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ABSTRACT

This monograph stresses the importance of art education in elementary and secondary schools and explains how school/community partnership in the arts can help keep arts education programs alive. Part of a series containing background information on arts programs in schools, this document is intended to aid individuals and school art advocacy groups as they urge support from educators, school board members, parents, artists, arts administrators, students, community leaders, legislators, and government agencies. Reasons why art programs are being reduced or eliminated in many schools include declining enrollment, vandalism, low test scores, the back to basics movement, spiraling inflation, and budgetary priorities. In spite of these problems, however, arts programs are expanding in some school districts. Examples of communities with expanding arts programs include Minneapolis, Ann Arbor, Cleveland, Boston, and Luling (Louisiana). Although programs in these communities are dissimilar with respect to size, specific objectives, funding, and level of student participation, they are all the result of strong and sustained leadership of at least one individual and all rely heavily on school/community partnership. Specifically, they stress cooperation among parents, educators, artists, and local art resources such as museums, historic preservation societies, art galleries, local presses, theaters, recital halls, broadcast media, and music and dance companies. The conclusion is that schools will improve their chances for a successful arts education program if they take inventory of local resources, enlist the aid of a wide variety of local artists and resources, investigate and borrow ideas from effective programs in other communities, and seek committed and professional leadership. (DB)

People and places: reaching beyond the schools

A series of reports from The Arts, Education, and Americans, Inc. 1

FOREWORD

Despite the unprecedented flourishing of the arts in America today, arts programs in the nation's schools have not experienced a corresponding expansion. In fact, with nationwide public attention focused on such problems as declining enrollment, vandalism, low test scores, and spiraling inflation, budgetary priorities are dictating the reduction of school arts programs. In some school districts, arts programs are being eliminated entirely.

We believe that school arts programs are *basic* to individual development and a sound education. Further, we believe that the arts should be used to stimulate learning and self-expression, and recognized as valid ways to learn. If school arts programs are to continue and expand, they require the support of educators, school board members, parents, artists, arts administrators, students, community leaders, legislators, and government agencies.

The Arts, Education, and Americans, Inc. (AEA) has established a National Advocacy Program for Arts in Education addressed to these groups of individual advocates. AEA is a national organization formed in 1977 following the publication of *Coming To Our Senses*, the Report of the National Panel on The Arts, Education, and Americans, David Rockefeller, Jr., Chairman.

The AEA Advocacy Program, which encourages the cooperative action of these groups to ensure local level support for school arts programs, includes a public awareness campaign and consumer information service. The service provides Advocacy Program enrollees with a variety of arts in education information–the AEA newsletter, access to the AEA speaker referral service, informal consultation, and monographs that address pertinent arts in education issues and topics.

This monograph, part of an ongoing series, speaks to one or more of the aforementioned school arts support groups. While we recognize that few monographs will speak directly to everyone, we attempt in each to address a variety of individuals. We hope this monograph will prove helpful to you in your support of arts in education. If you are not yet enrolled in the AEA National Advocacy Program and would like to do so, write to:

The Arts, Education, and Americans, Inc.
Box 5297, Grand Central Station
New York, New York 10163

ACKNOWLEDGMENTS

With grateful appreciation, we wish to thank the following organizations for helping to make possible AEA's National Advocacy Program for Arts in Education and, as part of that program, the ongoing monograph series: the National Endowment for the Arts, the Charles Stewart Mott Foundation, the Ford Foundation, and the Alcoa Foundation.

AEA's Board of Directors and Advocacy Advisory Group provided insight on the shaping of the Advocacy Program, and the Advisory Group in particular spent many hours reviewing monograph outlines and drafts.

The Advocacy Program is coordinated by Educational Facilities Laboratories, a division of the Academy for Educational Development. AED Senior Vice President and EFL Division Director Alan C. Green serves as Project Administrator. EFL's Nancy Morison Ambler is Project Director and and editor of the monograph series. Deborah C. Creighton was responsible for editorial and photo research for this monograph.

We acknowledge with gratitude the hundreds of artists, arts administrators, community leaders, educators, federal, state, and local government administrators, parents, and school board members who continue to share with us their knowledge and myriad of experiences in the realm of school arts programs. Without their patient and detailed explanations of how their own programs are designed, managed, and expanded–without their special vignettes about these programs–we would be unable to produce the monographs.

Finally, an important word of thanks goes to Judy Murphy, author of *People and Places*, who brings to this project a special interest and excellent credentials. Mrs. Murphy, a free lance writer and editor based in New York City, is particularly interested in the arts and education.

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Joining forces: a brief rationale

In spite of the problems that most school districts face in *sustaining* their arts programs, many schools in cities and towns across the country today *are* expanding and enlivening their students' arts education experiences. How? They are joining forces with their communities' artists and arts organizations. Such a marriage produces solid, sustained programs that multiply students' active participation in and understanding of the visual arts, music, theatre, dance, and other art forms.

For schools to join forces with the educating possibilities of the community at large is a familiar idea, with both old-fashioned and newfangled connotations: old-fashioned, in its harking back to those days before schools and their denizens became a world apart; and newfangled, in its echoing of school reformers who espouse schools without walls and a virtual melding of school and community.

The idea has a great deal to support it in the 1980s. School-community partnership in the arts makes sense because it meets complementary needs. For the schools, it is a way to bring students into direct contact with the arts and artists and to make them aware of the power and joy of the arts, the life and work of artists, and the part the arts can play in their own lives. The partnership expands the school's own capabilities. For artists and arts groups, it is a way to meet their responsibility to the community, improve their educational function, help children grow, and, by involving the active participation of the next generation, advance one of their own long-term interests ("audience building").

These advantages hold at all times but in parlous times like the present, collaboration between schools and community resources also can mean a practical way to keep the arts alive in young people's experience. Inflation, declining enrollments, taxpayers' revolts, and the cyclical back-to-basics swing have played havoc with arts programs in school districts everywhere. In some places, the only access students

have to the arts is through a community arts connection that a few years back was primarily an occasional addition to the school's own programs.

Ironically, arts in the schools are suffering at a time when arts in the United States are flourishing as never before, and by almost every measure—museum, dance recital, concert, and theatre attendance; sales of stereos and musical instruments; proliferation of galleries, musical groups, and regional and community theatres; a virtual flood of poets in performance and print.

From public opinion polls, moreover, and other testimony, it appears that Americans want more art for their children. A survey released in 1976 by Louis Harris Associates cited 91 percent of those interviewed as favoring greater exposure of schoolchildren to the arts. The Parent-Teacher Association, in its 1979 convention, passed a resolution emphasizing the need for arts education at all school levels, and stressed the value of the arts as useful tools for everyday living. Committed to defining what is fundamental in all good education, the national Council for Basic Education has endorsed the arts as part of basic education.

Meantime, as school arts programs and other "extras" decline, joint school-community arts programs are on the upswing. One weather vane is the change the U.S. Office of Education, now the U. S. Department of Education, has made in the regulations for its Arts Education Program—the only money *specifically* appropriated by Congress for the arts in elementary and secondary schools. Just before he resigned as U.S. Commissioner of Education, Ernest Boyer took the lead in encouraging projects that "build bridges" between schools and community arts resources. Ten pilot projects launched in the fall of 1979 began to test this new federal strategy.

In this context and in general, the term *community arts resources* is to be construed

broadly. It clearly includes all organizations, public or private, that are wholly or partly concerned with the arts—galleries, museums, universities and colleges, music organizations, private art schools, theatres, dance groups, arts councils, conservatories, and arts centers, among others. The term also includes artists and craftsmen. It may also include the print and broadcast media, local government, and business and labor organizations.

One likely way for a school system or other interested party to probe the possibilities of collaboration is to consult the local arts council. The National Assembly of Community Arts Agencies put the number of such agencies at over 2,000 in 1980, up from 1,000 in 1976. Included are local arts councils, arts centers, municipal arts commissions, and state assemblies of community arts agencies.

All of these resources can play a part in providing, supporting, or instigating arts

experiences to complement, extend, or, occasionally, stand in for the schools' own arts programs. To keep within bounds, this account concentrates on arts *organizations* that collaborate with schools through projects that bring students *out of* the schools into the community.

A heartening aspect of the current scene is the number of school-community arts programs that are alive and well, including some that have survived through the years. The examples that follow are neither random nor arbitrary. They were chosen to give some idea of the range of possibilities opened by school-community partnership in the arts.

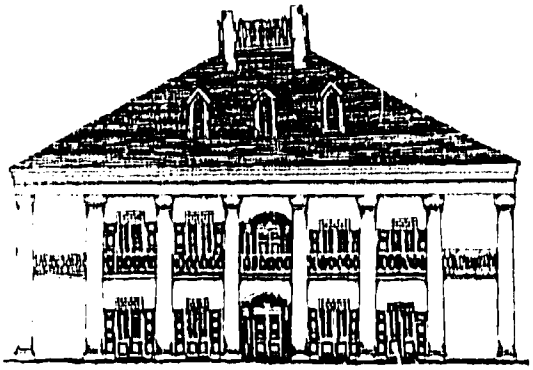
Art and historic preservation: across the river in Luling

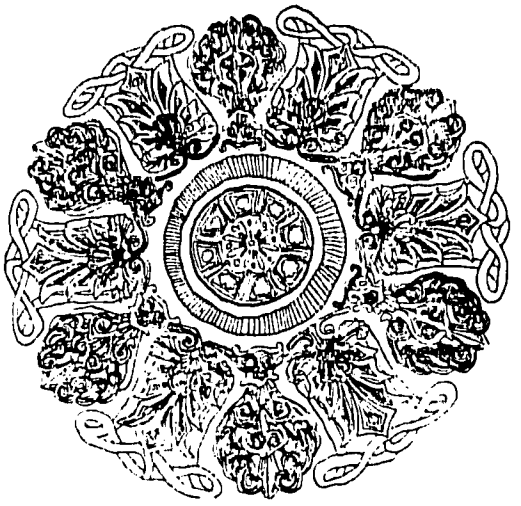
An unusual project that gives elementary schoolchildren a sense of history and historic preservation through art and architecture made its inconspicuous start in 1977 in Luling, Louisiana, a small town on the west bank of the Mississippi, not far from New Orleans. Although this area is still predominantly rural, industrial progress has bulldozed most of the great 18th- and 19th-century plantation houses that once lined the River Road.

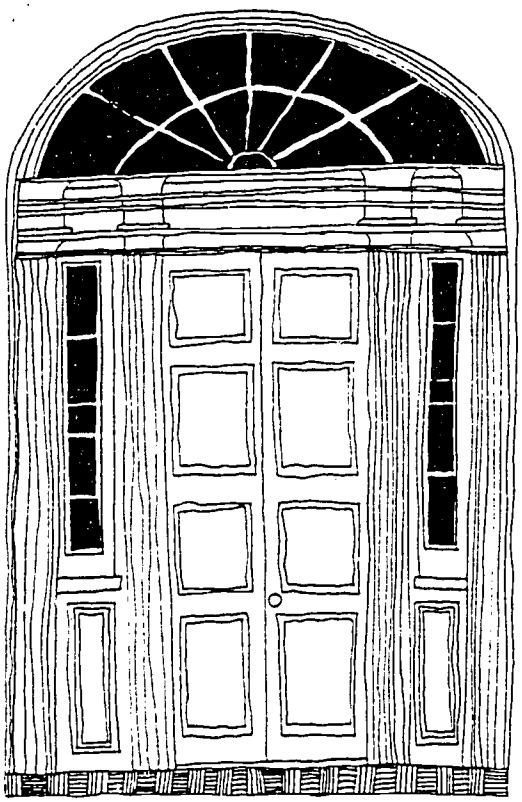
It occurred to Lloyd Sensat, the art specialist at Luling's A. A. Songy Elementary School, that he could both enliven his classes and advance the cause of historic preservation by engaging fourth-, fifth-, and sixth-graders in interpreting Homeplace, one of the finest surviving examples of French colonial architecture. He applied for and received a Teacher Incentive Award for $1,980. The awards, funded by the Elementary and Secondary Education Act (ESEA) Title IV, are distributed through a state competition.

Mr. Sensat and his students spent many days that first year documenting the beautiful but somewhat dilapidated plantation house and its history–through perspective drawing, painting, collage, photography, architectural research, old diaries, court records, and taped interviews. The following year, the students documented Destrehan Manor, and in 1980 they are taking on the famed Oak Alley plantation in Vacherie.

"When you want to get something to happen in the community, you have to reach the right people and transfer the enthusiasm to them," Mr. Sensat says. Among the right people he has reached are Eugene Cizek, professor of architecture at Tulane University, whose second-year design students pair off with the young Songy School artists; parents who supply transportation and make period







costumes for various pageantries; proprietors of the plantation houses; two New Orleans galleries that have displayed the children's remarkable work; the local press; a local historical society; and–most important–key teachers and administrators in Mr. Sensat's school, and the Louisiana State Department of Education.

The project's funding rose to $6,665 in 1978 and $7,479 in 1979, with grants from the State Department of Education's "gifted and talented" money. The Songy project now includes 32 students, chosen for either artistic or academic ability. Mr. Sensat believes that such a program is readily adaptable to almost any community with some historic structures remaining.

Urban Arts into Rural Arts: Minneapolis and beyond

A project that involves public school students in work on location with local artists and arts organizations is celebrating its tenth anniversary in Minneapolis in 1980 and extending its influence far afield.

That the Urban Arts program took root in Minneapolis will astonish no one who knows that city, with its flourishing arts institutions, forward-looking school system, and responsive citizenry. From 1960 to 1970–the decade before Urban Arts was launched–local arts organizations had grown from 15 to more than 100. (By 1980, they had grown to an estimated 200.)

To take advantage of these resources and thereby strengthen the aesthetic and humanistic education of the city's students, the Minneapolis Public Schools in 1970 initiated Urban Arts with a federal grant under Title III, the title of the original Elementary and Secondary Education Act.

When this grant ran out, the school system incorporated the program in its regular budget, where it since has remained. In 1975, Urban Arts was funded at $129,000, of which $83,000 came from the school district, the rest from outside sources. Funding has declined since that peak year, as the result of across-the-board budget cuts and other local exigencies. Although district funding leveled off to about $59,000 a year beginning in 1977-78, funding is expected to rise substantially in 1980-81, in line with the district administration's recommendation to the school board.

Today, as in 1970, the most distinctive and best-known feature of Urban Arts is its ungraded "art school without walls," which brings secondary school students to school-accredited daily workshops run by artists in their own work spaces—studios, galleries, museums, theatres, recital halls, barns. Schoolteachers also are set loose for special assignments on location. As art educator Harlan Hoffa recently observed, the Minneapolis Program has "taken the artists-in-residence idea, turned it inside out, and discovered that it not only works but that it works even better in some ways."

Because only a few hundred of the city's 41,000 students can take part in the intensive daily workshops, Urban Arts also has used visiting artists to enrich in-school programs for both elementary and secondary students. In 1978-79 the program reached perhaps half of the city's students, if sometimes only briefly as spectators.

In 1975, Urban Arts received a grant from the National Diffusion Network of the U.S. Department of Education, which named the program as a Developer/Demonstration (D/D) Project to serve as a model for schools that wish to adopt similar programs. After the network identifies schools ready to set up their own Urban Arts programs, Wallace Kennedy, Minneapolis D/D head, conducts three two-day workshops at the given site for school and community representatives. Costs for the training sessions, a manual and other materials produced in Minneapolis, and follow-up assistance are shared by the Urban Arts D/D project, the state network facilitator, and the adopting school-community.

By 1980, Urban Arts had trained 25 adopter schools. Some of those in Illinois, Minnesota, and elsewhere promptly renamed their new programs Rural Arts.

Old and young create and learn together in Ann Arbor

An arts resource not always recognized is a community's talented older people, retired or semiretired from family-rearing or the work force and open to the prospect of using their particular talents. Carol Tice, an elementary school art teacher in Ann Arbor, Michigan, in 1971 initiated Teacher-Learning Communities (T-LC) by driving three elderly volunteers from school to school in her own car.

Today the project, directed by Mrs. Tice, operates in 14 Ann Arbor elementary schools, including one private school, and brings 63 retired persons aged 60 and over to regular sessions with a total of 1,500 children. In the past few years, a number of other Michigan communities have begun similar programs.

The "grandpersons," as T-LC calls its volunteers, come from a wide spectrum of ethnic, social, and occupational backgrounds. Art teachers in the schools aid in recruitment by searching their neighborhoods for "invisible" old people. There they have found "people with beautiful talents who were doing nothing by sitting behind their curtains," as one staff member puts it.

Every year, schoolchildren and their grandpersons complete dozens of projects in the visual arts, graphics, woodworking, photography, filmmaking, poetry, weaving, music, lace-making, pottery, storytelling, and such environmental arts as gardening, plant care, and terrarium construction and maintenance. Recently, two experts in the art of paper-cutting –one of them Polish, the other Chinese– introduced the children to their distinctive native styles, affording the art teacher a fine way to interest her class in the color cutout work of Henri Matisse.

The T-LC volunteers spend half-day sessions at school, either once or twice a week, with schedules and other arrangements suited to each person. The federally funded Retired Senior Volunteer Program (RSVP) pays for transportation, and accident and liability insurance. Supported at the start by ESEA Title III, plus grants from public and private foundations, corporations, and service clubs, the program now is financed by Ann Arbor's Board of Education.

Outside evaluative reports have documented T-LC's dual impact: the enhancement of schoolchildren's experience in arts and crafts and the humanities; and the rewards that older adults gain from using their talents and time to good purpose. In addition, there is the special excitement of young and old working together.

Linking schools to arts resources in Massachusetts

"Dedicated to the use of cultural organizations as educational resources by the broadest possible community," the Cultural Education Collaborative (CEC) has been pairing schools with cultural institutions since 1974, when it helped 21 schools in Boston and its suburbs plan and put into effect joint, multisession programs with 14 institutions.

Since the Collaborative was founded, participating schools have increased from 21 to 125, paired cultural institutions from 14 to 54, students directly served from 1,200 to 20,000, and schoolteachers actively involved from 69 to more than 800. Meantime, CEC's budget jumped from $380,000 in 1974 to $1,155,000 in 1980. Funding comes from diverse sources, the bulk of it from the state (61 percent, down from 97 percent in 1976), and the rest from federal grants (36 percent, up from zero in 1976) and an array of foundations and businesses, most of them local. In general, the schools themselves help by meeting such indirect costs as transportation and planning time for teachers.

The institutional partners in these school programs include museums, theatres, music and dance companies, science centers, zoos, aquariums, and historic sites. The arts organizations among them cover a wide spectrum, from nationally renowned institutions like the Museum of Fine Arts and Sarah Caldwell's Opera Company of Boston to small young groups like the Next Move Theatre and the Jazz Coalition.

In 1980, CEC is directing eight different kinds of projects, including desegregation programs in Boston and Holyoke; the Collaborative Humanities Project, which trains teachers to use museums in teaching the humanities; a career education program in the arts for middle schools; and a new community education program for adults and out-of-school youth. In addition, the Collaborative's statewide services include widespread distribution of its publications and the Culture Connection, a computer-based information and referral service for schools that lists the programs of 250 cultural institutions in Massachusetts.

G.A.M.E. grows into its name: added, its own museum

Every weekday during the school year, bands of children from a number of elementary and intermediate schools on Manhattan's Upper West Side swarm into an arts center to work in paint and clay, fiber and film, wood and paper on projects related to their school studies. On their way to the sixth-floor workshop, they may stop by the new Manhattan Laboratory Museum on the first floor. These children are the prime constituents of an independent organization called G.A.M.E. (Growth through Art and Museum Experience). As the name indicates, an integral part of this enterprise is the purposeful use the children make of the city's museums, which they visit at different intervals during weekly, twelve-week, half-day sessions.

From 1973 until early 1979, the center for these manifold activities was a double basement storefront magically and economically transformed into a workshop for the arts. Now the children report to the spacious new quarters that G.A.M.E. began to transform late in 1978–a turn-of-the-century courthouse in the area known as Hell's Kitchen.

G.A.M.E.'s founder and director is Bette Korman. She conceived the idea of a neighborhood center when, as a kindergarten and first-grade teacher, she grew increasingly disheartened at the paucity of children's involvement with the arts and weary of trekking materials in and out of her classrooms. As early as 1975, it became clear that G.A.M.E. needed more space for its multiple programs. Another reason for larger quarters was Mrs. Korman's conviction that Manhattan children needed a museum designed just for them. The museum's unpretentious but provocative exhibits–some permanent, some temporary–are built around three ideas: the child as a separate person; as part of the natural environment; as a member of society.

In contrast to the early years when one private foundation supplied most of G.A.M.E.'s $40,000-$50,000 budget, G.A.M.E.'s present budget of around $350,000 comes from multiple federal, state, local, and private sources, including the National Endowments for the Arts and Humanities. Mrs. Korman believes that such multiple funding is healthiest, and although participating schools provide only a fraction of the financing needed, she considers it a crucial backup to the schools' continued use of G.A.M.E.'s resources.

G.A.M.E.'s staffing pattern, as eclectic and ingenious as its funding, reveals another aspect of capitalizing on community arts and other resources. The Comprehensive Employment and Training Act (CETA), provides many artist-teachers but G.A.M.E.'s first professional building superintendent. The city's Department of Public Welfare has supplied floor-sweepers, clerical workers, and a myriad of artists. This year the assistant director is an executive on loan from IBM. The city's Department for the Aging produced a versatile onetime publisher who mans the switchboard and acts as general factotum. G.A.M.E. also deploys an array of inexpensive work-study students who help in the office and elsewhere, teenagers from the state's youth program who help with the younger children, interns from several local colleges, two artists-in-residence, and many volunteers.

Although G.A.M.E. has moved 30 blocks south of its old neighborhood, five elementary schools (including the original two that joined in 1973) and two intermediate schools continue to send children and teachers to the workshops by school bus or public transportation. Now, in the enlarged space, G.A.M.E. expects to enroll children in the basic daily workshops from schools in the new neighborhood. And the G.A.M.E. museum is attracting an audience from all over the city.

The East Cleveland project of the Cleveland Museum and its small art students

Since 1971 the schoolchildren of a small Ohio city have been studying and practicing art in one of the nation's most distinguished art museums under the direction of the museum's staff. In the 1960s, East Cleveland, an independent municipality of about 40,000 bordered on three sides by the city of Cleveland, changed almost overnight from predominantly white middle class to 59 percent black. In that same period, the school population jumped from one to 92.5 percent black. Today it is 98.7 percent black.

What remained constant, however, was East Clevelanders' belief in good education and willingness to support it. In 1970 the East Cleveland City Schools, working with Cleveland's Case Western Reserve University, developed a plan to enrich and improve the education of elementary school children through concentrated work in nearby cultural institutions. The program, called the Extended and Enriched School Year (EESY), went into effect in 1971 with the Cleveland Museum of Art a charter member.

Starting with one school in 1971, EESY by 1980 embraced all six of the district's elementary schools, with nearly 1,600 students involved in the program. Until 1976 the project brought the children to the Cleveland Museum for two separate weeks of five consecutive half days during the school year. Then budget cutbacks eliminated the "E" for "Extended" in the EESY plan and reduced the "residencies" to one week each.

At the beginning, the hours the children spent at the museum were virtually the only formal art instruction they received. Now the East Cleveland schools have three art teachers and plan to hire three more. The school administration has been enthusiastic about the museum program from the start, holding it superior in scope and quality to anything the schools could mount on their own.

The program is built around the Cleveland Museum's extensive collections, which include the arts of all cultures. It integrates gallery exploration with studio projects, including creative writing and movement as well as work in clay, paint, and other media. An effort has been made to involve the schoolteachers actively in the museum sessions, and to encourage continuity between the museum experience and East Cleveland classrooms.

Since its inception, the East Cleveland schools have funded their overall school enrichment project through various federal titles and state subsidies, imaginatively patched together and changing with the East Cleveland situation, congressional priorities, and other factors. Titles come and titles go, with next year's uncertainties posing problems for the schools' planners, the Cleveland Museum, and the other components of the enrichment project.

Despite an uncertain future and certain flaws the years have revealed, the Cleveland Museum's East Cleveland project must be declared, on balance, a success. By all measures available, it has given East Cleveland's schoolchildren a rich experience in making and knowing art. In the process, it has improved their feelings about themselves and the world and, to a degree, their academic achievement.

In the words of the museum curator directly in charge of the program, "It's a program I believe in. If the school stopped paying for it, I'd find money in my budget for it. I'd cut it down, but I'd never cut it out. If they can get the children to the museum, we will find the staff."

Variations on the theme

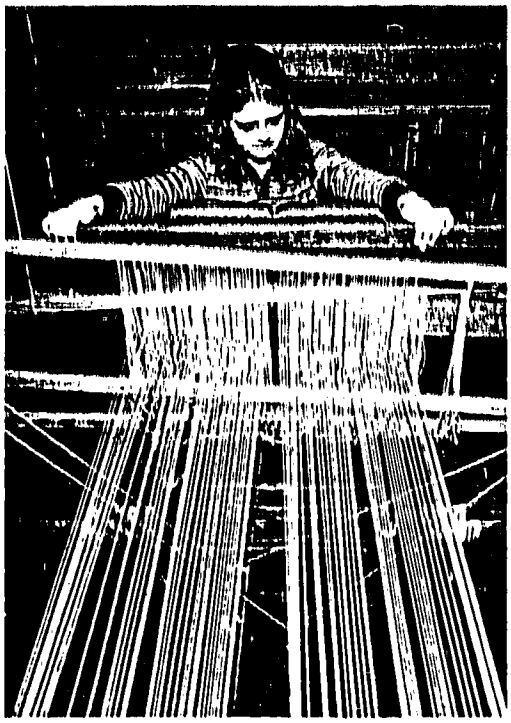
The process of putting together a school-community partnership in the arts, as even this small sampling suggests, is anything but cut-and-dried. Almost as many variations on the theme exist as there are projects in operation across the United States–in cities, suburbs, and rural places; in state-wide programs and modest one-school ventures; in enterprises marked by a heady diversity of auspices, scope, origin, content, purpose, and operating style.

The museum connection

Various projects are, like the Cleveland Museum's East Cleveland project, museum-based. For instance, the Fine Arts Museums of San Francisco operate an outreach program called the Trip-Out Trucks. Conducted by the de Young Museum Art School and funded by local

donors and the National Endowment for the Arts, two trucks, imaginatively fitted out for many kinds of artwork and manned by artist-teachers, visit 16 schools a week. Reaching about 50 classrooms in 30 schools, the trucks' waiting list is longer than ever since the passage of Proposition 13 curtailed arts programs in the city's schools.

Pittsburgh's Imaginarium is an independent group of artists working in urban and suburban schools, community centers, and the Carnegie Institute's Museum of Art. Calling itself "a program, not a place," the Imaginarium offers students performances, workshops, and festivals which integrate music, movement, and the visual arts. The Imaginarium is complemented by Art Express, a Museum-based program designed to develop visual creativity and perception. Via Art Express, schoolchildren participate in "learning to look" games in the galleries and then engage in related projects in the Children's Room, a large open-plan studio.



In Massachusetts, Old Sturbridge Village is a museum in the form of an early 19th-century New England village. Its education programs include one-day field studies for schoolchildren and their teachers from New England and New York State, and workshops at the teacher center. Programs are built around the themes of work, family, and community. When students visit Sturbridge Village, they can engage in such hands-on work as block printing, spinning, weaving, woodworking, and creating silhouettes.

Arts centers and the schools

Around the country, there are school-community arts alliances that operate through independent or quasi-independent organizations analogous to the Cultural Education Collaborative, in Massachusetts, and G.A.M.E., in New York City. Another such New York enterprise is the Children's Art Carnival, founded in 1969 but originated decades earlier at the Museum of Modern Art. In its recycled brownstone in Harlem, the Art Carnival serves about 45 public schools, 750 children a week. With public and private funding, it provides school-day and after-school programs, teacher training, research, and neighborhood carnivals.

The Arkansas Arts Center, in Little Rock, open seven days a week, houses a theatre, resource library, galleries, a sculpture court, classrooms, and studios. Locally, it helped plan the Little Rock

Public Schools' arts-in-education program, in which the Center's Children's Theatre and Ballet Department play active parts. The Center's state services include an Artmobile, traveling art workshops, and the Take-Out-Theatre, which offers participatory dramatic workshops.

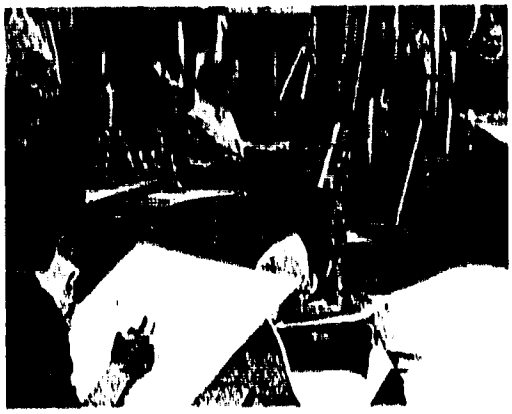
In downtown New Haven, the Educational Center for the Arts has been operating since 1973 in a recycled synagogue. Talented students selected from high schools in the city and 18 nearby towns attend 2½-hour workshops in the visual or performing arts four days per week throughout the school year. Fees are paid in part by the schools and in part by the state, and students usually provide their own transportation.

The Community Resource Center for the Arts and Humanities was founded in 1973 in Tulsa, Oklahoma, as a joint project of the Tulsa Public Schools, the Junior League, and the Arts and Humanities Council of Tulsa. Its purpose is "to orchestrate arts and humanities resources with

the school curriculum" and its success is demonstrated by its expansion throughout Tulsa County. Participating schools have grown from 17 to 123, arts organizations from 5 to 11, and students involved from 10,000 to 100,000. The council and the schools now jointly fund and administer the project.

Other urban variations

In many cities across the country, school systems have been exploring different ways to join forces with their community's arts and artists. In Seattle, for example, the Arts for Learning Project, initiated in 1974 and by 1980 operating in 20 schools, includes work with artists on location, special workshop sessions related to performances or exhibitions, and residencies. The Seattle School System, which works closely with artists and arts organizations in planning cooperative programs, has placed secondary school students as interns in artists' and dance studios, concert halls, museums, and theatres.



In New York City, the Open City Project, which began in 1975 as a reading-through-arts project for primary school students, now operates in all elementary grades of six schools in East Harlem and encompasses all elementary-level subjects. The project, with its specially prepared curriculum materials, teacher training, and coordinated cultural experiences, opens to the children many aspects of the greater city. Participating arts resources range from the American Symphony Orchestra to Red Grooms and his Ruckus Exhibition. Testing results are impressive and show participating students to have made a year's progress in reading scores in a 6-month period.

In Fargo, North Dakota, the "Fargo Plan" revolves around the Creative Arts Center, which occupies a surplus school and serves all the city's public schools. In exchange for around-the-clock studio space, local artists work with students both in school and in their studios. The Center also provides art classes and a staffed darkroom for the community at large. A special program offers advanced study in music and the visual arts to high school students.

Collaboration in the countryside

Schools need not enjoy the rich cultural environs of New York, Boston, Chicago, Cleveland, or Minneapolis to profit from community arts resources. In New Hampshire, for instance, Project A.R.E.A. (Touring and Community Arts Resources in Rural Cities for Education through the Arts) was put together in 1980 with one of the U.S. Department of Education contracts for model rural collaboration projects. It is focusing at first on 13 school systems. A new A.R.E.A. guide lists 200 state arts resources, many of them already actively involved with schools. One A.R.E.A. function is to train school staffs to make effective use of community and touring resources.

The school system of Beaufort County, South Carolina, which stretches over 69 coastal islands, has devised an ambitious and diversified program of arts education, displaying unusual grantsmanship in its package of federal and state support and demonstrating its own local commitment as well. With their Arts-in-Motion project in operation since 1977, the schools in 1979 received federal funding for an Arts-in-Education project that stresses strong school-community interaction in the arts and works closely with the University of South Carolina's Beaufort campus, two theatre groups, a dance theatre, and other community organizations. In contrast to prevailing trends, the district recently hired a dozen additional art and music specialists. In 1979 Beaufort was chosen as South Carolina's demonstration site by the new five-state Southeastern Coalition for Arts in Education.

Farthest afield and the most rural of Urban Arts "adopters" is Gore, Virginia (pop. 300). Through a 1979 grant to the Frederick County school system, Gore's regional school (K-5, 231 students) was designated to adapt the basic features of the Minneapolis program. It is unique

among adopters in that the *entire* school staff was trained by a consultant from the Minneapolis Urban Arts Program. The Gore Arts Project is making use of local artists and such county resources as the Wayside Theatre and the Shenandoah College and Conservatory of Music.

Striking a balance

What conclusions can be drawn about the merit and practicality of school-community collaboration in the arts? The overall value of such collaboration seems indisputable. It is a way to stretch available resources to the advantage not only of schools and their students but also institutions and their staffs. From a strictly pragmatic point of view, moreover, the community connection presents another possibility for funding arts education in these budget-conscious times.

While it is still too early to draw hard-and-fast imperatives from the evidence available, certain broad lessons clearly emerge. One critical prerequisite of an effective partnership is for the school to make a firm commitment–of time, people, work, and, if possible, money. Schools cannot resort to linking up with community arts and artists as an easy way to evade their own responsibility or to save money. Similarly, the institution's commitment must include genuine, hard-working attention to the actual needs of the students and their teachers, and to precise ways of enhancing the classroom curriculum. As the director of New York's Open City Project has said, "A program must be well planned and efficiently managed to be successful."

Projects that evince staying power have made certain to involve a good mix of people, both in planning and operation–teachers, parents, and artists, as well as school and institutional administrators. In any enterprise, however, an indispensable ingredient is the leadership of at least one

individual. The key to a successful program is "a catalyst, a real stem-winder who gets things going," as one state arts coordinator says.

School-community partnership in the arts presents problems to match its opportunities. Related to the problem of sustained leadership is the nagging matter of continuity. Funding uncertainties and staff turnover in school and institution, and sometimes population shifts, make planning difficult but no less essential if a program is to be more than a brief embellishment of the body pedagogic.

The first step in any serious consideration of an educational partnership in the arts will be an open-minded inventory of local possibilities. As the evidence indicates, community arts resources can include older people and older buildings as well as museums and theatres. Furthermore, small towns and farming communities can provide schoolchildren with rich experiences in the arts, however remote their location from the glories of a great metropolis.

A second step will be an investigation of effective programs in other communities. Much can be learned from the experience of others–of procedures and policies that have worked, of pitfalls and temptations to avoid. Some of the programs sampled in this account function as advocates as well as practitioners. For instance, among the Cultural Education Collaborative's publications is *Questions*, which lists some two dozen queries schools should pose regarding collaboration.

Critically reviewing possible models, learning from the experiences of others, assaying local possibilities with an open mind, a school that seeks to get the most out of a partnership in the arts with its own community resources will devise its own unique program.

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