000	850,000	4,450,000
Total	\$5,000,000	\$5,700,000	\$3,100,000	\$13,800,000

FINANCIAL REQUIREMENTS – SECOND FIVE YEARS (Aggregate)				
	I. School	II. Infrastructure	III. Community	Total

	\$15,000,000	\$0	\$4,250,000	\$19,250,000
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Further detail regarding these funds to be raised can be found in the specific sections of the working paper.

Next Steps

The Leadership Council will review the recommendations of this paper at its first fall meeting. In the meanwhile, program funding is already being assembled to start piloting various initiatives in 1998.

The highest immediate priority is for the Leadership Council to authorize the creation of the new arts education coordinating organization recommended in Part II of this report and to provide the structure, guidance, funding, and staffing for it. As is suggested in the final section, this organization should be established initially within Cultural Initiatives/Silicon Valley itself.

Part I

School-based Initiatives

I.1: The timing is right to bring about a major change in the level of local schools' and communities' commitment to arts, cultural and design education for both children and their families.

This is a promising moment for the potential development of school-based arts and cultural education programs in Silicon Valley. For twenty years, the funding limitations imposed by Proposition 13 stripped arts and cultural education from California schools. As a result, the current generation of parents, as well as their children, have grown up virtually without the consistent opportunity to learn the fundamentals of arts and culture. It has been difficult for both students and teachers to have the kind of sustained, in-depth cultural educational experiences that have a lasting effect.

At present, several factors are altering this challenging situation:

- A number of municipalities, districts, schools, and parent bodies (e.g., Education Foundations), working with arts organizations, have developed a variety of grass-roots strategies for reinstating arts and cultural education into the schools. They have found creative ways to fund these programs including the thoughtful use of federal grant monies, funding the arts through municipal youth programs, etc. These strategies constitute an important body of knowledge for sharing with other municipalities, districts, and schools.
- The state of California has just produced a new and forward-looking framework for the visual and performing arts (albeit with little to no actual fiscal support).

- The extraordinary development of technology and its applications throughout the region has made it clear that design can be an integral and distinctive part of any such initiative.
- There is an enormous state-wide push for higher levels of literacy achievement that could offer a context for a number of arts-academic partnerships.
- The University of California system has new admissions criteria, including the expectation that entering students will have at least two credits in the fine and applied arts. The net result is that school districts may move to require more arts credits for high school graduation.
- The teacher population throughout California will change dramatically over the coming five years. In areas such as San Jose and Santa Clara County predictions are for a turnover rate in the neighborhood of 75%. This opens a rare opportunity (and responsibility) to educate an entire generation of new classroom teachers about the place of arts and culture in children's learning.
- Neighboring counties, specifically Santa Cruz, San Francisco, and Monterey, are engaged in similar efforts. Santa Cruz County is the pilot site for the David & Lucile Packard Foundation's new initiative in arts education. San Francisco has been using a substantial portion of its Annenberg educational improvement money to fund arts-related initiatives. The college system of Monterey County has become a substantial partner in that region's arts and cultural education initiatives. If these initiatives could be linked, significant mutual learning would be possible.
- Technologies such as the Internet and local-access television, both widely available throughout the region, could be harnessed to multiply the effects of school-based programming.

I.2: The HIGH FIVE program, as conceived in the cultural plan, represents a productive framework for advocating and realizing a more prominent role for arts and cultural education in local schools.

Building on the context outlined in I.1, the Task Force focused on developing the details of the HIGH FIVE initiative, as originally outlined in the Cultural Plan. The group acknowledged that there are many challenges. Simply providing money to schools guarantees nothing. Indeed, there are many precedents for huge financial investment in incentive programs for schools that do not achieve their desired effect.

I.3: In order to achieve a clear and compelling focus, HIGH FIVE is conceived as a long-term effort to raise a next generation of citizens who value, understand, and support arts, culture, and design for their families, communities, and region. In order to build steadily towards this goal, HIGH FIVE will begin with elementary schools, moving to middle and high schools as vigorous and sustainable programs are institutionalized in the early grades.

A very compelling way of presenting HIGH FIVE would be to suggest that the children entering school in the year 2000 would, through the program, become adults who understand, enjoy, and support the arts and culture for themselves and others. Following a careful planning process (1998-1999), the initiative would fund first elementary, then middle, then high school and college-level initiatives. It would gradually create a continuous corridor of opportunities that would allow young citizens of the region to grow steadily more knowledgeable, skilled, and interested in the role of the arts, culture and design in individual and civic life.

Creating this kind of developmental initiative would allow focus and concentrated development of quality programs, rather than diluting the effort by attempting to do everything at once. As plans move forward and guidelines are developed, the program must be sensitive to the structural differences between elementary and secondary schools. For instance, principals at the secondary level have much greater discretion over budget and personnel than is true at the elementary level.

I.4: The purpose and goals of HIGH FIVE should focus on in-depth, high quality arts and cultural education at school sites, not simply exposure or enrichment efforts. Performance, creation, study of art history and criticism, and programs that relate the arts to other areas of the curriculum should all be eligible for support.

It was agreed that the purpose of the program would be to develop in-depth arts and cultural education at school sites throughout the region.

More specifically, the goal of HIGH FIVE funding would be to develop programs that are:

- *high-quality*: creating models for arts and cultural programs that will be well worth replicating throughout the county
- *sustained*: offering children the opportunity to develop their talents and understanding over a period of years

- *connected*: coupling in-school and out-of-school opportunities (e.g., after-school programs, family programs)
- *inclusive*: providing learning opportunities to teachers and family members as well as students in order to develop multiple supports for children’s growing interest in the arts and culture.

Given the many ways in which students can encounter, enjoy, participate in and study the arts, maximum flexibility should be allowed in the types of eligible programs. Eligible programs should include not only those in which young people create or perform but also those in which they study art history and criticism and those that relate the arts, culture, and design directly to other areas in the school curriculum.

I.5: A major vehicle for HIGH FIVE should be a series of “greenhouse sites,” in which high quality programs could be incubated and then shared with other schools.

The development of in-depth, high-quality programming will be facilitated by establishing a series of “greenhouse sites” throughout the region. (A “greenhouse site” might be likened to a teaching hospital where quality medical care is developed and disseminated by example.) These sites would be the work of consortia of schools, arts and cultural partners (e.g. theater companies, museums, dance troupes, etc.), and supporting organizations (e.g., after-school programs, parent organizations, etc.). For instance, the network could include:

- a constellation of elementary schools coupled to local libraries, as well as literature and theater partners that address the development of literacy skills in first and second languages with the help of college students who act as after-school mentors in literature, creative writing, and network publishing
- a secondary school with a network of after-school and community and higher education programs that serve its students, working in conjunction with visual artists, photographers, museums, and computer graphics firms
- a consortium of elementary schools and parent volunteers, collaborating with music and musical theater organizations, providing lessons, encouraging attendance at performing events and festivals, and supporting a county-wide series of youth concerts featuring traditional ethnic music.

Greenhouse sites will be multi-dimensional. For example, they may involve:

- development and delivery of arts and culture-based curriculum

- summer academies in which additional curriculum can be co-taught and refined by teachers and artists working with students
- professional development opportunities for teachers (see below for additional detail)
- family involvement in the program (e.g. reduced/free admissions to related events)
- after-school and evening educational programs for students, families, and community members.

I.6: Funding should be made available to consortia of schools, programs, and providers selected through an RFP process with funding available over a five-year period. Long-term sustainability should be a major criterion of funding.

Any consortium of schools, programs, and providers should be eligible to become a HIGH FIVE site. The sites would be selected through an RFP (request for proposals) mechanism with decisions based on standards and criteria, not on a first-come, first-served or geographic basis. Coordination of this process would be accomplished through the new coordinating organization described in the next part of this paper.

It is obvious that the process by which sites are selected will be scrutinized carefully for fairness and objectivity. It is strongly advised that:

- there be no possible perception of conflict of interest; that is, no one connected in any way with an applicant consortium should serve as a member of a decision-making body
- experts from outside the community be utilized in the process
- the process involve site visits to gain additional information on the applicants, their institutions, programs, and the people involved.

As candidate sites are considered, one of the major criteria for funding should be long-term sustainability of programs beyond the five years of funding. A major goal of the initiative is to effect long-term institutional change within schools, not simply to fund efforts that last only as long as the special funding is available.

I.7: HIGH FIVE should offer a minimum five-year funding cycle in multiple phases with an associated pattern of funding designed to maximize the chances of programs becoming institutionalized.

Initiatives would be eligible for as much as five years of support, based on the continued effectiveness and quality of their work. The several phases of support would include:

- planning grant with seed money funding
- pilot year with 75% of full funding
- full implementation in second year with 100% funding
- second year of full implementation with 75% funding
- third year of full implementation with 50% funding.

A key outcome of this process should be the hiring of long-term arts, design, and cultural education staff. Without that, the programs will disappear as quickly as the funding does.

A second outcome is that following these five years, the fiscal responsibility for the program is to be assumed by the site. This responsibility can be shouldered by the school, parent organizations, educational foundations, contributing corporations, etc.

To be eligible for funding at any phase, the applying partners must demonstrate their financial and organizational commitment to the project. Throughout the process, sites must produce a 1:1 match for funds. Some of this match must come through actual dollars. For instance, applicant schools could fund substitute teachers for those teachers involved in planning meetings as well as release time for administrators. The remainder of the match might be achieved in other ways, for instance, through the work of parent volunteers, contributions of equipment, etc. (The proportions of cash match are yet to be determined.)

Participating schools will have to demonstrate commitment through other mechanisms as well. This could be achieved through various models (e.g., sign-off from key players such as the principal, a teacher, and a member of the site-based council, or a vote of a percentage of the faculty and endorsement from the parent organization).

Also important in the eligibility would be evidence of a commitment on the part of arts organizations to engage in planning and a willingness of program participants to engage in program development and piloting in summer academies (described below).

Finally, as the program develops, it will be important to design incentives that guarantee schools hire specialty faculty and assume fiscal responsibility for con-

tinuing to sustain the program. For example, only those programs that hire staff and assume funding responsibilities would be eligible for subsequent partnerships and funding opportunities.

I.8: The development of the HIGH FIVE program should progress in three phases.

Phase I: Initiating the Program (January, 1998 – June, 1999)

In order to initiate this program, several processes must occur:

- review and approval of this report by the Leadership Council
- approval of administration of a pilot
- fund raising for first three years of program
- development of final program design and documentation with assistance of consultant
- solicitation of interested schools and cultural partners
- development and selection of first round of proposals.

Phase II: The First Greenhouse Programs (June, 1999 – June, 2002)

In this phase, approximately 12 - 15 greenhouse sites will be selected throughout the region. In their planning, piloting, and first implementation year, the central organization will provide a series of support services to ensure their success. These include:

- access to the services of a trained corps of arts and culture teachers who can act as ongoing substitutes, allowing teachers to be out of the classroom for training, cross-visitation, etc.
- a series of seminars for participating principals and superintendents to keep them informed and involved
- opportunities for professional development and adult education for participating teachers (e.g., workshops and joint planning time with artists from collaborating institutions, but also a season's ticket, invitations to rehearsals, etc.).

Phase III of HIGH FIVE (2002 – Forward)

Phase III of HIGH FIVE begins once the first round of greenhouse sites matures to the full implementation stage. At that juncture, it would be possible to initiate a second round of sites, with the first round of programs serving as mentor sites.

I.9: In order to be successful, HIGH FIVE must be integrated with and supported by the other initiatives described in this working paper. For instance, the Cultural Passport and the Internship programs described in Part III could help to ensure the success of the program.

To be successful and coherent, the HIGH FIVE initiative must be supported in as many ways as possible. For instance, as the Cultural Passport program (described in Part III of this report) develops, one version of it could provide all the fourth graders and their families in greenhouse sites (or throughout the County) with a year's worth of fee-supported opportunities. Corporations could support one or more schools in their area in this initiative. While HIGH FIVE begins at elementary schools, internship programs (also described in Part III) could train middle and high school students to act as arts and cultural mentors in schools, as well as in after-school and summer programs.

I.10: In order to be successful, the HIGH FIVE initiative will have to include special training for principals and superintendents to help them to see the important contributions that such programs can make to children's well-being and achievement.

To guarantee that administrators sign-on and sustain their support for the program, it will be vital to encourage their interest. This can be achieved in a range of ways:

- seminars held off-site and featuring both high-profile speakers and reviews of relevant programs and research
- quality technical assistance about institutionalizing high-quality arts and cultural education programs (e.g. grant-writing, successful educational foundations, garnering sustained corporate support)
- awards and other forms of recognition for teachers and administrators who make substantial contributions to the initiative.

I.11: The success of HIGH FIVE will also depend upon the coordinated help of the many colleges and universities of the region in the area of provision of training.

The region is rich in post-secondary institutions that should become partners to the initiative. In garnering their ongoing support, it is critical to convene a group of interested presidents and deans who could identify a series of innovative and feasible initiatives. These might include:

- Sites for education training for fine and liberal arts students who may one day be part or full-time teachers. While these programs can include standard opportunities to develop the teaching and education expertise necessary, some should make use of the unique strengths of Silicon Valley. As an example, imagine vocal music majors learning the set of skills necessary for computer generated music and animation and securing the requisite courses for teaching certification.
- College-level courses for high school students who have completed what is available at their schools and who wish to continue to study the arts. This can serve post-secondary institutions as a recruiting opportunity and give young people a head start on becoming arts-trained teachers.
- Seminars and summer programs in which academic and arts faculty train a small cadre of already experienced and knowledgeable individuals, who then go on to teach the faculty at their school sites, with the back-up support of college faculty.
- Summer institutes which combine integrated arts and academic curriculum development opportunities for classroom teachers and arts specialists with the chance to work with young people for several hours each day to pilot their curriculum and teaching techniques.
- Programs to train family members to be expert volunteers in classrooms.

Financial Implications

Funds to be raised (ten-year goal) under supervision of Leadership Council: **\$20 million.**

- Balance of 1998: \$50,000 for program development and pilot

- 1999: \$450,000 for pilot
- 2000-2002: \$1.5 million/year for elementary initiative
- 2003-ongoing \$3 million/year for K-16 initiative

Please note: These figures are for all costs associated with the program including training components. They do not include matching funds (e.g., redirected school district budget funding, college/university contribution to training programs, etc. which is estimated at \$40 million). Figures are for calendar years (January through December).

Part II

Infrastructure

II.1: In order to support the vision and immediate goals of the arts and cultural education initiative, a new regional organization should be established to promote, coordinate and fund-raise for arts, cultural and design education throughout the Silicon Valley region.

Throughout the meetings of the Task Force and its Working Groups, the need for a dedicated organization to help coordinate, promote, and fund arts education in Silicon Valley arose repeatedly. According to discussions in all three Working Groups, while there is no shortage of initiatives and programs, there is a lack of coordination and organization necessary to a comprehensive, well thought-out system. One person put it as follows: “There are millions of good ideas but a continuity and leadership vacuum. We have to get past the system we have now which takes us from arts education hiccup to hiccup. We need a central organization, quality control, structure, planning, and information.”

In addition, there was consensus that no existing organization had the appropriate combination of attributes:

- a single focus on arts education
- a regional purview
- an appropriately trained staff
- the interest and resources to devote to the initiative.

Moreover, no existing organization comes without “baggage,” as several participants described it, that could be detrimental to the confidence that people would place in the organization.

Participants noted that the success of any new organization would depend upon its:

- design to support, rather than compete with, the programs and fund-raising of existing organizations
- provision of high-quality services that extend, rather than duplicate, the capacity of existing organizations
- clear focus on County-wide and cross-institutional initiatives that serve the needs of the full spectrum of institutions, presenters, and providers of arts and cultural education
- lean and efficient operation (“not another layer of bureaucracy”)
- ability to increase the funds flowing to existing organizations.

With these points as background, participants in the Infrastructure Working Group agreed that this organization should be a new entity and the Task Force unanimously concurred. At the same time, this organization should operate in as lean a fashion as possible, making maximum use of existing sites and the power of technology. (A model of such an organization, the Cultural Education Collaborative in Charlotte, North Carolina, is described in Appendix B to this working paper.)

II.2: The new organization should serve in a coordinating, distribution, promotion, and advocacy role. It should not provide its own programs in arts and cultural education.

A number of excellent existing organizations in Silicon Valley already deliver arts and cultural education programming and can be encouraged to develop more. Therefore the new organization would have different functions including:

- *Advocacy:* Fostering a broad understanding of the central and important role that the arts and arts education can play in the healthy development of young people and the community.
- *Coordination and distribution of programs:* Helping get people to programs and programs to people and making sure there is the proper supply of programming to meet demand in various disciplines, geographic areas, age groups, etc.
- *Promotion and marketing:* Getting information to consumers about opportunities to participate; distributing information to purchasers like schools or community organizations to let them know what programs are available; pro-

viding on-line information services as well as a printed newsletter; offering showcases and other vehicles to allow work to be seen and assessed.

II.3: The new organization should serve as a convener for arts education research and planning, assist in the healthy distribution of program development, and serve as a locus for training.

As conceived by the group, the new organization would be a place where arts professionals, school officials, teachers, parents, community organization representatives, funders, and others interested in arts and cultural education could meet to develop ideas, initiatives, and long-range plans.

One of the special services that could be offered is in the area of research. The new organization could identify gaps in program availability and provide incentives to get such programming developed. As an example, if a number of teachers were interested in developing an integrated arts and science curriculum for middle school students, the new organization could provide a forum and seed funding to support the initial phases of this work. It could also disseminate information about the results.

The new organization could also make sure that training opportunities were widely available for teachers, school administrators, artists, arts organization administrators, and others. These would include summer workshops for teachers, program development training for artists and arts organizations, high level training seminars for principals and superintendents, and so on. It could also provide stipends to make it possible for people to travel for training opportunities elsewhere if the region's own educational and service providers did not offer specific opportunities required.

II.4: The funding activities of the new organization should focus primarily on special initiatives, using a request for proposals (RFP) format and a standards-based selection of schools and cultural partners. It should not focus on general organization or program support at least initially.

One of the best tools for carrying out coordination, program development, and training will be through highly focused initiatives, rather than through a broad-spectrum of general funding for arts education. For example, the first initiative of the organization will be the HIGH FIVE initiative, a challenge grant program aimed at getting elementary schools to commit no less than 5% of their per pupil expenditure to arts and cultural education (described in the previous part of the

report). Phase I will be called “ARTS/STARTS,” a program designed to insure that all elementary students gain access to arts and cultural education. The new organization will raise funds and then distribute support for planning, program development, implementation, and institutionalization to participating collaboratives of schools, community organizations, and cultural partners.

In order to accomplish this, the organization will have to make difficult funding decisions and adjudicate quality. This can be accomplished through the use of panels and site visits such as are used by the National Endowment for the Arts. Thus, where funding is involved, decisions will be based on criteria that are widely agreed upon and enforced. It is important to note that while not all schools or arts organizations will receive funding, *any* organization, school, artist, or other constituent may utilize the other services of the new organization including technical assistance, information, promotion, and coordination.

II.5: The new organization should be responsible for collecting data required to benchmark progress and measure success in the achievement of goals in arts and cultural education.

At the beginning of this report, it was suggested that there be clear goals for arts and cultural education in Silicon Valley and specific success criteria were outlined. In order to measure the achievement of the goals, data will need to be collected on a regular basis. It would seem appropriate for the new organization to be responsible for this task. Not only will it have the closest relationship with those in a position to provide the basic data but it will have other important uses to which the information can be put in the areas of advocacy, planning, and program development.

II.6: The development of the new organization should proceed quickly with the goal of having an Executive Director hired by early 1999.

The new organization should be established as quickly as possible once the Leadership Council has reviewed and endorsed the plans. A group of interested individuals, many drawn from the Task Force, can be assembled to advise the Leadership Group on name, mission, goals, structure, staffing, initial program, and budget using this paper as a guide. Separate incorporation should be deferred and the organization should initially be part of Cultural Initiatives/Silicon Valley. It should be formally established in the Fall of 1998 with the goal of having an Executive Director hired by early 1999. Based on the experiences of other com-

munities, it is a safe prediction that many of the initiatives described in this paper will only be possible once the organization has been formed and is active.

II.7: Within three years, the core operating costs of this organization, estimated at approximately \$250,000/year, should be endowed.

Because this organization will be primarily a service and support organization and because it will be serving other constituents who must fund raise for their continued existence, it is important that it not be perceived as an ongoing competitor for operating funds. Core operating support should be endowed. Based on other organizations of this kind across the country, that core operating support (basic staff and office costs) is estimated at \$250,000/year. This will require a \$5 million endowment which should be achieved within three years. It is important to point out that the \$250,000 will support basic costs only and is not intended to support special initiatives described later in this report for which special funds must be sought but where the beneficiaries are school systems and arts organizations.

II.8: The structure and performance of the new organization should be reviewed annually by the Leadership Council. In time, it should probably be spun off as a separate 501(c)(3).

Experience in other communities suggests that an independent arts education coordinating organization is most effective when it is incubated within a strong existing organization with top-level leadership assisting its initial development. However, it is also the case that most of these organizations spin off in time and become their own independent nonprofit corporations with separate boards, identities, and constituencies. The Leadership Council should monitor carefully the development of the new organization, making sure it is strong and properly supported/endowed before launching it as an independent 501(c)(3).

II.9: Establishment of the new organization is among the most important considerations put before the Leadership Council.

The importance of the arts education coordinating organization described in this section of the Report cannot be overstated. Quite simply, the success of all the initiatives depend on getting the organization and its staff in place as quickly as possible. The temptation will be to focus on programs like “HIGH FIVE” which are visible and whose constituency of young people and their families is immedi-

ately apparent. But the Leadership Group must focus its attention first and foremost on establishing the organization.

Part of the reason for this is because the organization is so critical to the success of all the initiatives. But part also relates to the specific fund-raising challenge associated with it. Indeed, funds for arts and cultural education will not be equally simple to secure. Money for school and community programs will be the easiest to raise (some has already been committed and more will soon be in the pipeline). Funds to support a new coordinating organization will be more difficult to come by. Given the fact that much of the funding for the organization will be for an operating endowment, the challenge may be more difficult still. This is the reason why careful attention must be given to this challenge by the Leadership Group.

Financial Implications

Funds to be raised (five-year goal): **\$5.7 million**

- Balance of 1998 to develop organization: \$40,000
- 1999 (initial start-up): \$150,000 plus first \$1 million of endowment
- 2000 (full operation): \$200,000 plus additional \$1 million of endowment
- 2001 (full operation): \$200,000 plus additional \$1 million of endowment
- 2002 (full operation): \$100,000 plus income from endowment plus additional \$2 million of endowment to be raised

Please Note: After 2002, the organization's *operation* will be self-sustaining. Program funding (e.g., for initiatives like "HIGH FIVE") is shown under the specific initiatives in Parts I and III. Other special projects money may be raised as opportunities arise but are not incorporated into the basic need requirements of the organization as laid out here. Figures are for calendar years (January through December).

Part III

Community-based Programs

III.1: For arts and cultural education to flourish, it must be supported by a diverse and widely available array of community-based arts and cultural activities that support school programs and provide opportunities for others who are not in school.

School-based arts education represents one delivery vehicle. But there are others that are community-based. These activities should encourage and enable families to support and amplify what their children are learning in school-based programs. Only with such synergy will it be possible to realize the innovative and generous vision that motivates this overall initiative. In addition, it is important to remember that a true arts and cultural education infrastructure must provide opportunities for people of all ages, not just for those in school.

In an extremely promising way, a number of community-based initiatives either recommended in the original cultural plan or developed independently are already moving forward. Major grants to the Community Foundation from the Lila Wallace-Reader's Digest Fund and the David & Lucile Packard Foundation are funding a multi-year, community-based initiative in three neighborhoods/communities: in the Mayfair District of San Jose, in Gilroy, and in Milpitas. The Office of Cultural Affairs has also launched a community-based touring program that will provide fee support to community-based organizations wishing to hire local performing arts groups and individual artists/performers. There is an obvious opportunity to incorporate educational components into these events.

As this work moves forward, there is a need for coordinated planning and action. The *20/21* cultural plan final report included separate sections dealing with com-

munity programming and with arts and cultural education. For this reason, some of the activities and initiatives contemplated by the Arts and Cultural Education Task Force may also be discussed by a “Community Task Force” which is to be appointed in the fall of 1999. This is especially true since arts and cultural education is not being limited to activities for school-age students but will include enrichment activities for adults and young people. Thus, it will be important for the two Task Forces to coordinate, not duplicate, efforts.

III.2: A “Cultural Passport” Program should be pursued so as to incorporate subsidized admissions, effective promotion, transportation assistance, centralized box office services, and other mechanisms to encourage wider attendance by young people and their families.

The Cultural Passport Program as described in the cultural plan continues to hold great interest for people. The Arts Council of Santa Clara County has begun to research this program with local corporations with the idea that it could be offered as an employee benefit. The Task Force felt that this was a good start but that the program should be open to families whether or not they have a current connection to a local corporation.

One idea that was discussed was linking the Cultural Passport Program – or at least elements of it – to the public library system. Information dissemination and an arts card (allowing subsidized attendance at regional arts venues and programs) could be elements that are administered through libraries. A related concept was to use schools to develop, promote, and distribute cultural passports.

These various ideas can be pursued in the next phase of research. One thing is certain however: a program aimed at upscale families and employees will require a different constellation of services and promotional approaches than one aimed at economically-challenged neighborhoods and families. Appropriate and differentiated strategies must be developed for each kind of client group.

The Cultural Passport Program could be utilized as a way to strengthen earned income of cultural organizations while at the same time promoting the core goal of audience development. Local arts groups can benefit financially from the program by receiving a direct subsidy to cover a portion of the foregone admission fee for each “Cultural Passport” attender. In addition, such support provides an incentive for these organizations to participate actively and promote the program through their regular advertising.

Several other ideas could be pursued should the Task Force give its approval. These are:

1. developing associated transportation services for young people and families
2. offering workshops on how to use the Cultural Passport program
3. providing an active Web presence that can also be linked to a general information source regarding arts events and offerings
4. developing a toll-free number linked to arts information and the cultural passport program.

III.3: A four-phased cultural workplace opportunities program should be developed utilizing and supporting nascent efforts of local arts and cultural groups.

Local arts and cultural organizations have developed a variety of opportunities for young people and adults to participate in and learn about the arts in a workplace setting. In addition to utilizing arts organizations as sites for adult volunteers, it was felt that these sites could also be utilized for arts and cultural education, enrichment, and training (with a special focus on opportunities for young people). Workplace training is also important as a vehicle for developing the next generation of arts workers in Silicon Valley.

Four levels of cultural workplace opportunities are proposed:

1. *Community service:* Primarily aimed at high school students and students in their first two years of college, this program is seen as a way for young people to learn about the arts in their communities through volunteer work. Programs currently existing in cultural organizations can be supported directly and additional coordination can be effected through existing organizations like City Year and schools that would help identify recruits.
2. *Internships:* This level would be oriented toward talented, committed young people who are interested in summer jobs or paid experiences working in arts organizations with real school-to-work opportunities.
3. *Apprenticeships:* At the next level of advancement, apprenticeships are seen as a way to develop the next generation of arts workers. As such, they should be designed not only for young people seeking their first job, but also for those who have entered the arts work force and wish to advance. This is key to the success of 20/21 since, as cultural development moves forward over the next decade, it will be necessary to train a cadre of workers.
4. *Specialized mid-career opportunities for skills development:* At the highest levels, mid-career training and leadership development will also be required.

Many models exist nationally for utilizing the workplace and the experienced professional as the ideal combination for advanced training.

As an indication of what working in a program of this kind can mean in the lives of young people, the *Christian Science Monitor* of May 4, 1998 included an article by David Alan Grier. He wrote about students' experiences working on a production of the Tom Stoppard play, "Arcadia:"

The students learned to make decisions, balance a budget, and meet a deadline. Theatre is actually the most practical of studies because it gives students a deep and clear insight into the operation of large social organizations. Of the students involved in the play, some, I hope, will remain artists and produce the next generation of plays and movies. More will bring a sense of artistry to their communities. All, I'm sure, know how to make an organization operate effectively.

Local cultural organizations wishing to participate in such a program at any level need one or more of the following:

- training
- funding
- developing and utilizing individuals who are knowledgeable in coordinating such activities.

In addition, the community as a whole will need a centralized organization to provide information, coordination, and funding. The organization proposed in Part II can serve this purpose.

III.4: The touring program developed by the City of San Jose should encourage educational programming, be regionalized as quickly as possible, and eventually develop an "open roster" option.

The regional touring program currently being developed by the City of San Jose will provide small grants to community organizations wishing to book a local artist or performing group for a performance or residency. This fee subsidy is intended to act as an incentive to get more events to neighborhoods and community sites.

In the criteria for funding, it is strongly encouraged that applicants get incentives (perhaps additional funding) when educational components are built into an appearance by an artist or cultural organization. Such offerings need not be limited

to audiences of school-age students but should be developed for families and adults as well.

The need to present artists and arts groups in community settings is region-wide, not just limited to the City of San Jose. It is urged that mechanisms and funding be found to make this distribution mechanism regional. In addition to funding sites throughout the region, all the region's artists and arts groups should be eligible to participate as program providers.

As currently designed, the pilot touring program developed by the City of San Jose is not open to schools for programs they present that are not open to the public. It is recommended in the next phase of the program that this guideline be changed so that schools can participate fully.

Finally, as this program grows and as community providers become more sophisticated about their needs, the touring program should allow them to book groups from outside the region that serve a particular need or niche not served by local artists or arts organizations. For example, it is possible that a particular community organization may wish to offer a performing group rooted in a culture that is not represented by one of the region's performing groups. In another instance, a social service organization may want to bring in a writer who has had particular success dealing with incarcerated youth. While the emphasis should be on the presentation of regional artists and arts groups, others with special skills and experience should not be excluded.

<p>III.5: The touring program should support a progression from one-shot events toward longer-term, in-depth, community-based educational residencies.</p>

The regional touring program being developed could end up funding mostly one-shot performances. To the extent that educational goals are part of the program, one-shot performances aimed at exposure would have little lasting value. Much more important is fostering longer-term relationships between artist/arts organization providers and sites where in-depth experiences can be fostered over time.

Some arts agencies that run touring programs have figured out ways to encourage more longer-term programming. It generally combines a carrot and stick approach. The carrot is to provide generous funding for first-time users even if the program being sponsored is a one-shot event. But for those who want to come back a second and third time for funding, strong encouragement is given to expand the length and depth of the offerings. Not only are funding incentives given for this but less funding is provided to simply do another one-shot performance.

III.6: Ongoing training should be provided to help community-based organizations and arts providers learn how to design effective longer-term cultural education activities and residencies. This training should be open to classroom and specialist teachers working in the school-based programs.

Just as most teachers in school settings need training in how to link the arts to their ongoing teaching, individuals in neighborhood and community organizations need technical assistance in artistic program planning. Especially as they present longer-term residency activities, they need to learn how to use artists effectively, how to access more funding, how to garner audiences, how to integrate the arts into their ongoing programs, and how to improve the quality of the educational experiences.

In addition, many of the artists and arts organization providers have limited experience in the educational aspects of their presentations. They may be excellent at giving straight performance events but have little experience in how to design educational activities that have lasting value. They too need training.

Finally, as part of the training and exposure, it is suggested that regular showcases be held to expose both the artists/arts organization providers and the site administrators to quality programs. This can also offer an opportunity for both buyers and sellers to get to know one another and consummate bookings.

Financial Implications

Funds to be raised (ten-year goal): **\$7.35 million**

Cultural Passport Program

- Balance of 1998: \$50,000 for program development
- 1999: \$100,000 for program piloting
- 2000 and beyond: \$250,000/year (including reimbursements to local cultural organizations)

Cultural Workplace Program

- Balance of 1998: \$50,000 for program development
- 1999: \$100,000 for program piloting
- 2000 and beyond: \$350,000 (including reimbursements to local cultural organizations and staff coordination)

Touring Program

- Balance of 1998: \$70,000 (already committed)
- 1999: \$180,000
- 2000 and beyond: \$250,000

Please note: These figures do not include matching funds provided by participating organizations, only the additional funds that are required to be raised. Figures are for calendar years (January through December).

Next Steps

This final draft of the Arts and Cultural Education Task Force is *a call to action*. The work summarized and the initiatives outlined in this document represent several months of deliberation by over fifty people who care deeply about the future of arts, cultural and design education in Silicon Valley. Their work follows two years of research carried out as part of a comprehensive cultural planning process. The research indicated wide public support for more arts education in schools and for the provision of educational opportunities throughout the community for young people and their families.

While continued planning and development is certainly required, it is now time to marshal the resources to launch this effort. That challenge must be met for the initiatives described here to be successful, rather than only promissory. There may be nowhere in the United States where the financial capacity to meet such a challenge is so great at this time.

The following steps are recommended for the balance of 1998:

By July 1, 1998:

– Distribute report to Leadership Council members and to members of the Task Force and Working Groups.

By August 1, 1998:

- Review existing public and private resources available for 1998 and 1999 financial requirements and report balance to be raised.
- Develop arts education consultant scope of work to complete program design and piloting through June, 1999 by which time the new organization will be staffed and ready to take on planning and design functions.

By October 1, 1998:

- Solicit Leadership Council reactions to report and make amendments to proposed plan as required.
- Begin design for arts education organization and write job description for director.
- Begin fund-raising planning and implementation.
- Begin site selection and project planning for first “HIGH FIVE” projects.

By December 1, 1998:

- Evaluate, amend, and approve program design and funding for Cultural Passport Program.
- Evaluate, amend, and approve program design and funding for Cultural Workplace Program.
- Evaluate, amend, and approve educational component design of touring program and allocate funding.
- Evaluate, amend, and approve plans and funding for pilot sites of “HIGH FIVE.”

Appendix A

Participants

The staff and consultants for Cultural Initiatives/Silicon Valley wish to thank Task Force Members as well as those individuals who contributed to the Working Group discussions.

Task Force Members

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Appendix B

Cultural Education Collaborative (Charlotte, NC)

General Information	
<i>General description of organization/facility</i>	<p>The Cultural Education Collaborative (CEC) is a recently-formed service organization whose mission is “to provide a comprehensive cultural, arts and science education program for the Charlotte/Mecklenburg area.” CEC is working to develop a comprehensive program for PreK-12 curriculum, community programs, and professional development and training in the Charlotte/Mecklenburg County area. As a service organization, the CEC is not a producing/presenting entity, but rather works with organizations in the community to develop school-community partnerships. It provides regrant monies to schools, organizations, and individuals in the community for administration, technical assistance, and training to build capacity for achieving quality education programs. Its programs support partnerships and collaborations that work toward a comprehensive approach to curriculum, instruction, and student assessment achieved by linking classroom learning experiences with a community-based series of cultural programs. The CEC is based in the recently re-opened Spirit Square Center for Arts and Education, a facility which includes a theater, gallery space, and studio/classroom spaces that can be used as the hub site for community-wide collaborative, cultural arts and science education partnership programs. The initial programs of the CEC began in FY 1997-98, and the organization currently has a staff of five and a budget of \$1.2 million.</p>

Educational Programs	
<p><i>Performances and Programs for Schools and Educators</i></p>	<p>At least initially, the primary focus of the CEC is on programs for school children and teachers. Programs of the CEC include:</p> <ul style="list-style-type: none"> • Regranting and Contracts: <ul style="list-style-type: none"> • Arts and Science Education Grants: funding for projects in education in the arts, education for the arts, and teaching other subjects with the arts. • Learning Event Contracts: funding for programs/ initiatives proven over time, leadership/model practices that can be replicated, and new/pilot programs that fill a special need. • Partnership Planning: funding in support of ongoing relationships between organizations and schools, planning for long term (minimum of three years) partnerships, and school-wide participation of instructional teams. • Collaborations and Special Projects: funding for district-wide clusters of schools collaborating with cultural organizations, topic-based program initiatives, and collaborative projects that align with curriculum. <p>To further this work, the CEC is establishing a Cultural Education Curriculum Working Group to guide the development and piloting of topic-based curricula. This working group will team community cultural organizations with teachers to encourage linking new and revised programs with identified topics.</p> • Professional Development: The CEC conducts a coordinated series of professional development opportunities including teacher training (Arts Alive), artist training (Artist Showcase Program), and an administrator’s information exchange. • Technical Assistance: The CEC provides technical assistance to community organizations, teachers, and administrators through grant writing workshops and promoting strong practices in student assessment and program evaluation.

- **Student/Program Assessment:** The CEC is developing and implementing student assessment strategies that measure learning over time. Toward this end, the CEC has proposed a comprehensive effort to establish baseline information for students in school with respect to published performance standards in the arts and sciences. Changes in performances will be subsequently tracked for students involved in intensive arts programs, students with moderate exposure to the arts through school-based programs, and students with little or no learning opportunities in arts education instruction. The assessment would also involve students participating in community programs, and would include impact of community-based programs on family participation. An evaluation of specific program offerings is proposed, as is an evaluation of CEC programs.

A specific example of programming initiatives of the CEC is the 1997-98 instructional collaboration entitled “The World of Oz.” By teaming teachers, administrators, and cultural organization staff, a year-long project has been developed to support the Literacy Plan of the Charlotte-Mecklenburg Schools. Planning for the project began in spring of 1997 with the writing and design of an integrated curriculum with strong applications for the use of technology and student assessment strategies. A series of professional development opportunities were provided over the summer to assist teachers with implementation, and the school year opened with a 3-week unit of study in every third grade classroom. Then, throughout the month of October, 14 cultural organizations offered a series of workshops anchored by a stage production of the *Wizard of Oz* and a specially designed exhibit, the *Science of Oz*. During the winter and spring, teachers continued to teach from the curriculum guide, selecting follow-up activities written by cultural organizations. Finally, in April 1998, the “Oz” journey will complete with the annual “CMS Celebration of the Arts” public performance and art exhibit featuring a range of student talent and ages.

This project illustrates three inter-related oversight areas of the CEC: PreK through grade 12 curriculum-based programming, community programming, and professional development and

	<p>technical assistance. Project partners include the CEC, the Arts & Science Council, Charlotte-Mecklenburg Schools, and the 14 participating cultural organizations. The project had a budget of \$310,000 and was sponsored by First Union National Bank and the Charlotte Center City Partners. Over 17,000 students participated in the project; over 550 teachers and administrators participated in professional development seminars. The project represents the first time a comprehensive program has been planned involving teachers from all levels (PreK-12), in partnership with local arts and science organizations.</p>
<i>Adult Education</i>	<p>In addition to professional development opportunities described above, the CEC supports leadership development in the area of arts education through involving a broad constituency with many levels of leadership; offerings workshops, seminars, and conferences; offering a fellowship program; and sponsoring attendance to local, state, or national conferences.</p>
<i>Awareness</i>	<p>Another focus of CEC is building awareness of the benefits of a cultural, arts, and science education for parents, citizens, and leaders. This is being achieved by serving as a communication link to citizens and parents, educational institutions (Pre-K through colleges and universities), parent/teacher associations and organizations, cultural, arts, and science organizations, corporate leadership and foundations, individual artists and scientists, and elected officials.</p>
<i>History</i>	<p>In 1996, Charlotte/Mecklenburg County completed a plan to promote broad access and public participation in cultural activity through a major initiative in arts and cultural education. This initiative, a comprehensive, community-wide arts and cultural education initiative, was more than five years in design, with the original concept growing out of a community cultural planning effort in 1991. Subsequently, it was the subject of two Task Force deliberations, and it received its final detailed design with the assistance of independent consultants in 1995-1996. The initiative was designed to take advantage of a community that expressed strong support for arts education, a local public school system that was willing to commit resources to a comprehensive program, a local cultural coordinating and funding agency – the Arts & Science Council – that</p>

	<p>made arts education its highest priority, local arts and science organizations with extensive education offerings for school-age children, and a facility that was available to house essential elements of the program.</p> <p>Since that time, the CEC has developed from a skeletal staff of two to its current staff of five. In June, 1997 the CEC received its own nonprofit status, launched the major “World of Oz” initiative, and moved its offices to the Spirit Square hub site facility. During this transition year, building the administrative infrastructure of the organization has taken priority while the on-going regrant program and other annual initiatives continue to be implemented.</p>
<i>Plans for the Future</i>	<p>Year One of a fully operational program will focus on the further development and nurturing of relationships between schools and cultural organization staff, development of status assessment administrative partnership programs, and refinement of an instructional collaborations program.</p>

Appendix C

The John F. Kennedy Center for the Performing Arts (Washington, DC)

General Information	
<i>General description of organization/facility</i>	<p>The John F. Kennedy Center for the Performing Arts is a presidential memorial as well as the nation’s center for the performing arts, mandated by Congress to present and produce the finest performances from this country and abroad. Each year nearly 2 million patrons attend more than 2,800 performances on the Center’s six stages: the Concert Hall with 2,450 seats, the Opera House with 2,300 seats, the Eisenhower Theater with 1,100 seats, the Terrace Theater with 500 seats, the Theater Lab with 350 seats, and the American Film Institute with 250 seats. Many of the performances offered in these theaters are original Kennedy Center productions that result from the Center’s active producing and commissioning efforts. The National Symphony Orchestra, an affiliate of the Center, uses the Concert Hall as its home.</p> <p>Other public spaces in the building include the Hall of States and Hall of Nations, the Grand Foyer, the River and Roof Terraces, and the Education Resource Center.</p> <p>As a national performing arts education resource, the Kennedy Center has an Education Department that develops programs to help teachers use the arts to foster creativity and excite imaginations in the classroom. The Center’s education programs nurture artistry in young people as well as provide arts education for adults. The Education Department has a budget of ap-</p>

	<p>proximately \$8 million and 25 full-time staff, 8 interns, 4 regular part-time staff, and numerous consultants and volunteers.</p>
<p>Educational Programs</p>	
<p><i>Performances and Programs for Schools and Educators</i></p>	<ul style="list-style-type: none"> • Performances for School Groups: As part of their regular performing arts series, the Center offers performances during the school day to school groups at a discounted ticket price. The Education Department provides curriculum material connected with these performances (<i>Cuesheet Performance Guides</i>) to teachers to assist in preparation for and follow-up to attendance at these performances. In FY 1997-98, over 40 such offerings are available to school groups. These programs generally serve 10,000 students each year in grades K through 12. • Professional Development Opportunities for Teachers Program: This program offers workshops that enhance arts specialists' abilities to teach about the arts and develop teachers' abilities to teach other subjects through the arts. Some workshops combine hands-on learning experiences with an examination of artistic concepts through live performance experiences. Art forms and processes are explored with creative and performing artists, designers, critics, and technicians through artist-audience interactions before or after performances. Participating teachers may earn graduate credit or in-service credit. In FY 1997-98, over 50 such workshops are offered. This program generally serves over 1,500 teachers each year. • Performing Arts Centers and Schools: Partners in Education: This program is designed to assist performing arts centers and other presenting organizations throughout the nation develop and/or expand educational partnerships with their local school systems. The purpose of the partnerships is the establishment or expansion of professional development programs in the arts for all teachers. The program, established in 1991, is based on the belief that educating teachers is an essential component of any effort designed to increase the artistic literacy of young people. Partnership teams consist of a member of a performing arts center or

	<p>presenting organization and a senior level administrator of a neighboring school system. The program includes:</p> <ul style="list-style-type: none">• a five-day Institute that offers partnership teams program models and planning strategies for establishing or expanding professional development programs in the arts for all teachers• follow-up consultation to assist in program development, and current information on legislation and policy affecting schools and arts education• annual meetings to assist teams in their partnership and program development• special access to Kennedy Center touring programs. <p>Currently, 68 communities in 38 states participate in this program, which involves over 7,200 teachers.</p> <ul style="list-style-type: none">• Performing Arts Series on Cable TV: A distance learning Performing Arts Series has been developed by the Prince William Network in cooperation with the Education Department of the Kennedy Center. Programs feature artists and companies who perform at the Kennedy Center. The live and interactive broadcast format of this televised series allows students to phone in, fax, and email questions to the artists involved in the programs. During the two weeks following each live broadcast, teachers and students can connect to Internet Web sites specifically designed to coordinate with the series. A Study Guide containing dates and times of programs, information and activities for students, and Web site addresses is sent to each teacher who registers for the series. An Arts Activity Guide for teachers has been developed to connect the Kennedy Center live performances via satellite to core curriculum content standards which are guided by GOALS 2000. The 1997-98 series includes seven different performances/ offerings. This program currently reaches over 200,000 students.• Community Partnerships: Through community partnerships and collaborations with major performing companies and artists, the Kennedy Center's community/outreach initiatives provide culturally diverse communities with extended performance and training opportunities for the general public and student populations. These programs are
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	<p>designed to demonstrate how partnerships among artists, cultural institutions, school districts, local governments, and the general community can result in high quality artistic and educational events that strengthen the fabric of local communities across the country. The models are documented and disseminated through print and electronic media as well as through hands-on workshops and training seminars. The partnerships include:</p> <ul style="list-style-type: none">• DC Public School System: This long-term partnership includes in-depth relationships with six schools. As part of this partnership, students attend performances at the Kennedy Center, specially trained artists provide in-school lecture/demonstrations, artists and teachers collaborate on the development of curriculum centered artist residencies, and teachers and administrators participate in professional development activities. Over 3,200 students and teachers participate in this partnership.• Family Performance Series: Families and students from participating Partnership Initiative Schools receive tickets and preparatory materials for attendance at seven Youth and Family Program performances throughout the year. Over 200 people participated in this program in FY 1997.• Carter Barron Programs: The program is designed to bring the Kennedy center’s diverse resources into the local community and to encourage broader participation of segments of the community who seldom participate in formal concert and education settings. This program, offered with the National Symphony Orchestra, provides a special series of concerts and “In Your Neighborhood Experiences” that include in-school performances, joint community concerts in churches and community centers, and a ticket program that invites community members to “Be Our Guest” at future Kennedy Center performances. Over 11,000 people participate in this program.• Kennedy Center/Dance Theatre of Harlem Community Dance Residency: The program, now in its fifth year, introduces classical ballet to metropolitan Washington students through lecture/demonstrations,
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	<p>workshops, live performances, and training experiences. This program, which has three community partners (the Duke Ellington schools of the Arts, the Robert E. Lee Recreation Center, and the Suitland High School for the Visual and Performing Arts) has reached an audience of approximately 28,000 students and their families since it began in the fall of 1993.</p>
<p><i>Family Programs</i></p>	<ul style="list-style-type: none"> • Youth and Family Series: Each year, the Kennedy Center offers a series of programs targeted for families. These programs include Center-produced events, touring artists, and National Symphony Orchestra concerts for young people. The series is packaged as the Imagination Celebration, and in 1997-98 includes over 25 events (categorized by age-level appropriateness). A number of related Performance Plus programs (see section on Adult Education Programs) are targeted for family participation as well (five such offerings are available in the 1997-98 season). A number of families attend this series through the Community Partnerships Initiatives described above. Nearly 83,000 adults and children generally attend these family concerts. • New Works and National Touring: As part of its commitment to youth and family programs, the Kennedy Center commissions and produces new works for young audiences. These productions are offered to local audiences through the Family Series described above. In FY 1997-98, three such offerings have been commissioned and produced and will tour nationally in FY 1999-2000. One such program produced last year toured this year for five months to 45 venues in 21 states (147 performances.) The productions on tour are presented at Imagination Celebration sites, as well as other locations. • New Visions/New Voices: This program is a biennial national forum for plays-in-progress. It is designed to assist in the creation of new professional plays and musicals for youth and family audiences. Over 100 theater artists rewrite, revise, and rehearse new plays and musicals over a 5-day period in May. The plays are presented as staged

	<p>readings during a 3-day national conferences. Participants are selected by a panel of outside readers and a Kennedy Center in-house committee. All plays presented at the staged reading are produced by sponsoring companies the following season.</p>
<p><i>Adult Education Programs</i></p>	<ul style="list-style-type: none"> • Performance Plus: The Kennedy Center offers a series of educational programs for adults called Performance Plus. Events in this program include demonstrations, discussions, multi-session courses, open rehearsals, and participatory workshops, often immediately before or after a performance. Each event offers unique insights into the art forms and specific works, directly from the artists who have brought them into being. Some events offer broad, general information about an art form rather than focusing on specific performances; some relate specifically to the performances on the stages of the Kennedy Center (and may include <i>Spotlight on Theater Notes</i>, a publication providing background information on specific performances); some are “behind the scenes” sessions; and others explore the creative process. In FY 1997-98, over 75 Performance Plus events are scheduled. In FY 1997, over 10,000 people attend these events. • Internships: The Kennedy Center also has a program of internships for people interested in careers in performing arts management and/or arts education. Upper-level undergraduate students, graduate students, and students who have graduated but have not been out of school for more than two years are eligible to apply. Internships are full-time commitments of 3-4 months duration. Interns receive financial assistance to help defray housing and transportation expenses. Internships are available in the areas of administration, marketing, development, education, and National Symphony Orchestra. In FY 1997, 73 people participated in this program.
<p><i>Advocacy Programs</i></p>	<p>The Kennedy Center Alliance for Arts Education Network (KCAAEN) is a coalition of 45 statewide nonprofit organizations working in Partnership with the Kennedy Center to support policies, practices, and partnerships which ensure that the</p>

	<p>arts are woven into the very fiber of American education. These State Alliances bring together educators, community leaders, arts organizations, and concerned citizens to plan and implement programs and activities that work toward the Network’s goals of advocacy, unity, governance, and service. The State Alliances build collaborations, position the arts before policy makers, create programs for Young People, provide educational programs, lend support and assistance to local arts and cultural organizations, spearhead public education regarding arts education, and recognize innovation and achievement through awards. In FY 1997, the Alliance directly served over 1,800,000 people.</p> <p>Specific programs of KCAAEN include:</p> <ul style="list-style-type: none"> • Imagination Celebration: This network of performing arts festivals that celebrate and showcase young people and the arts is currently held at the Kennedy Center and four national sites: Albany, NY; Fort Worth, TX; Dallas, TX; and Colorado Spring, CO. This program is developed around community-wide partnerships between artists, cultural institutions, schools, businesses, and local governments. (See description under Family Programs for the Kennedy Center program). • Creative Ticket for Student Success: This two-year grass-roots campaign is bringing together teachers, arts specialists, parents, artists, and community leaders to advocate the inclusion of the arts in broad-based school curricula. Campaign efforts, led by Alliance members, include state and local meetings, a celebrity artist tour, advertising and promotions, and an annual awards program.
<p><i>Artistic Development/ Training</i></p>	<p>The educational programs of the Kennedy Center also include a number of programs for artists:</p> <ul style="list-style-type: none"> • Exploring Ballet with Suzanne Farrell: This 3-week intensive summer ballet course is open to male and female students ages 14-18 with at least 5 years of ballet training. • American College Theater Festival: This national theater

	<p>program involves 21,000 students from colleges and universities nationwide through state, regional, and national festivals of student written and produced work. Regional festivals are judged by a panel selected by the Kennedy Center, and 4-6 of the best are showcased in the spring at a national festival at the Kennedy Center (all expenses paid.) Productions of this Festival were attended by 500,000 people.</p> <ul style="list-style-type: none"> • Opportunities for Young Performers: The Kennedy Center Education Department offers a number of opportunities for young performers each year, including master classes, national fairs/festivals, NSO young soloist competitions, and NSO fellowships. • National Symphony Orchestra Education Program: Education is a high priority of the NSO. Educational programs of the NSO include performances for children; master classes, soloist competitions, a youth fellowship program; and the American Residency program through which the NSO spends an extended period of time in a selected community outside the Washington, DC area. Over 45,000 people participate in NSO educational programs, excluding those participating in American Residencies.
<p><i>Web Resource</i></p>	<p>ArtsEdge, The Kennedy Center’s ArtsEdge web site, serves as a communications hub for individuals who wish to share information and ideas about the arts in education. Visitors can join an online discussions, create or respond to a topic on the bulletin board, or participate in a special guest forum. This is also a source of information about conferences, workshops, and other events, as well as grant opportunities related to arts education. In FY 1997, nearly 135,000 people accessed information on this site.</p> <ul style="list-style-type: none"> • NewsBreak, the network’s online magazine, contains updated new items as well as information about exciting resources that affect the arts in education. It also highlights significant projects and Internet-based resources that contribute to the arts in education. • The Web Spotlight provides access to Internet-based information and resources from around the world that have

	<p>been selected for their potential value to ArtsEdge users.</p> <ul style="list-style-type: none">• The Search Lab provides access to arts education documents, directories, and resources for use in planning, implementing, evaluating, and/or supporting arts education programs.• The Curriculum Studio is designed to provide teachers and artist-educators with examples of innovative programs and practices in the arts and education, as well as interactive opportunities to work with other teachers. <p>ArtsEdge was developed under a cooperative agreement between the Kennedy Center and the National Endowment for the Arts (with additional support from the U.S. Department of Education.) The network also receives support from the GE Fund and MCI.</p>
<p><i>Funding</i></p>	<p>Funding for the programs of the Kennedy Center Education Department comes from a variety of different funders, including Barbizon Electric, Botwinick-Wolfensohn Foundation, The Butz Foundation, The Morris and Gwendolyn Cafritz Foundation, CEMEX S.A. de C.V., DC Commission on the Arts, Enron Corporation, Fannie Mae Foundation, Fourth Freedom Forum, Inc., GE Fund, Rose Mary Kennedy Center Education Fund, Helen Sperry Lea Foundation, Mars Foundation, MCI Foundation, National AIDS Fund, National Endowment for the Arts, Prince Charitable Trusts, the U.S. Department of Education, and Wolfensohn & Co. In kind support is provided by Binney & Smith, Inc. Gifts to the Kennedy Center Corporate Fund also help to underwrite educational programming. Gifts and grants to the National Symphony Orchestra Education Program are provided by The Morris and Gwendolyn Cafritz Foundation, DC Commission on the Arts and Humanities, Edison Electric Institute, the Nell Goodrich Golyer Fund, the Charles Engelhard Foundation, International Humanities, Inc., Johnson & Johnson, Gordon Keller Music Company, Kiplinger Foundation, Helen Sperry Lea Foundation, Marpat Foundation, Mars Foundation, Mars, Inc., National Trustees of the National Symphony Orchestra, NationsBank NA, Park Foundation, Inc., Loulyfran Wolfson Foundation, the Women’s Committee for the National Symphony Orchestra, and the U.S. Department of Education.</p>

<i>History</i>	<p>The educational programs of the Kennedy Center have developed over time in response to constituent demand. For example, as the Professional Development program for teachers became known, there were increasing numbers of calls from communities across the country wanting to participate in similar training programs. The Partners in Education program was developed in 1991 as a response to this demand. Originally funded by Toyota Foundation, the program was designed as a one-time pilot serving 14 communities. However, the participants insisted that the relationship continue beyond this, and other communities were eager to participate. The program has accordingly expanded to 68 communities, and there were more than 150 people attending a recent annual meeting.</p> <p>Another area in which there has been increasing growth in response to constituent demand is use of technology. ArtsEdge, which was established in 1991, was an outgrowth of a national effort, led by the Kennedy Center and the J. Paul Getty Trust, to incorporate the arts into Goals 2000 for Education. This national effort made clear the need for a central information source for those working to incorporate the arts into education, and ArtsEdge was established to meet this need.</p> <p>In general, the Kennedy Center develops regional and national programs based on models that they test and develop locally. Their programs are designed not to be proscriptive, but rather to offer a possible model from which different communities can draw relevant aspects to design what will work most effectively in their own local circumstances. The greatest challenges that staff must meet are determining which constituent needs to meet (since they cannot meet all demands) and securing resources sufficient to support their efforts to meet these identified needs.</p>
<i>Plans for the Future</i>	<p>Kennedy Center staff are turning increasingly to technology as a tool to expand what they can offer to communities. For example, they are developing ways to provide (live) audio and visual coverage of educational offerings occurring at the Center to audiences across the country. They are investigating use of video as a tool for teacher workshops. Their goal is to de-</p>

	<p>velop tools that make their educational resources available to as many people as possible in as convenient and effective a fashion as is feasible, drawing on ever-expanding technological capacities.</p> <p>The Center is also expanding the national tours of their own productions targeted to youth and families. This year, a Kennedy Center production toured for five months to 147 sites. Next year, three shows will be touring nationally. In addition to providing high quality performances for families, these productions tour with related workshops and curriculum materials, so that communities presenting the events can expand the impact of the offerings. These productions have been developed to fill the need for high quality family offerings, and the touring of these offerings will continue to be expanded as new productions are developed.</p>
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