

FUNDING ARTS EDUCATION THROUGH THE STUDENT SUCCESS ACT

FEBRUARY 2020

This document describes a handful of examples of how arts education can support the goals of the Student Investment Account, the largest part of the Student Success Act. Many of these ideas are based on what was learned through the Oregon Community Foundation's Studio to School Initiative, a 5-year effort to expand and improve arts education through partnerships between arts organizations and schools in 18 communities throughout Oregon.

There are many possible ways to create, expand or improve arts education— many more ways than could be included in a single document. In these examples, we have tried to describe complex and robust efforts in a few sentences. Many of the examples could potentially fit into more than one of the categories we've used.

We hope you find these ideas inspiring as you make plans for Student Investment Account funding and consider arts education a way to enrich the educational experiences of all students and members of your school community.

ARTS LEARNING CAN ADDRESS COMMUNITY PRIORITIES:

- Social and emotional learning is boosted through arts education. (See Page 3)

Arts learning is associated with greater motivation, engagement, self-esteem and social competencies. After- or in-school arts education programming can help meet students' social and emotional needs. Creative youth development programs intentionally integrate positive youth development into arts learning.

- Culturally-specific arts learning opportunities catalyze belonging for students and families while expanding knowledge and understanding of others. (See Page 5)

These arts learning opportunities are often led by culturally-specific community organizations and can deeply involve family and community members with cultural knowledge. Culturally specific programs often take place before or after school and include opportunities like traditional forms of dance, music, visual art and storytelling.

ARTS OPPORTUNITIES CAN ENRICH LEARNING AND STUDENT EXPERIENCE:

- Artist residencies support student learning in and through the arts. (See Page 7)

Residencies can range in length, from a week to a month to a full school year. During residencies, students have regular opportunities to work with artists to build art skills and knowledge, often in support of learning goals in math, science, language arts or other subjects. In addition to supporting learning in and through the arts, residencies expose students to artists as role models and to career opportunities in the arts.

- **Arts experiences build connection and community.** (See Page 9)

Exposure to the arts comes from field trips to museums or galleries, concerts or performances, or other arts-related events. These can be meaningful experiences for students, especially those who may not have access to these types of opportunities outside of school. Arts exposure can also happen within schools, through performances or artist talks during assemblies.

CONSIDERATIONS WHEN INCORPORATING ARTS EDUCATION INTO YOUR STUDENT INVESTMENT ACCOUNT PLAN:

- Do you have or want to build relationships with community organizations that are potential partners to build or bolster arts education at your school?
- Does your arts education programming have any barriers to participation, particularly for the priority populations named in the Student Investment Account? How could arts education be made more accessible to underserved students?
- How might you connect or integrate arts education programming with other efforts within your school or district? Are there specific learning goals or objectives that the arts can help support?
- What kinds of programming have students or families requested? Have you asked for their input about what programming might be most valuable or relevant for students or teachers, particularly those from culturally and linguistically diverse communities?
- How could arts promote a healthy social-emotional environment in your school? How could art promote conversations about mental health or open dialogue in the classroom to connect students with the support they need (i.e., referrals to counselor)?

MORE INFORMATION ABOUT ARTS EDUCATION IN OREGON:

- Access to Arts Education in Oregon Schools
<https://www.oregonartscommission.org/resources/access-to-arts-education>
A searchable statewide database of arts opportunities in each Oregon school or district. This was last updated in 2015-16.
- A Snapshot of Arts Education in Oregon
www.oregoncf.org/2019ORArtsEdSnapshot
A summary of arts education available to K-12 students through schools and community-based arts organizations, using data from the Oregon Department of Education and results from a statewide survey of arts organizations in mid-2018. A directory of the community-based arts organizations that responded to the survey and provide arts education, organized by county, is also available upon request. Contact artsed@oregoncf.org for more information.

If you have questions about anything mentioned in this document or want to be connected to a local arts education advocate, please contact artsed@oregoncf.org.

SOCIAL AND EMOTIONAL LEARNING THROUGH ARTS EDUCATION

Arts learning and participation can help students develop and strengthen many positive social and emotional skills, including greater motivation, engagement, self-esteem and social competencies. Some arts education programs focus specifically on meeting students' social and emotional needs. These efforts can be short- or long-term, including opportunities ranging from after school art clubs or discipline-specific programs to in-school programming that uses the arts to meet social and emotional goals.

Costs associated with these opportunities vary depending on scope, scale and duration. As an example, engaging a teaching artist 1-2 days a week within a school might cost \$12,000-\$20,000 for the year.

EXAMPLES OF SUPPORTING SOCIAL AND EMOTIONAL LEARNING THROUGH THE ARTS:

The **Lane Arts Council** developed visual arts programming to support Oaklea Middle School students in developing eight Studio Habits of Mind (SHoMs): develop craft and skill; engage and persist, envision, express, observe, reflect, stretch and explore, and understand the world. They have also addressed other, related habits of mind that are critical for students, and developed through the arts, including risk taking and confidence. These SHoMs dovetail with social and emotional learning frameworks such as the Collaborative for Academic, Social, and Emotional Learning (CASEL), which includes self-awareness, self-management, social awareness, relationship skills, and responsible decision making.

At **Woodlawn School** in Northeast Portland, teaching artist Tina Eckton from Opal School/Portland Children's Museum worked with teachers to integrate materials thinking and arts-based inquiry into their classrooms. Tina also worked with the school librarian and counselor to explore how arts materials and inquiry could support their work with individual and groups of students. For example, Tina helped develop collage approaches to enrich student understanding of character development with the school librarian.

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That first year where Betsy [the teaching artist] was teaching, I saw the change in the kids. It's hard to even explain. It felt like a calmness, which, I know— sixth grade and calm aren't synonymous. But I just got this sense that they had an outlet somewhere else that then made it easier, when it was time to do school work and focus in math or science, that they were able to focus. I felt like I got more out of them on the other four days because I'd given them that release.

– 6th grade teacher

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I believe ... that children have a lot to say and they bring a lot to us without us just telling them how things are going to be. I feel like this is what they need. They need some time to explore art materials. Some time to think about reflecting and thinking about their thinking.... Time to explore and be creative. I feel like school has turned into so much of worksheets and testing and all of that and sometimes I just see them withering during those times and I see them come alive more when they have these materials and these things in front of them: clay, colors, graphite, loose part collage, and art.

– 3rd grade teacher

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QUESTIONS TO CONSIDER:

- Are there organizations in your community that are already providing programming like this? Or who would be ready partners in doing so?
- How might you best integrate arts education programming focused on social and emotional learning with other related efforts inside the school?
- Are there specific aspects of social and emotional learning that could provide focus for programming (e.g., self-awareness)?
- What information could you share with an arts organization or teaching artist that would help them develop programming tailored to the social and emotional needs of your students?

TO LEARN MORE:

Here are a few Oregon-specific resources on social and emotional learning:

- The ArtCore website, developed by the **Lane Arts Council** (<http://lanearts.org/>), is an extensive set of resources, including videos introducing each SHoM and related teaching and learning resources. Learn more at: <http://www.artcorelearning.org/>
- **The Opal School** of Portland Children's Museum (<https://opalschool.org/>) has extensive experience in arts integration that supports social and emotional learning. The Opal School offers training and professional development opportunities to educators around the world.
- **Education Northwest** has expertise and resources related to social and emotional learning, with staff who regular work with schools, districts, and at the state-level, to provide training and support related to social and emotional learning.
<https://educationnorthwest.org/news/social-and-emotional-learning-where-do-you-start>

Social and emotional learning is an emerging field in many ways; there is an almost constant flow of new research about its value, and connections between arts learning and social-and emotional needs. Here are a few national resources:

- The **Collaborative for Academic, Social, and Emotional Learning (CASEL)** is a national leader in defining and developing resources related to social and emotional learning. CASEL's website includes numerous resources, including those tailored specifically to schools and districts. <https://casel.org/>
- **EASEL Lab** at the Harvard Graduate School of Education has a number of resources, including practice tools, for educators related to social and emotional learning. <https://easel.gse.harvard.edu/>
- **The Studio Thinking Project** was part of the Harvard Graduate School of Education's Project Zero. The project resulted in the Studio Thinking framework and several texts about the benefits of arts integration as well as a handbook for K-8 educators (published in 2018):
<http://www.pz.harvard.edu/projects/the-studio-thinking-project>

CULTURALLY-SPECIFIC ARTS LEARNING OPPORTUNITIES

Culturally-specific arts learning opportunities are typically led by culturally-specific community organizations. These programs are rooted in a specific culture and community, and often seek to sustain or nourish cultural traditions.

Culturally-specific programming can be incredibly engaging and affirming for students who rarely have opportunities to see their culture appreciated and valued in school, such as students of color. Culturally-specific programming can also broaden the understanding and appreciation of other cultures for the entire school community.

The costs of culturally-specific programming vary widely and can include bringing visiting musicians or performers into a school for a performance or day-long residency (approximately \$1,000 - \$5,000), bringing in artists in residence for multiple days, weeks or months (\$2,000 - \$43,000, depending on scale, scope and duration of residency), or starting an afterschool program (\$2,000 - \$10,000).

EXAMPLES OF CULTURALLY SPECIFIC ARTS LEARNING:

In **Hood River**, Arts in Education of the Gorge and Hood River Middle School developed a Mariachi program based on input from students and families through annual Family Cultural Nights and Latino Family Advisory events. The Mariachi program grew rapidly and now includes students from six Hood River county schools. Parents and community members are deeply involved in supporting Mariachi de Hood River – providing instruments and attending performances. The instructor is also the leader of a community mariachi band, providing a bridge to the Latino community outside of school walls. Mariachi de Hood River has blossomed into a busy performance group and is asked to play at community events and celebrations.

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It's really hard to get our Latino families to come to school events. They don't feel welcomed... they feel like it's not for them. But with mariachi, they're there to watch their kids. You can see on their faces what it means to them. To see their kids learning mariachi at school, that we're valuing their culture, its hugely powerful.

– Brent Emmons, Principal, Hood River Middle School

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Mariachi is so rooted... I think that more parents attend events because they're like 'Oh wait, I'm familiar with that, I know what that is.

– Parent & advisory group member

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The **American Music Program** provides jazz band and orchestra instruction in the Portland metropolitan area. At Vernon School in Northeast Portland, program leader Devin Phillips and other local jazz musicians work with the school's music instructor to infuse jazz into existing in-school band programming and provide additional instruction time after-school as part of the school's SUN program. The American Music Program aims to build appreciation for and skill in American jazz traditions for students in historically black (and now highly diverse) neighborhoods in Portland. The program celebrates the music of American jazz legends like Duke Ellington, John Coltrane and Louis Armstrong and gives students leadership in sharing that music within their school and broader community through performances.

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It was great for the whole school to see the band, and then all throughout that week my kids that were coming through my room asking about it, we were reflecting about it from kindergarten to fifth grade.

– Music teacher

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QUESTIONS TO CONSIDER:

- Are there organizations in your community that provide culturally-specific arts programming? Or, are there culturally-specific organizations that might be ready partners in doing so?
- How could culturally-specific arts programming be coordinated or integrated with other arts education or culturally-specific efforts in your district/at your school?
- What culturally-specific programs have students or families requested? How have you asked for their input about what programming might be most valuable or relevant for students or teachers, particularly from culturally and linguistically diverse communities?

TO LEARN MORE:

The best way to learn about culturally specific arts education opportunities is to reach out to culturally-specific organizations in your community. There are many culturally-specific organizations with arts programming in Oregon, including (but definitely not limited to):

- **Latino Network** (Portland) <https://www.latnet.org/arts-culture-overview>
- **Ballet Folkloriko Ritmo Alegre** (Southern Oregon) <https://www.balletfolkra.org/>
- **Jim Pepper Native Arts Council** (Portland) <http://www.jimpepperfest.net/>
- **Portland Taiko** (Portland) <https://portlandtaiko.org/>
- **Milagro Theater** (Portland but serve other communities) <https://milagro.org/>
- **Oregon Folklife Network** <https://ofn.uoregon.edu/>
- **West African Cultural Arts Institute** (Eugene) <http://westafricanculturalarts.org/>

Additional resources to connect with culturally specific artists and arts opportunities include:

- **Lane Arts Council**, Artist Profiles <http://lanearts.org/artists/>
- **Oregon Cultural Trust** <https://culturaltrust.org/get-involved/nonprofits/>

ARTIST RESIDENCIES TO SUPPORT LEARNING IN AND THROUGH THE ARTS

In an artist residency, students have regular, ongoing opportunities to work with artists within their school, often referred to as teaching artists. Residencies can range in length, from a week or month to a full school year, and can reach a targeted student group, a grade level or an entire school. Residencies are often managed by arts organizations, which support the teaching artist and coordinate with the school and teachers.

Some residency programs, especially those that are more time intensive or of longer length, are developed or adapted to meet the needs of schools, aligning to curriculum priorities and schedules. In these efforts, residencies are often a critical component of a much broader effort to integrate or infuse the arts in a school or content area (which might also entail professional development for teachers and administrators). Other, shorter residencies require less intensive coordination but can still provide a meaningful opportunity for students to learn in and through the arts.

Arts integration (which often involves an artist residency) supports learning goals in subjects like math, science or language arts. Often when teaching artists work closely with classroom teachers, these teachers become more comfortable integrating the arts into their regular curriculum, engaging their students and reinvigorating their teaching practice even after the residency ends.

The cost of artist residencies varies depending on the length and intensity of the residency, and by artists' discipline, expertise and experience, travel arrangements, etc. For example, bringing in an artist to create a specific, school-wide project like an installation or mural can cost \$1,000 - \$8,000. Having an artist work with classes for a week and perform at an assembly or bringing a theater group to work with students for a week can cost \$2,000 - \$5,000. More involved residencies, such as having a yearlong residency with a poet or writer, photographer, ceramicist or musician, can cost upwards of \$25,000.

ARTIST RESIDENCIES IN ACTION:

The **Harney County** Educational Service District and Harney County Arts in Education Foundation collaborated to support multiple artists in residence working with students at schools throughout the frontier county. Residencies lasted several days and focused on a range of disciplines, some traditional to the area like ceramics and leather tooling and some intended to broaden students' thinking like exploring equity and inclusion through literary arts.

Many schools in Oregon have worked with Missoula Children's Theater for short theater residencies. In **Lincoln City**, Taft 7-12 hosted a Missoula Children's Theater workshop over winter break. The weeklong residency was a creative solution to give students an opportunity for fun and learning during a school break. Staff observed that this was especially important given the high number of students in the district experiencing homelessness or housing insecurity, who often struggle during breaks.

Art Center East's Artists in Rural Schools (AiRS) program provides arts learning opportunities for K-12 students in rural Eastern Oregon, where in-school arts education is often limited or nonexistent. AiRS places teaching artists representing a variety of disciplines – including literary and visual arts, music, theater, and dance – into classrooms for residencies typically lasting one week. During residencies, teaching artists engage students in sequential and developmentally appropriate art lessons aligned with the Oregon Department of Education's arts content standards.

QUESTIONS TO CONSIDER:

- Are there organizations in your community that could help provide and support artist residencies?
- Are there specific learning or school goals that an artist residency could support? Consider “core” subjects and other learning objectives for students, such as social and emotional learning, mental health or health education (e.g., through dance).
- Could a long-term artist residency help you adjust class sizes or expand, extend, or improve instructional time?

TO LEARN MORE:

Many organizations provide artist residencies and/or focus on arts integration in Oregon schools. Here are a few places to start when looking for potential opportunities for your district or school:

- **Young Audiences of Oregon and SW Washington** (<https://www.ya-or.org/>) is the local chapter of the national Young Audiences organization. “The core of the work we do is connecting a roster of talented teaching artists with schools for artist residencies, workshops and performances.” Schools can search for artists and programs on the Young Audiences website: <http://guide.ya-or.org/programs>
- There are local arts and culture councils located throughout Oregon, including the **Regional Arts & Culture Council** in the Portland Metro Area, **Art Center East** based in La Grande, **Umpqua Valley Art Association** in Roseburg, and **Lane Arts Council** which serves Lane County.
- Local arts organizations are often excellent partners in providing artist residencies or connecting schools to local artists more directly. A **directory of arts organizations** that responded to the 2018 K-12 Oregon Arts Education Snapshot survey is available upon request (Contact ArtsEdAdvocacy@gmail.com to request a copy or more information).

And here are a few resources about arts integration more broadly, which may help schools or districts plan for artist residencies:

- **What is arts integration?** – the Kennedy Center’s comprehensive definition <https://artsedge.kennedy-center.org/educators/how-to/arts-integration/what-is-arts-integration>
- **Preparing Educators and School Leaders for Effective Arts Integration** is an Education Trends report from the Education Commission of the States that highlights promising trends in arts education: <https://www.ecs.org/preparing-educators-and-school-leaders-for-effective-arts-integration/>
- **The Studio Thinking Project** was part of the Harvard Graduate School of Education’s Project Zero. The project resulted in the Studio Thinking framework and several texts about the benefits of arts integration as well as a handbook for K-8 educators (published in 2018): <http://www.pz.harvard.edu/projects/the-studio-thinking-project>

ARTS EXPERIENCES THAT EXPAND EXPOSURE TO THE ARTS AND BUILD COMMUNITY

Arts exposure opportunities include field trips to museums, galleries, performances, and other arts-related events. Some arts organizations have curriculum that complements field trips and can greatly enrich the learning experience, often connecting what students see or experience to a school course or subject.

Arts exposure opportunities can also happen within schools. Musicians and artists can visit schools to perform for students or speak about their experiences as artists. Often this occurs during assemblies or in classrooms, though some artists may also be willing to spend more time with students (and/or families) prior to or after events. Exposure opportunities can be meaningful and memorable experiences for students, especially those who might not have these opportunities outside of school. These shared experiences can also build community among students and others involved.

Costs for field trips range widely depending on the number of students traveling and distance traveled. Rural schools and school districts may need to pay for artists' or performers' traveling costs, which can range from \$500 to \$3,000, depending on distance and the size of the group. A student group traveling from a rural area to a larger city or different region for a performance can cost \$3,000 to \$5,000. Costs can be less than that if only a few students are involved, or much higher if trips are grade- or school-wide.

Local music and arts organizations can partner with schools by providing access to and coordination with local or visiting artists. Costs for guest artists to perform at school assemblies can range from \$500 to \$4,000, depending on the artist or group, what they are being asked to do (including the time commitment involved) and travel arrangements (if needed).

ARTS EXPERIENCES IN ACTION:

The **Lincoln City Cultural Center** worked with Taft Elementary School to bring Teatro Milagro from Portland to perform *Corre! Corre! A Race Against Time*, a play in English and Spanish that tells the story of Estrella, an indigenous Tarahumara runner growing up in Mexico who becomes an Olympic runner.

The **Oregon Symphony**, based in Portland but with learning and community engagement programs extending into rural communities, brings professional musicians into schools to perform and talk with students about their music careers and the music. In conjunction, they often host instrument “petting zoos,” during which students can touch and try out various instruments and talk with professional musicians one-on-one. While in these schools and community centers, Oregon Symphony musicians offer ensemble performances, coaching and master classes for student musicians and their families.

The **John G. Shedd Institute** (The Shedd) in Eugene works with local schools to bring students to music performances that align with school curriculum. They have also worked with musicians to schedule school visits in conjunction with performances at The Shedd. These are often open to families and include an opportunity for students and families to learn a bit about the musicians and their musical style or background.

QUESTIONS TO CONSIDER:

- What museums, galleries, performance or event opportunities are in your community? Consider what might be offered not only by larger organizations and institutions but by smaller, local and/or culturally-specific organizations. Many small communities have museums or community music or theater groups that could be key local resources.

- What would it take to travel with students to places outside of your community, to expose them to opportunities in neighboring or even somewhat distant places? There may be opportunities in Ashland, Eugene, Corvallis, Salem, Pendleton or Portland more accessible to school groups from other parts of the state that can expose students to different cultures or representative arts experiences. Likewise, students in urban areas might benefit a great deal from visiting a rural museum, performance or event.
- Are there local organizations that provide support to local artists, or bring artists into the community for performances who might be good partners?
- Are there specific artists or types of artists who might be particularly relevant to your students?
- How can guest artists or field trips be an opportunity to engage families?
- How can shared arts experiences for students help meet goals related to health, social and emotional learning or school culture?

TO LEARN MORE:

There are many organizations throughout Oregon that provide tours or work with schools to help students attend rehearsals and performances, some activities at no cost to students. Some organizations have expansive outreach programs that serve schools and students well beyond their primary physical locations. Here are a few examples to add to the organizations included in examples above:

- **High Desert Museum** (Bend) <https://highdesertmuseum.org/>
- **Jordan Schnitzer Museum of Art** (Eugene) <https://jsma.uoregon.edu/>
- **Oregon Children's Theatre** (Portland) <https://www.octc.org/teachers#teachers-banner>
- **Oregon Shakespeare Festival** (Ashland) <https://www.osfashland.org/engage-and-learn>
- **Oregon Symphony** (Portland) <https://www.orsymphony.org/learning-community/>
- **Portland Art Museum** (Portland) <https://portlandartmuseum.org/learn/educators/>

Here are a few articles that illustrate the value of arts exposure opportunities:

- **Learning to Think Critically: A visual art experiment:** <https://www.artsedsearch.org/study/learning-to-think-critically-a-visual-art-experiment/>
- **New evidence of the benefits of arts education:** <https://www.brookings.edu/blog/brown-center-chalk-board/2019/02/12/new-evidence-of-the-benefits-of-arts-education/>
- **Why field trips and arts education aren't just frills:** <https://www.forbes.com/sites/nataliewexler/2019/02/28/why-field-trips-and-arts-education-arent-just-frills/#6ec80ab37a1a>