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Meg Myers Morgan
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A CASE STUDY OF A PUBLIC PRIVATE PARTNERSHIP
IN ARTS EDUCATION

A DISSERTATION APPROVED FOR THE
TULSA GRADUATE COLLEGE

BY

_____
Chan Hellman
Chair

_____
Curt Adams

_____
Julie Miller-Cribbs

_____
Mark Fox

_____
Rodger Randle

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Abstract

Public private partnerships (PPP) expand government services by utilizing the

skills and resources of the private sector. Collaboration between the sectors allows for a

greater reach of services, and the potential for cost effective and efficient methods of

delivery. Using the skills and expertise of the arts community in the city of Tulsa,

Oklahoma, helped the public school system create a plan to provide equitable and

sustainable arts education to its students.

This study seeks to understand a public private partnership among the John F.

Kennedy Center for the Performing Arts, the Tulsa Public Schools district and the Tulsa

area nonprofit arts community. The partnership was formed to address arts education

disparity in the Tulsa Public School district. This case study captures the yearlong

planning process of the partnership as it attempts to create a sustainable arts education

plan for the district, providing equal access to all students in grades kindergarten through

eighth.

This research followed the guidelines of case study research as outlined by Robert

Yin (2009). The research methods are explained in Chapter Three, and the findings are

presented in Chapter Four. Chapter Five presents a discussion of the results, the

limitations of the study and suggestions for further research. The findings suggest that

this PPP was able to make progress in creating a plan for equitable arts education in the

school district because it gathered classroom-level and community-wide data to

determine goal-setting and strategic planning.

Chapter I.

INTRODUCTION

Public private partnerships can provide a cost effective and efficient means of achieving a common goal or delivering public goods and services (Forrer, Kee, Newcomer & Boyer, 2010). In the case of Tulsa, Oklahoma, a public private partnership was formed to help create a sustainable and equitable policy for arts education at the district level. This partnership, involving both the nonprofit and public sector, worked together for nine months to assess the needs and resources for arts education in Tulsa Public Schools. This case study examined this partnership as it sought to create lasting change for students in the district. This introduction provides a historical look at education reform in American public schools and the impact of those reforms on arts education. Further, a statement of problem, a statement of purpose, and the significance of the study are provided. Research questions are proposed, followed by the organization of the study and the definition of key terms.

Public policy creation is a complicated processes in our governmental system. With various ways to create change or guide action, public policy in America is uniquely complex. While some contend that public policy is only created in Congress—with legislation that was developed after a tough political discourse—powerful change is also created in the smallest of ways; by street-level bureaucrats and concerned citizens. Much of the work in the nonprofit sector is directly related to the government. Nonprofits are either providing a service that can't be provided by the public sector, are contracted by the government for privatization needs or, more common recently, they are partnering with the government for a public/private partnership.

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The federal government's expansion, under Roosevelt's New Deal, lead to the rise and formality of government contracts to the social sector (Hall, 2010). With so much demand in social services, government turned to contracting, or privatizing to the nonprofit sector. Over time, partnerships between the sectors became common practice. The rise of political parties and philanthropic giving gave the social sector political power. The nonprofits became agents of change and social justice, and a direct way for citizens to participate in policy making at the ground level (2010).

True partnerships—not just privatization efforts—are becoming increasingly necessary and effective in today's uncertain economic and social climate. Nonprofit organizations offer specialization in fields like health, social services, the arts and education. Public sector collaboration with the social sector is often an effective way to get specialty-specific services provided to the appropriate population. Specifically, in the field of arts education, the nonprofit sector is often relied upon to provide supplemental services in the public school system.

Arts Education Disparity in America

The American public school system has, over time, suffered from extreme disparity. The funding structure of the U.S. public school system is based on property tax, is governed by district boards, and is under the authority of each state. Because of these factors, schools within a district, and schools in different states, can vary greatly on their funding, capacity and quality. Wealthy states, wealthy cities and, more specifically, the wealthy neighborhoods get more funding for better educational capacity. Because public schools are not a federal power, there has been limited federal control over equalizing the

public school system. The inequality of school funding and education has led to many problems, not least of which is arts education disparity.

With a competitive mindset for leading the world in technology and innovation, America has placed its emphasis on math and science. Inequitable and insufficient funding for public schools has led to the cutting of programs that do not directly contribute to the national emphasis. As a result, there is currently an arts education deficiency in many schools across the nation. In an effort to fill these gaps, nonprofit organizations have taken on the task of delivering arts education to public school children. However, given the variety and autonomy of organizations addressing this problem, arts education is not a cohesive, comprehensive or consistent part of the curriculum, and thus is not efficient. While this trend is occurring nationwide, it does not necessarily affect each school district or even an individual school within a district. Schools in wealthier districts, or those able to secure private funding, can keep arts education in their curricula.

Impact of Arts Education on Students

Literature surrounding the importance of art in education characterizes it as a necessary component of a balanced curriculum that can increase self-esteem, attendance, and self-expression, as well as improve scores in other subjects (Deasy, 2002; Bergonzi & Smith, 1996). As Psilos (2002) states, "Research reveals that when young people (both general and at-risk populations) study the arts they show heightened academic standing, a strong capacity for self-assessment, and a secure sense of their own ability to plan and work for a positive future" (p. 4). With public funding constantly declining, arts education is being cut from school budgets.

The impact of arts education, however, is difficult to quantify because not only is the proper approach to teaching art highly debated, but so is the question of what constitutes art. Because the term "art" can refer to numerous endeavors, and is a subjective aesthetic, teaching art and measuring the value of art is difficult. This conceptual diversity is the very weakness of arts education and points to the reason why arts education is difficult to keep in the dialogue about school curriculum (Siegesmund, 1998).

The value of arts education takes on many points of view. Art has an impact on children in three major areas (Efland, 2004). The first is the idea of self-expression. Self-expression is a major value of arts education because it seeks to encourage a creative child. The second value of arts education is reconstruction. This is the idea that art is not necessarily the main focus or subject, but rather exposure to art allows other subjects to make more sense. In other word, by exposing a child to art, he or she could potentially excel in areas like math and science. The reconstruction of the mind through exposure to art will impact the child in numerous ways throughout his or her schooling. The third value is scientific rationalism. This notion "claims art education is a discipline with distinct methods for conducting inquiry and forming judgments" (p. 204). The subjectivity of art is the very reason that rationale and judgment are fostered in the children who are educated by it.

Education Reform and Arts Education

No Child Left Behind

Since 2001, arts education suffered from two key changes in the American public school system. The first was the national emphasis placed on math and science as a means

for competing globally in innovation. This was conveyed most prominently through the No Child Left Behind (NCLB) program under the George W. Bush administration and President Barack Obama's Race to the Top Act. These programs changed the collective goals of the public school system to achievements in subjects that would be tested, such as math and science. The second change was the cutting of funds due to lack of revenue nationwide. With cuts in funding and an emphasis on math and science, arts education was often a first choice when cutting budgets.

NCLB was proposed by President George W. Bush's administration, was signed into law in 2001 with strong support from both parties. NCLB was a means of standardizing testing reform in which states were to determine their expectations and then establishes a standardized protocol to test students. Critics of NCLB argue that it placed emphasis district level on those subjects that were tested (math, science, reading), meaning other important subjects were neglected. "To find additional time for reading and math, the two subjects that are required to be tested under NCLB and that matter for accountability purposes, 71% of districts are reducing time spent on other subjects in elementary schools" (Jennings & Renter, 2006, p. 110). One of the subjects that received reduced attention and instruction was art.

Jennings and Renter (2006) express concern that the funding to carry out the national mandates of NCLB was not provided by the federal government. "In carrying out the responsibilities [of NCLB] 80% of districts have reported for two years in a row that they are absorbing the costs that federal funds are not covering" (p. 113). The financial strain on public schools to comply with a federal mandate has meant that budget cuts were inevitable. NCLB tests in two subjects, therefore math and reading would maintain their

place in the curriculum and budget, while subjects that required no testing, such as the arts, would get cut for financial reasons.

Spohn's (2008) case study revealed that "both arts teachers and nonarts teachers believe instructional time and classroom practices have been altered in the district to accommodate NCLB requirements, resulting in a loss of both access and learning in the arts" (p. 5).

Race to the Top

Further, President Obama's 2009 Race to the Top program has continued to steer education away from the arts. Race to the Top awards grants to states that implement reforms or have innovative means to increase student achievement. To receive Race to the Top funding, schools must show a plan for increasing teacher effectiveness, implementing data collection methods to show student and teacher progress, turning around low-performing schools, readying students for college, and creating conditions for charter schools. The application for these funds is broken down into a point system. Money awarded is proportional to the number of points a state earns.

While improving education is the policy's intention, the unintended consequences are concerning. The Race to the Top initiative further emphasized the focus of science, technology, engineering and mathematics (STEM) in the public school system. NCLB already focuses heavily on math and reading. This national emphasis on STEM means that attention and funds will not be paid to other extremely important subjects, such as writing, music, speech and the arts. Further, the states that are already well funded and organized would have an easier time applying for Race to the Top funds and scoring well on the point

system. Schools in the direst need of reform and funding could have a difficult time actually achieving both under the policy.

Race to the Top continues to focus on standardized testing as a means of measuring teacher effectiveness. Former Assistant Secretary of Education, Diane Ravitch, who once fervently supported the No Child Left Behind Act, now claims that it "turned into a timetable of destruction of American education" (NPR, 2011). She dislikes the way in which the standardized testing is used. What was once a promise of school improvement and increased achievement has become the rationale for closing down low-performing schools. She also argues that under Race to the Top, there will be less time in school for arts, civics, foreign language and physical education (Ravitch, 2010).

Additionally, Race to the Top is trying to account for the introduction and rapid growth of charter schools. Charter schools function similarly to public schools and receive public funding, but they also secure private funding and have independent governance. These schools have grown rapidly in the past 20 years because of the promise that they—without needing to adhere to state regulations—could outperform traditional public schools ("Shuttering Bad Charter Schools", 2012). Charter schools have become desirable in communities in which public schools are failing as they offer an alternative to public schooling. However, many states do not allow charter schools into their districts, as they can negatively impact the stability of traditional schools systems and have been, as a whole, largely ineffective (2012). Charter schools are publicly supported because they offer an alternative to low-performing public schools. Though charter schools have shown some success, sustaining private funding is often difficult and can lead to the closing of a school.

School Funding and Arts Education

Poverty is another factor contributing to the problem of arts education disparity. Due to the way in which public schools are financed, wealthier communities have more resources for education. This puts students from impoverished communities at a disadvantage. While school is the primary source for students to receive arts education, it is not the only way the arts are experienced. Community arts, like museums and theaters, are another way that a child could be exposed to the arts. "Poorer, less educated members of society tend to have lower levels of access to and participation in the arts than other members of society" (Moore, 98, p. 53). For those in poverty, the barriers to accessing the arts are plentiful, such as knowledge on the availability of arts in the community and transportation. The higher the socioeconomic status, the more access and opportunity one has for arts education, even if outside the classroom (Bergonzi & Smith, 1996). Poverty not only affects the school's potential to offer arts education, but it also affects the ability to access the other available sources of arts in the community.

States that place an emphasis on arts education, or states with the resources to have a strong arts program, have an advantage compared to poorer states. While mandates like NCLB get the federal government involved in trying to equalize education nationwide, the emphasis on the arts is still not a national priority. If states do not prioritize it, or do not have the funding for it, arts education disparity will remain.

While most income disparity, and consequential aspects of that disparity, is typically addressed through public policy, arts education will need to find another avenue to address the inequality. Because federal and local funding are partly the reason that arts education is shrinking across the nation, the public school system is increasingly required

to turn to other avenues to help strengthen and equalize arts education. Schools should be able to assess the needs and the assets of their community as it pertains to arts education. Harnessing the assets will help schools provide equitable and sustainable arts education to the system. One solution to this deficiency and disparity in arts education is public/private partnership, or collaboration. Public/private partnerships in schools have been around for decades. Corporate funding, foundation grants, privatizing to nonprofit organizations and other forms of partnerships have allowed school systems to procure technology, infrastructure and professional development to improve education. Following the same model, perhaps arts education can be delivered through similar means.

Arts Education in Tulsa

More specifically, the community of Tulsa, Oklahoma, experienced arts education disparity district wide. In 2012, Tulsa's school district had 42,000 students, 7,000 employees and 88 campuses. There is currently no district-wide comprehensive arts education curriculum. Of the nearly 60 elementary schools in the district, few have an arts education program, or a full time art teacher. Well over half of the schools are considered at-risk schools. At-risk is defined by the TPS Executive Assistant to the Associate Superintendent for Elementary Schools as, "Schools that are generally referred to as having students who are not experiencing success in school and are potential dropouts. Usually, they are low academic achievers who exhibit low self-esteem" (J. Swanson, personal communication, Feb 28, 2012).

Tulsa, however, has numerous resources in the arts field. The city's art culture includes a ballet company, an opera, a symphony, three major museums, several performing arts venues and a handful of smaller theatre companies. Within the city of

Tulsa there are dozens of nonprofit arts-based organizations that provide education outreach to the public school system. Through the resources at the Arts and Humanities Council of Tulsa and TPS was accepted to be a participant in, the John F. Kennedy Center's program, *Any Given Child.*

The John F. Kennedy Center for the Performing Arts, which opened in 1971, is located in Washington, D.C. Aside from serving as John F. Kennedy's living memorial, it is also the nation's performing arts center, offering more than 2,000 performances a year to more than two million people, including a daily performance that is free to the public. The President of the United States appoints the Kennedy Center Board of Trustees for six-year terms. Trustees help raise private funds to supplement the Congressional appropriations. Aside from its dedication to the performing arts, the Kennedy Center also offers numerous education programs nationwide.

Current Kennedy Center President, Michael Kaiser, founded the Kennedy Center Institute for Arts Management, which offers a variety of education programs as a means of providing training for arts managers and teachers. Kaiser's focus is on arts education, and he has developed the Kennedy Center's education outreach to include dozens of programs, including *Any Given Child* in 2010.

Any Given Child attempts to eradicate arts education disparity in the U.S. city by city. Currently, *Any Given Child* "seeks to bring access, balance, and equity to each child's arts education, using an affordable model that combines the resources of the school district, local arts groups, and the Kennedy Center. The program is designed for students in grades K-8" (Any Given Child, 2011). In this program, the Kennedy Center selects communities to launch the program, and then works with those communities to

bring together community leaders, school administrators and organizations focused on

the arts to tailor a long-range plan for equitable and sustainable arts education for the area

school district. The collaborative effort allows all the available arts education resources in

the community to be harnessed for maximum effectiveness. Currently, eight cities

(Figure 1) have been chosen to participate in this program. These cities were accepted on

a rolling basis, so every city is in a different stage of the process.

Fig 1: Current *Any Given Child* Sites as of March 2013

City	Date Selected
Sacramento, California	July 2009
Springfield, Missouri	December 2009
Portland, Oregon	June 2010
Southern Nevada (Las Vegas)	November 2010
Tulsa, Oklahoma	March 2011
Sarasota, Florida	March 2011
Austin, Texas	August 2011
Lafayette, Louisiana	December 2011

In 2011, Tulsa became the fifth city chosen by the Kennedy Center to receive this

help. This program will help address the needs in the district for equitable arts education.

When selecting cities for its *Any Given Child* program, the Kennedy Center looks for

communities that have three major entities embracing the program: the district

superintendent, the mayor and a major funding source/funder. Tulsa was able to

guarantee those three entities' support in their application, which was submitted by the Arts and Humanities Council of Tulsa (AHCT).

The partnership is voluntary and community-based, focusing on the area public school system and the local arts community. For Tulsa, there are 28 official participants in this collaboration, representing the area school district, local nonprofit arts organizations, the Mayor's office, institutions for higher education, the John F. Kennedy Center and a private foundation.

Collectively, this group of representatives from the public and private sector is called the Community Arts Team (CAT). CAT meets monthly to make progress on creating a vision statement for the collaboration, producing survey and mapping tools to gather information on local arts education, and constructing a policy that will ensure equitable arts education for all students in the Tulsa Public School (TPS) district, grades K-8. A smaller working group, made up of one representative from each section in the CAT (school, arts organizations, Kennedy Center and foundation), focuses on smaller details in the interim between monthly meetings. It is important to note because the Kennedy Center does not have a written, official contract binding itself to the Tulsa community. Though there is no official contract, there was a letter of support given from the Tulsa Public School superintendent when the Tulsa community applied for help from the Kennedy Center.

Further, the arts organizations are in no way obligated to participate in the *Any Given Child* program. Only a good faith agreement binds the Tulsa community and the public schools to each other and to the Kennedy Center, but this makes it all the more possible for cutting of ties when a formal policy to change the school curriculum is introduced.

Collaborative efforts in public service are common. Nonprofits often join forces with one another to expand their scope. Nonprofits also collaborate with—or are contracted by—the government for greater distribution of funds and delivery of services. Collaboration between nonprofits and government is typically formed when the government cannot meet a need and privatizes, or subcontracts, their services through a third-party nonprofit. However, there are instances in which the nonprofit sector seeks the input, relationship, funding or assistance of the government. Inadequate funding for arts education allowed for the nonprofits to lead the way in arts education distribution, but the limits on the sector meant that government funding and support were necessary.

Statement of Problem

The community of Tulsa, Oklahoma, and TPS will be used as a case study to assess the policy process of public/private partnership to create a plan that ensures equitable arts education in the school district. There is currently an arts education deficiency in many schools across the nation. This deficiency has contributed to arts education disparity in public school systems. Inadequate funding for arts programs has eliminated many once full-time art programs within schools. Nonprofit organizations have taken on the task of delivering arts education to the public schools. Because of the various organizations addressing this issue, arts education is not a cohesive, comprehensive or a consistent part of the curriculum, and is thus not as efficient as it could be.

Statement of Purpose

This case study examines the collaborative process of the public/private partnership in the Tulsa community and its efforts to create a sustainable, equitable policy

for arts education. Following the methodological standards of Robert Yin (2009), this case study seeks to describe and explain the function of the collaborative process in this case. This partnership assesses where and why the arts education disparity is happening within the school district, and what the current available arts resources are in the community. Further, the collaborative effort between the public sector and the nonprofit sector as a means of correcting public policy inequality is observed. By evaluating the efforts made from both sectors, and the help of the John F. Kennedy Center, conclusions can be drawn about this process and its ability to shape public policy through a voluntary public/private partnership.

It is important to disclose that I am serving as a participant and observer in the public private partnership. My participation in the CAT is for the purpose of gathering district-wide data and presenting that to the group and the community at large, I am also observing the process of the partnership for this case study. Because I serve as a participant in this process, my observations include my own input into the endeavor and my observations are viewed through my knowledge and participation in the process.

Significance of Study

This case study will evaluate the process of a public private partnership. The findings can help inform the field of public administration and education. Because the *Any Given Child* program is being implemented in eight cities nationwide, this research can examine the possibilities and effectiveness of collaboration among nonprofits and the strategic planning between the public and private sector to shape, implement and sustain district-level policy for arts education. Further, this case study can serve as a model for other cities attempting this approach.

Research Questions

The research questions guiding this study include:

1) How does the *Any Given Child* process work for this particular city?

2) Where and why does arts education disparity exist in the Tulsa Public School system?

3) How does this public/private collaboration create policy/social change?

4) Does the collaboration achieve what could not be achieved by the individual entities?

5) What can be learned about public/private partnerships from this case study?

Organization of the Study

This study began with chapter one's establishment of the foundation, background and purpose of this study. This background information includes an overview of arts education in the public school system, the statement of the problem, the purpose of the study, the research questions, the organization of the study and the definition of terms.

Chapter two surveys the literature and the theoretical framework. First, literature surrounding public private partnerships is explored. Second, the theoretical framework and the theoretical model of the case study are discussed. Theory from the public administration and public policy field shapes the way in which the Kennedy Center program is viewed, specifically, Advocacy Coalition Framework. Literature surrounding Advocacy Coalition Framework is reviewed. An extensive look at Robert Yin's (2009) case study analysis methods is also explored. Further, these two frameworks help to set up a lens through which to view the collaborative process within the public/private partnership from the beginning stages, and how to foresee pitfalls and predict successes in the future. In addition, a theoretical model is created to better understand the

relationship of every program component and the potential outcomes of those

components.

In chapter three, the design and methodology of the study are presented. The

participants and measures are discussed. Robert Yin's standards for case study research

are examined. The components of case study research are addressed with each data

collection point. Data collection procedures are described and statistical analysis is

provided.

The results of the study are explained in chapter four. In this chapter the outcomes

of the survey, the district-wide mapping tool, the observations from the numerous

meetings and interviews are discussed. Finally, chapter five presents a discussion of the

findings, limitations, recommendations and implications for future research.

Definition of Terms

This study focuses on a public/private partnership's collaborative assessment and

solution to curriculum deficiency and arts education disparity. For the purpose of this

study, *public/private partnership* is defined as an agreement (contractual or informal)

between a public institution(s) and a private institution(s) to work toward a common goal.

This partnership allows for the sharing of the strengths, knowledge and resources of each

sector to deliver a service. This particular public/private partnership takes the form of

collaboration, meaning that more than one public and private entity are partnering to

reach a common goal. In this case study, there are two public institutions (the local public

school system and the John F. Kennedy Center for the Performing Arts) joining with the

multiple private sector nonprofit arts organizations, foundations and institutes of higher

learning.

This public/private partnership is collaborating to assess the curriculum deficiency in the public school system. For the purpose of this study, *curriculum deficiency* is defined as the shortage in an essential aspect of a comprehensive educational program of study. This definition assumes that the value of arts education is an essential component of a comprehensive school curriculum for grades kindergarten through eighth, as studies show how the arts increase creativity, expression and cognitive development. Any school in which arts education isn't a significant component of the curriculum is, by this study, considered deficient.

This partnership is seeking to create/change public policy. For this study, *public policy* refers to the change, or modification in the actions taken within the public schools at the district level to incorporate the *Any Given Child-Tulsa* plan into the existing curriculum.

Further, this study analyzes the policy process of assessing the level of arts education disparity in the Tulsa Public School district. For the purpose of this study, *arts education disparity* is defined as unequal opportunities in arts education for students within the same school district. This study assesses the collaborative effort to measure where the inequalities exist within the school district. This might mean a particular school, or a particular grade. The partnership will seek to locate the inequalities in arts education and create a plan to eradicate them. Arts education disparity explains the inequality of arts education opportunities for Tulsa Public School students.

The term *Any Given Child* refers to the John F. Kennedy Center's program in which it lends its resources and skills to a community to help them collaboratively construct a solution for the arts disparity in a given school system. In this case, when *Any*

Given Child is mentioned, it refers to the Tulsa initiative, not the program at large, unless specified. Also, within the *Any Given Child* program at the Tulsa level, there is the Community Action Team (CAT), which is the name for the participants in the partnership. CAT will refer to the Tulsa team and is comprised of 28 people from the public and private sectors who have officially agreed to participate. Further, the working group (WG) is the group of four individuals from the CAT who have extra responsibilities to make progress with the program between monthly CAT meetings.

Finally, the arts and arts education are very subjective phrases, but the *Any Given Child* program defines arts education as the discipline encompassing dance, theatre, music, visual arts and arts integration, and focuses their efforts on grades K-8 only.

Chapter II.

REVIEW OF LITERATURE

This case study examines the unique public private partnership within Tulsa,

Oklahoma and its efforts to create sustainable policy for arts education in the district.

This partnership includes the Tulsa Public School district; the John F. Kennedy Center

for the Performing Arts; and the Tulsa area nonprofit arts organizations. This review of

literature examines public/private partnerships. Further, this chapter reviews the

Advocacy Coalition Framework, a policy theory that applies to this case study. Finally,

Robert Yin's framework is explored as a methodological foundation for conducting the

case study.

Collaboration between Nonprofits and Public Sector

Public private partnerships (PPP) have been in existence since the American

government was formed, but they have recently gained popularity as a means of

delivering services to the public. The increase of PPPs in the last decade has brought rise

to the question of public accountability, effectiveness and sustainability.

Public private partnerships are defined by Savas (2000) as, "…any arrangement

between government and the private sector in which partially or traditionally public

activities are preformed by the private sector" (p. 4). With the mercurial nature of the

economy, governments often turn toward the nonprofit sector to deliver services. A

partnership between the public and nonprofit sector is a logical option for addressing

public concerns and needs that reach beyond the capacity of one organization or sector

(e.g. government). Further, PPPs are generally embraced on either side of the ideological

spectrum because conservatives appreciate the partnerships' utilization of the private

sector, and liberals appreciate the partnerships' purpose to expand services (Forrer, Kee, Newcomer & Boyer, 2010).

PPPs are chosen because of two, coinciding forces. The first is that the public sector does not house the knowledge needed to deliver the most cost-effective public services. The second is that partnering with a private sector entity will have the necessary expertise--and will be willing to share it (Forrer, et al., 2010). Having success within the PPP hinges on the incentives to each sector.

There are numerous benefits and obstacles to public/private partnerships. PPPs can produce more efficient and cost effective services. Partnerships can also compress a project's time frame and delivery time, and there is—most often—an improvement in quality of services (Kwak, Chih & Ibbs, 2009). Shifting cost and risk over to the private sector is another key benefit of PPPs. Though they provide these benefits, there are some obstacles PPPs present. Kwak et al, suggest that because of the relatively new use of PPPs, effectively leveraging one isn't entirely understood. Further, the inclusion of multiple agencies from various sectors might cause opposition and debate, which can impede the process.

The level of balance with a PPP positively relates to its effectiveness (Becker & Patterson, 2005). Specifically, if there is one sector that is doing more than the other sector, corruption, abuse, undefined roles and an overuse of authority can occur. Achieving a balanced partnership must begin in the recruitment and design stages and be maintained through the process (2005).

There is certainly a question of accountability with PPPs. While public institutions have a vertical hierarchy for public accountability, combining forces with the

private sector takes the hierarchy horizontal. This can make accountability far more difficult. Forrer, et al. (2010) identifies six dimensions of accountability that are applicable to PPPs: risk; costs and benefits; social and political impact; expertise; partnership collaboration; and performance measurement. The partnership must agree upon the sector most appropriate to handle each individual form of risk, be it buy-in, messaging, program implementation, financial security or managerial issues. A costs-benefit analysis should be undertaken before signing on to a PPP. Specifically, will the partnership merit more benefits than the commonly known risks, or obstacles, associated with PPPs? Assessing the social and political impact is imperative in PPPs, because each participant in the partnership brings with it a number of stakeholders. Whether a nonprofit or an elected official, each participant must understand the implications in their environment when signing up with a PPP. Expertise is one of the top motivations for the formation of a PPP, so the skill-set that the government is acquiring must be understood in order to effectively provide the intended service(s). With the collaborative nature of partnerships, it is often difficult to understand which entity is the managing one. The partnership must establish a system by which punishments and rewards for behavior and efforts will be handled. Finally, performance measurement is crucial in PPPs. Ongoing evaluation helps to show the strengths and weakness of the partnerships' outcomes and how best to alter them for maximized performance.

White and Wehlage (1995) analyzed public private collaborations in five cities that attempted to create oversight plans for their communities. Having all sectors, including for-profit business, participate in the partnership allowed the city to assess the needs and resources in the community as well as create a long-range plan for

improvement. Collaborations such as these are ideal for big-picture audits and planning, but the details are what ultimately arrest any progress (1995). Encountering the complicated procedures of each involved agency slowed down the process. Further, conflict over maintaining individual identity and power ("turf wars") were of concern among the partnership. The five partnerships studied had trouble agreeing on minute details and specific policies.

Further, White and Wehlage (1995) found the partnership involved people in positions of power. By working with executive-level individuals, limited planning or consideration was given to the street-level bureaucrats. Due to the lack of influence by lower-level positions, they were not formally included in the partnership, though they would ultimately be the ones carrying out the plans. This can lead to further top-down decision making and implementation, which is contrary to the intention of partnerships.

Selden, Sowa and Sandfort (2006) studied PPPs that sought to address early childhood education. They discovered a key component of successful partnerships in education: intensity. They described intensity as a partnership involving three policy domains. Involving more agencies in the partnership meant more resources and specialized strengths were available to leverage. Multiple agency collaboration can lead to reduced duplication of services, reduced turnover rate among teachers, higher levels of teacher satisfaction and increased student achievement (2006).

Public private partnerships, and other forms of government contracts with the private or nonprofit sector, decentralize government control. The decentralization of government makes central control and evaluating effectiveness difficult (Milward & Provan, 2000). The more layers between the government and the clients in need, the

greater the potential to lose the strength or legitimacy of the program. The relationship between government and third party service providers is most effective when: 1) funding control is centralized and not fragmented across the agencies; 2) network integration is centralized through a core agency; and 3) ample resources are available to the core agency (2000).

Nonprofits and government benefit from their collaborative efforts. The former receives more funding and the latter is able to better expand services (Savas, 2000). While the partnership between government and nonprofits is mutually beneficial, it is not without complications. The government funds come with the price of accountability and uniformity, demands that can hamper the uniqueness of a nonprofit and its services. Also, government funds increase the professionalism of a nonprofit, making the hiring criteria much stricter. The collaboration can turn combative if the structure of the organization, or the needs of its clients, change. Additionally, government funding can affect a nonprofit's ability to advocate for a particular group because the government insists on equality of services.

Golensky and DeRuiter (1999) examined a merger that occurred among five nonprofit agencies with similar missions in response to government contracting. Most nonprofits responded to the shift from private funding to public funding by introducing new programs, furthering strategic planning, or attempting to cut back on costs. While mergers are common in the business sector, mergers in the nonprofit sector are usually the result of government mandates (1999). These five social service agencies in Michigan, however, opted to merge to traverse the unstable new territory. Nonprofit mergers can offer some advantages. Merging can create more funding opportunities;

increase organizational efficiency; transfer strengths from one organization to the other; extend the reach to a greater client base; and decrease competition among the service-providing nonprofits (1999). Though there are incentives, mergers do come with some drawbacks, which include a potential conflict among the different organizations' cultures; a decrease in office morale; and even an initial reduction in funding (1999).

In Golensky and DeRuiter's study, an outside consultant helped the five agencies develop a strategy for merging. This included an exercise in which each organization analyzed its own strengths and weakness, as well as potential opportunities and threats of working together. In the planning phase, the merging organizations were clear as to how the departments, employees, directors and boards of directors would collaborate, and they were careful to ensure a balance of input from each organization. The merger was successful despite one executive director's exit right before the merger, and in three years was able to reduce their administrative overhead by ten percent (1999). Additionally, the merged organization raised more funds collaboratively than they raised as separate entities. While the merged organization is still new, it is clear that the merger in this case was a success because of similar missions, open communication, strategic planning and shared commitment to the new organization's success (1999).

Gazley (2008) studied the informal relationships between government and nonprofit collaboration. While most of the literature focuses on the formal structure between the partnerships, Gazley (2008) argued there is a lack of insight into the informal ways in which nonprofits and the public sector jointly deliver their services. Results of the study showed there was indication of information exchange and shared resources, little informal exchange occurred without a formal contract. Gazley (2008) suggests that

the flow of resources, money and information comes from the government to the nonprofit and rarely the other way around.

Gazley (2008) indicated that in the instances where there are informal relationships, trying to shift to a more formal approach would offend or damage the functioning information relationship. It is difficult to quantify the informal relationships because the binding mechanism is different for all collaborations, and often abstract. The question remains on whether or not public accountability is lost when there is no formal structure between the two collaborating sectors. And, if the public and private sectors are not viewed as equals with decision-making powers, it is difficult to deem it a true collaboration (2008).

Summary of PPPs

While numerous studies have looked at public private partnerships, several have drawn specific conclusions about the benefits and drawbacks of such partnerships. Specifically, PPPs can increase effectiveness and efficiency (Forrer, et al., 2010). Further, they can compress the time frame of a project and expand services to reach a wider audience (Kwak, et al, 2009). There are drawbacks to PPPs. There are often territory issues when the public and private sector collaborate (White & Wehlage, 1995). The issue of accountability is also of concern (Forrer, et al., 2010). The literature suggests, however, that striking an even balance between the public and private sector can increase the chances of success in the partnership (Selden, 2006). Also, keeping the partnership's funding and governance centralized can assuage concerns of accountability and domain wars (Milward & Provan, 2000).

While literature surrounding the need, formation, benefits and drawbacks of forming PPPs are available, there are still some areas that are not fully addressed. There is not much literature surrounding the implementation of projects created from PPPs. Nor is there much about the sustainability of PPPs. Further research is needed about PPPs changing the authority organization during the program. More research is also needed in the individual perceptions of those participating in a PPP during a planning phase of a project, when PPPs are at a greater potential to dissolve. This research seeks to address the early stages of a PPP and how individuals within the partnership react to its formation.

Theoretical Framework

In this section, the theoretical framework is discussed, looking specifically at the theory surrounding the public/private partnerships and the framework that will be used to develop the methodology. A model for how to examine these components through their theoretical lens is explored. To understand this particular public private partnership and how it came to be, it's important to explore the circumstances surrounding its creation. For this, policy theory helps to understand the systems involved in the process.

Policy Theory

Public policy does not appear in a vacuum. It is often reactive, belabored, negotiated, debated, and created under pressing circumstances. The process of policy is a difficult one, approached by multiple actors, varying agendas and opposing ideologies. The study of policy process involves the understanding and exploration of policy theory. Policy theory helps to understand the way in which policy is created. Numerous theories exist, and these postulate the reasons why policies come to be. Advocacy Coalition

Theory suggests that policy is created when a group of like-minded advocates actively

seek out a change. Advocacy Coalition Theory most accurately describes the situation

leading up to the arts education public/private partnership and it's mission to change

public policy at the school district level.

Advocacy Coalition Framework.

Sabatier and Jenkins-Smith (1994) saw the need for systems-based theoretical

approach to policy, developed the Advocacy Coalition Framework (ACF). ACF analyzes

policy process that cannot be explained by a top-down or bottom-up approach that is

usually explained in policy theory. According to Jenkins-Smith and Sabatier (1994) ACF

has four basic premises. The first is that the policy process requires time, often more than

a decade.

Second, Jenkins-Smith and Sabatier postulate that "the most useful way to think

about policy change over such a time span is through a focus on policy subsystems, i.e.

the interaction of actors from different institutions who follow, and seek to influence,

governmental decisions in a policy area" (Jenkins-Smith & Sabatier, 1994, p. 178). The

third premise is that the subsystem must include an intergovernmental dimension.

Finally, the fourth premise is that programs can be "conceptualized in the same manner

of belief systems, i.e. as sets of value priorities and casual assumptions about how to

realize them" (p. 178). Each institution represented in the *Any Given Child* collaboration,

both public and private, presumably holds belief that arts education is important,

necessary and should be available to all students equally.

Further, ACF assumes that "policymaking in modern societies is so complex, both

substantively and legally, that participants must specialize if they have any hope of being

influential" (Sabatier, 2007, p. 192). In this case, two areas of specialty are needed:

education and the arts. By having public educators and administrators involved, as well

as leaders in area arts organizations, the specialization needed to make policy change.

Despite the specialty and the investment in the arts, ACF warns that personal

perception might cause disagreement about how to proceed. "Actors from different

coalitions are likely to perceive the same information in very different ways, leading to

distrust" (p. 194). Despite the specialization and common goal among the group, the

perception of that goal, or the proper solution to the problem, may create major conflict

that would not be as likely in a top-down, hierarchical approach to policy change.

ACF accounts for the idea that the policy process is not confined to just the

government institutions, but attracts actors from the public and private sector who are

invested and committed to the particular goal. Further, ACF outlines the specific

typology for policy-relevant resources that the coalition can use to influence public

policy. The first is formal legal authority to make policy decisions.

The second resource is public opinion. ACF postulates if the community at large,

or at least the community that will ultimately perceive the effect (public schools) has a

favorable opinion of the policy change, success is more likely. The third resource is

information. "Information regarding the problem severity and causes and the cost and

benefits of policy alternatives is an important resource for a coalition" (p. 203). The

fourth resource is the mobilization of participants. In this particular case, the participants

became mobilized when the Kennedy Center chose the Tulsa community for its program.

A family foundation was excited about the idea and its emphasis on collective efforts

from the nonprofits. Arts organizations volunteered time and resources. The public

school backed the endeavor and sent representatives from positions of authority to participate in the partnership. The fifth resource is financial. The coalition will acquire funding to enhance the progress. Sixth, and finally, skillful leadership is needed to create policy change.

An important contribution of the ACF is the acknowledgement and explanation of the various ways the systems can behave, or defect. The foundation of ACF rests in the idea that all the participants have a common belief, a *core belief,* not just a political belief. In this case, the importance of equitable arts education is a core belief among the CAT. This belief can also be a weak point if the coalition defects when it comes to all agreeing on the plan of action.

Jenkins-Smith (1991) found that the coalition might defect with the changing of key external forces. Weible and Sabatier (2005) concluded that many sub groups from within the larger coalition might differ from the larger group about how policy should be implemented.

Robert Yin's Case Study Analysis

Robert Yin is considered the expert on case study analysis. Case study analysis is often difficult to define, and the methods and boundaries of the designs have never been consistently stipulated. Though there are many ways in which case study analysis is defined, Yin's definition will be used for this research:

> Case study inquiry copes with the technically distinctive situation in which there will be many more variables of interest than data points, and as one result relies on multiple sources of evidence, with data needed to converge in a triangulating fashion, and as another result benefits from the prior

development of theoretical propositions to guide data collections and

analysis (Yin, 2008, p. 18).

Case study analyses lend themselves to a variety of methods that can help to

examine, illustrate and explain a phenomenon. Case studies may also "enlighten those

situations in which the intervention being evaluated has no clear, single set of outcomes"

(p. 20). A case study analysis will be used for this particular research because it is

explaining a phenomenon, it seeks to answer numerous questions, it focuses on a

particular audience, and the design will account for the partnership's actors defining

some of the evaluation.

Principles of Case Study.

Yin (2009) argues case studies must follow three main principals. The first of

these principals is using multiple sources of data collection. Using multiple sources of

data collection, or triangulation, is one of the major advantages to case studies.

Triangulation, or the use of multiple methods of data collection, helps to validate the

conclusions. This case study offers multiple points of data collection, both quantitative

and qualitative methodologies. The second principle is creating a case study database.

Creating a case study database will ensure that quantitative data and observation narrative

remain separate. The quantitative data collected is maintained in statistical software.

Qualitative data is maintained in written categorized observations. Additionally, the

target populations for the quantitative and qualitative data are different, as the

quantitative data is gathered within the school and the qualitative data is gathered within

the partnership. The third principle is maintaining a chain of events. By maintaining the

temporal chain of events, the data collection follows a linear path. The points of data

collection in this case study follow the process of the program so that there is both logical and sequential rationale to the research and the conclusions derived from the observations.

Essential Components of Case Study Research.

Following these three principles, Yin examines the five essential components of a case study research design. The first is the study's questions. He argues that a case study is suited to answer questions that pose who, what, when, where, why and how questions. This eliminates the rigidity of quantitative-only analysis. This study seeks to understand why the collaboration came together, how it works, why it is effective and in what ways it was successful.

The second component is propositions. This "directs attention to something that should be examined within the scope of the study" (p. 28). In this research, much of the study focuses on how the collaboration functions and sets and achieves its goals. A further proposition would study how the partnership gathers and analyzes the data it needs to create an equitable and sustainable arts education plan for the Tulsa school district.

The third component of case study design is the unit of analysis. This defines what the "case" in case study is. The case often refers to an individual, a community, a partnership or an organization. While the case could be thought of as Tulsa, the city at large doesn't represent the research questions proposed. Neither does the school district, as this fails to include the private sector participants. The unit of analysis for this case study is the Community Arts Team (CAT). The CAT is undergoing the policy process, collaborating, leading the process and creating policy change within the educational

community in Tulsa. This unit of analysis will be more easily compared to the other community action teams in the other cities chosen by the Kennedy Center, whereas the cities themselves could not be easily compared. The city of Tulsa—more specifically, its school district and the PPP—however, will serve as the context in which the unit is analyzed.

The fourth essential component of case study design is the logic linking the data to the propositions. Figure 1 displays the logic linking the data as it shows the relationships and progression of each component of the research. By adhering to this model, the links stay consistent and contained. The collaboration between the private and public sectors is being analyzed, meaning that the arts education policy they produce, as well as how they react to and perceive their productivity is part of the case study and is measured though appropriate data collection.

The fifth component is the criteria for interpreting a study's findings. The data collection points for this research are numerous. The quantitative data will be mostly descriptive. The qualitative will be analyzed by looking for common themes among participants.

Sources of Evidence in Case Study Research.

Yin suggests collecting six sources of evidence, which include documentation, archival records, interviews, direct observations, participant-observation, and physical artifacts. Documentation can refer to meeting notes that would be taken at each of the collaboration's monthly planning meetings. Documentation can also refer to news articles from local media outlets. Tulsa's media covered this partnership and therefore it would be interesting documentation to gather as it could point to the influence of public opinion

surrounding this process. Archival records refer to any preexisting data surrounding the

case, or records that show the number of clients served in a given period of time (Yin,

2009). For this study, it will include data showing the current available arts education

programs for the district, which was gathered during the course of this study. While

archival records often refer to data gathered prior to case, the school-level data

surrounding arts educations fit into the category of archival records because it gathers

extensive quantitative data on a population other than those being studied within the case

(Yin, 2009). This archival data is important to this case because the partnership's process

centers on this data collection within the school. Case studies should include all points of

data collection that are encompasses by the entire process which is being studied. (2009).

Interviews will be conducted with the members of the CAT to gain a deep

understanding of their perceptions of the partnership. By conducting interviews, data can

be gathered on the experience of the program and the process of creating policy. Direct

observation will be used by my time spent participating in the CAT as an equal

participant in the process. Physical artifacts is the final of the six points of evidence,

which could include artwork from a Tulsa Public Schools student. Physical artifacts will

not be used in this research, as there are none that directly influence this policy process.

A theory of change model (Fig. 2) is used to better understand the relationships

among the actors and the process. This model shows the progression of the policy process

as it attempts to reach the desired goal. Research surrounding this partnership focuses on

the intervention, which is the process of collaborating and creating policy change.

Figure 2: Theory of Change Model.

INPUTS	INTERVENTION	MEDIATING CONDITION	OUTPUTS	OUTCOMES

John F. Kennedy Center (public sector)

Area Nonprofit Arts Organizations (private sector)

Tulsa Public School District (public sector)

Family Foundation (funding)

University of Oklahoma (evaluator)

Community Needs/Resource Assessment

COLLABORATION

Plan of Action:

Equitable Arts Education

Public Buy-in

Partnership Cohesion

Available Resources

Assessment of Arts Education Disparity in the Tulsa Public School District

Public Policy for Equitable Arts Education in the School District

Reduced Arts Education Disparity

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The framework (Figure 2) shows the relationship among the participants, the goals and the policy formation process. This framework allows the process to be understood and the research focus to be shown. The inputs are those interest groups and their capacity as participants in this public/private partnership. These include the John F. Kennedy Center and the Tulsa Public Schools, representing the public sector. The private sector participants include a family foundation and area nonprofit arts-based organizations. Additionally, I am the evaluator/participant from the University of Oklahoma, tasked to gather and analyze the data the participants choose to collect.

Within the larger collaboration are two specific goals. One is to assess the needs and resources of the community. This involves a collaborative effort from the partnership to create tools with which to assess the school district and arts community to determine need and availability of arts programs. Two is the strategic plan, or policy, that will be implemented within the school system to provide sustainable and equitable arts education. This policy should be created within the partnership after reviewing the data collected and discussing possibilities.

The mediating condition is team cohesion and team member exchange. The higher the team cohesion rate during collaboration, the more likely the partnership will be successful in collaborating to develop a sustainable and equitable arts education policy for the Tulsa Public Schools. Additionally, buy in—which includes the Tulsa Public School administration and the teachers—will be a large component of the success of the partnerships policy development. Without the support of the schools, there is a decreased likelihood that the planning process, or the implementation of policy will succeed.

The outputs of this PPP will include a valid assessment of the needs and the resources available in the Tulsa area. This will include a quantitative account of the arts education opportunities in the public schools and where arts education disparity is present. The outcome of this PPP is a comprehensive plan for an equitable arts education policy will be developed for implementation within the public school district. This public/private partnership will produce an assessment of the needs and resources in the community for arts education and will also create a policy to be implemented that will provide arts education opportunities to every student in the district in grades kindergarten through eighth grade.

Summary

Changes in the economy and the need for greater specialization make PPPs an effective means of delivering goods and services to the public. PPPs present numerous benefits, including the harnessing of greater resources and the maximizing of efforts. Though there are potential obstacles such as unbalanced partnerships, contention among actors and public accountability. In general, PPPs are an effective way to bring together both sectors for greater public service delivery.

Policy theory helps to understand how public change is made. Advocacy Coalition Framework Theory postulates that change is made when a group of like-minded individuals who share a common core belief, work together to achieve a common goal. Though these advocates do not typically make substantial change in a timely manner, their determination and commitment often lead to significant and lasting change.

Robert Yin's contribution to methodology sets the standards for case study research. Case studies allow for intense and meaningful data collection to explain a phenomenon. This

mixed method approach can help to better understand the ways in which an advocacy

coalition created a public/private partnership in an attempt to make social change.

Chapter III.

METHODS

In this chapter, the participants, design, measures and data analysis is presented. This research is a case study analysis of the collaborative process of the *Any Given Child* public/private partnership in Tulsa, Oklahoma. To achieve a comprehensive analysis of this collaborative policy process and its efforts, this study relied on Yin's (2009) methodological framework for case study research. Case study method allowed this study to use a mixed methods approach to produce a robust analysis. The University of Oklahoma's human subject review board approved the protocol for this research. IRB #13660 (see Appendix A for approval letter).

Participants

The intent of the research is to explain the public private partnership of the *Any Given Child* initiative in Tulsa, Oklahoma. More specifically, this case study is focused on how public private partnerships influence policy development. Participants in this research are engaged in the *Any Given Child* program. This specifically includes the members of the Community Arts Team (CAT), Tulsa Public school administrators and teachers, arts organization employees within the Tulsa area.

The CAT team was comprised of 28 formal participants who were observed over the course of seven meetings. The response rate for the TPS surveys was high, with 64% (n=1,295) of teachers reporting, 70% (n=188) of administrators reporting and 52% (n=105) of arts organizations/teaching artists reporting. There was a high response rate with the public school mapping tool, with 95% (n=55) schools returning completed maps. However,

only 4% (n=8) of the arts organizations completed the maps. Five interviews were

conducted with the representatives at the Kennedy Center and the three other members of

the smaller Working Group.

Design

To achieve a comprehensive analysis of this collaborative policy process and its

efforts, a five step, mixed methods approach will be used. These methods follow Yin's

suggestion of the integral sources of evidence. These sources include: documentation,

archival records, interviews, direct observations and participant-observation. Yin's sixth

source of evidence—physical artifacts—did not apply to this particular case study. The data

collection points are shown in Fig 3.

Fig 3: Data Collection Points.

| AGC Site Visit 3/10/11 | AGC Meeting #1 9/22/11 | AGC Meeting #3 12/15/11 | AGC Exchange 2/19/12 | AGC Meeting #5 3/6/12 | AGC Meeting #7 6/13/12 |

| AGC Press Conference 5/3/11 | AGC Meeting #2 10/2/12 | AGC Meeting #4 1/20/12 | Mapping Tool/ Survey | AGC Meeting #6 5/10/12 | Formal Interviews |
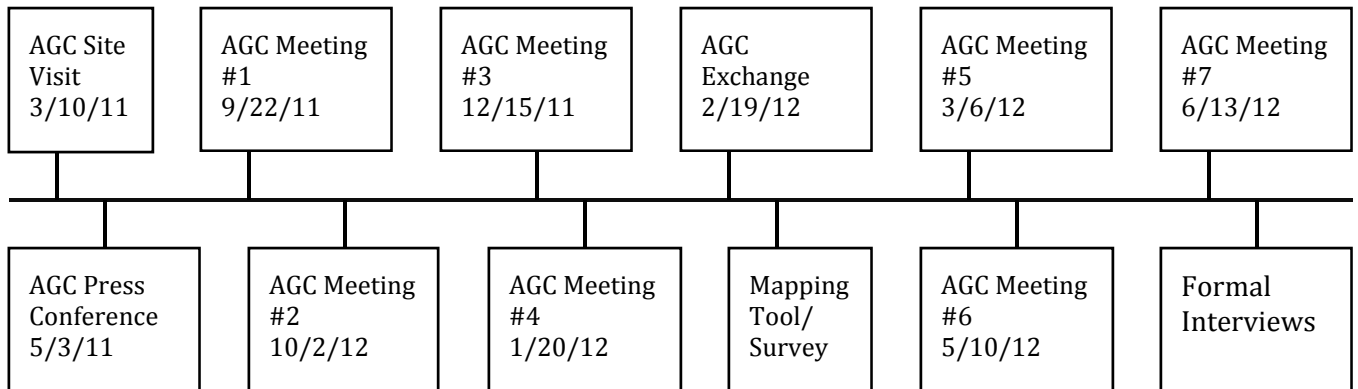
Research question one: How does the Any Given Child process work for this particular city?

To help answer this question, two sources of evidence were gathered: documentation and participant-observation. First, the participants in the partnership are explained. Actors from both the public and private sectors agreed to participate in this collaborative effort to bring equitable arts education to TPS. There are 28 official participants representing the public and private sectors. Their various backgrounds, agendas and interests are noted. Documentation was created by the partnership to record the participants and progress, including minute meetings and was used to understand the process. Documentation helps to corroborate the other sources of evidence used in the case study, such as observational notes about the participants and process (Yin, 2009).

Second, the participants had monthly meetings, with the Kennedy Center representatives serving as the meeting facilitators. At these meetings, participant observation notes about the progress made, the perceived attitudes and the goals set for future meetings were recorded. These observations are categorized as participant-observations because I was a participant in the process (Yin, 2009). Additionally, a smaller Working Group was formed as a supplement to the larger group. This working group helped to make progress with the smaller details of the larger group's goals. As the evaluator I, was a member of the Working Group. Participant-observation notes recorded my perceptions of the group's behavior, interaction with one another and individual contribution. Therefore, I was observing events of which I was a participant.

Research question two: Where and why does arts education disparity exist in the Tulsa Public School system?

To answer research question two, archival records and direct observations were used. The archival records include the assessment tools—a mapping tool and a survey—the partnership created to pinpoint the arts education disparity, and attitudes about arts education, in TPS. A community needs assessment was created using a democratic effort from the partnership. This needs assessment was quantitative and was sent to school administrators, school teachers and directors of education at the area arts organizations. This assessment sought to gauge the specific arts education disparity in the public school system by tracking the hours of arts education instruction that reached each student within a classroom.

Further, the partnership created a survey and sent it to all personnel responsible for education in area nonprofit arts organizations to determine what programs are offered and what resources are available. This survey reached more than 200 area arts organizations and artists. The mapping tool the CAT created was sent to the principals of all 58 TPS schools with grades K-8 to assess where art is available and where it is not. Additionally, surveys measuring attitudes and perceptions about the arts and arts education were sent to all TPS K-8 teachers. These surveys were sent to the corresponding positions in the TPS elementary schools. Creating these tools was a collaborative effort and reviewing the analyzed data was also collaborative. As the evaluator, I helped shape this tool using input from the CAT. I was responsible for collecting and analyzing the data. These tools are an important element of this case study as it should include all points of data collection that are encompasses by the entire process which is being studied. (Yin, 2009).

Direct observations on this process, as well the partnership's interpretation of the data, were made. The Kennedy Center was insistent that the CAT makes all decisions, including the interpretation of the data, as a team. Therefore, the CAT ultimately made suggestions to eradicate the problems to which they believe the data points. During the meeting in which the data the CAT collected was presented, direct observations were made about their reaction of, and perception to, the results. While I did serve as a participant, I was not a participant in interpreting the data at the same time as the CAT because I compiled and analyzed the data for them. Therefore, my observations on this are direct, rather than participant. Further, these observations were informal. Informal observations are made throughout the duration of the case being studied, and take place during times of other data collection (Yin, 2009).

Research question three: Does the collaboration achieve what could not be achieved by the individual entities?

To answer this question, interviews were conducted with key participants in the process. Interviews can serve as one of the more important sources in a case study (Yin, 2009). The type of case study interview used for this research was an in-depth interview, in which respondents were asked about facts of a matter as well as their opinions about the process being studied (Yin, 2009). Therefore, the individuals being interviewed take place over time, not just within a single sitting (Yin, 2009). For this, the interviewer becomes an "informant", not just a respondent. For this study, the respondents, or informants, were chosen based on their level of involvement in the process. This included all the members of

the Working Group and the two Kennedy Center representatives. These individuals were specifically chosen for interviews because they were the people who attended every meeting and played the biggest roles in the process. Further, the Kennedy Center representatives can speak to overall *Any Given Child* process based on their knowledge of the previous cites. The time spent in the Working Group, in which these individuals and only these individuals were present, provided me with insight into the matter and helped to corroborate other sources of evidence (Yin, 2009). Working Group meetings were held after every larger CAT meeting and the conversations within the Working Group reflected the progress made, and attitudes and behaviors of, the CAT as a whole.

Further, formalized interviews were held after the close of the partnerships' planning phase (Phase I). These interviews were consisted of structured questions that resembled a survey (Yin, 2009). The formalized interviews help gather information on attitudes and perceptions about the collaborative process. The perceptions of these individuals assessed if more progress was made as a group than could have been made by the individual organizations separately.

Research question four: How does this public private collaboration create policy/social change?

For research question four, documentation is used. The partnership created a plan for equitable arts education in TPS. This strategic plan is noted. Further, meeting notes are used to show the process the partnership underwent to create arts education policy for the Tulsa school district. The partnership also created a long-range governance plan to sustain the arts education policy. Other documentation, such as goal setting and TPS curriculum changes,

are used to further explain how this public private partnership created change within the school district.

Research question five: What can be learned about public/private partnerships from this case study?

To answer this question, all sources of evidence from the case study are used. By using documentation, archival records, participant and direct observations and interviews, many conclusions were drawn about this public private partnership. This particular partnership is a unique one, in that it had only been implemented in four other cities before Tulsa. It is not a legally binding partnership. Also, it is a partnership that was formed from the nonprofit side to the public side, though the reverse is far more common. By observing this partnership, how it functions, the progress it makes and the issues that arise during the process, will help to inform the literature surrounding PPPs and what aspects make them succeed or fail. By taking field notes and personal interviews with key players in the partnerships, conclusions will be made about the benefits and detriments of this partnership.

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Measures

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The *Any Given Child* program is centered on community collaboration. Therefore, the CAT created all the instruments collaboratively. Survey items were created over a series of meetings and were agreed upon by the CAT. The mapping tools were provided by the Kennedy Center, but were customized, and agreed upon, by the CAT. Survey items and mapping tools are available in Appendix B, C, D, E and F.

Procedure

Participants in this case study—the members of the CAT—were recruited prior to this research. Arts and Humanities Council of Tulsa (AHCT) dispersed information about the city's selection for the *Any Given Child* program and asked for volunteers with TPS, nonprofit arts organizations, foundations, higher education and the Mayor's office. AHCT also made specific calls to organizations or individuals they wanted to participate, including myself. This selection was based on the Kennedy Center's recommendation for who should participate in the partnership.

Participants in the TPS teacher/administrative survey and the mapping tool were recruited in two ways. The first was a community forum for school district teachers and administrators, hosted by the AHCT and the school district. This forum had speakers from the district, including the superintendent and the mayor's wife, asking for participation from all the elementary school teachers and administrators. Second, participants were recruited through email. Informational emails were sent to the potential TPS participants. Also, the survey and mapping tools were sent via email to each elementary and junior high school principal, with a two-week timeframe in which to complete them and a reminder email sent a week later. Only one representative from each school, chosen by the school principal, was assigned to complete the mapping tools.

Participants in the nonprofit arts organization/teaching artist mapping tool and survey were recruited in two ways. The first was by numerous emails sent from the AHCT. The second was from personal phone calls from CAT members, who signed up to call a handful of organizations/artists to increase participation. All surveys were completed using ZipSurvey, a secure web-based program, and was estimated to take between 15-25 minutes

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to complete. The mapping tools, however, were submitted electronically and took concerted time and effort to complete—usually multiple hours.

Participants in the personal interviews the participants were three members of the Community Arts Team Working Group and the two representatives from the Kennedy Center. The individuals from the working group were chosen because they attended all CAT meetings and were responsible for the action steps created in the CAT, including but limited to: data collection and analysis; goal and agenda setting; and the creation of the governance structure. The representatives from the Kennedy Center were chosen to help compare Tulsa to other sites. Interviews were in-depth and took place informally throughout the case study. Further, formalized interviews were held after the completion of the planning stage (Phase I). The formalize interviews with the Working Group members were conducted in person; representatives from the Kennedy Center interviews were conducted via telephone due to their schedules and location.

Chapter IV.

FINDINGS

Case studies help to explain a phenomenal event in time (Yin, 2010). They seek to deeply understand all the components and processes of a particular case. For this research, the case was the public private partnership among the Tulsa community, involving the school district, area nonprofit arts organizations and the John F. Kennedy Center for the Performing Arts. This partnership attempted to better understand the arts disparity within the school district and create a plan to help equalize arts education for every student in kindergarten through eighth grade.

The public private partnership included 28 formal members that represented Tulsa Public School administration and faculty, higher education, the local arts community, an area foundation and the Kennedy Center in Washington, DC. These 28 members were called the Community Arts Team (CAT). Of those 28 participants, four were chosen to form the Working Group, which would help to execute the ideas proposed by the CAT, and handle the more detailed work of the process. The process the partnership underwent to describe arts education in the district and devise a plan to equalize arts education, was planned and executed by the Kennedy Center over a nine-month period.

This chapter explains the process the partnership went through to collect district-wide data on arts education and the plan they created to help equalize arts education across the district. When the presumed causal sequences occur linearly over time, the findings should be presented chronologically (Yin, 2009). Results of this process are organized in chronological order by research question. This includes the initiation of the program in Tulsa, the meeting proceedings, the data collection within the district, interpretation of the

data by the partnership, and the strategic plan and governance structure created to help provide equitable and sustainable arts education to the district.

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Research Question One: How does the Any Given Child

process Work for this City

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To answer this question, two sources of evidence were used: documentation and participant observation. Documentation included meeting notes and materials produced by the partnership, including governance structure, goals-setting and agendas. Participant observation was made throughout my participation on the Community Arts Team and the Working Group. During the course of this case study, the partnership accomplished the following goals: applied to the Kennedy Center for consideration to be an *Any Given Child* site; established a partnership of representatives from the public and nonprofit sectors; agreed upon a Vision Statement for Tulsa; created a survey and mapping tool to assess arts education *needs* in the Tulsa school district; collected data from local arts organizations to assess established community resources in arts education; created three main goals (a smaller objective) for Tulsa; and created a governance structure for Any Given Child-Tulsa. The following documentation and participant observation are presented in chronological order.

The Application to become an *Any Given Child* Site.

Applications for the *Any Given Child* program were advertised on the Kennedy Center's web site and various other national arts-related media outlets. The Education Curator for the Arts and Humanities Council of Tulsa (AHCT) noticed the call for applications in early January 2011. After expressing an interest to her superior, she single-handedly put together the application package (Appendix B), which included letters of

support from the mayor's office and the Tulsa Public School superintendent.

At the time of the application, the Education Curator was instructed to put together a list of the participants who would serve on the Community Arts Team. This was a defining moment in the process as she single-handedly decided who would participate in the PPP. She assembled a list of 28 (Appendix C) representatives from six domains in the Tulsa area: nonprofit arts organizations (n=15), Tulsa Public Schools (n=6), higher education (n=2), family foundation (n=1), Tulsa Mayor's office (n=1), and community volunteers (n=3). This group has representations from the two sectors: public and private, with the nonprofit sector having the most representation. Of the 15 representatives from the nonprofit sector, five (one third) were employees or board members of the Arts and Humanities Council of Tulsa. Two months after submitting the application, the AHCT received notification from the Kennedy Center that a site visit would be scheduled for the community at the end of March. The timeline for the *Any Given Child*-Tulsa process is outlined in Fig 4.

Figure 4: Any Given Child (AGC) Process Timeline.

AGC Site Visit	AGC Meeting #1	AGC Meeting #3	AGC Exchange (DC)	AGC Meeting #6
March 10, 2011	Sep 22, 2011	Dec 15, 2011	Feb 19, 2012	May 10, 2012

AGC Press Conference	AGC Meeting #2	AGC Meeting #4	AGC Meeting #5	AGC Meeting #7
May 3, 2011	Oct 20, 2011	Jan 20, 2012	March 6, 2012	June 13, 2012
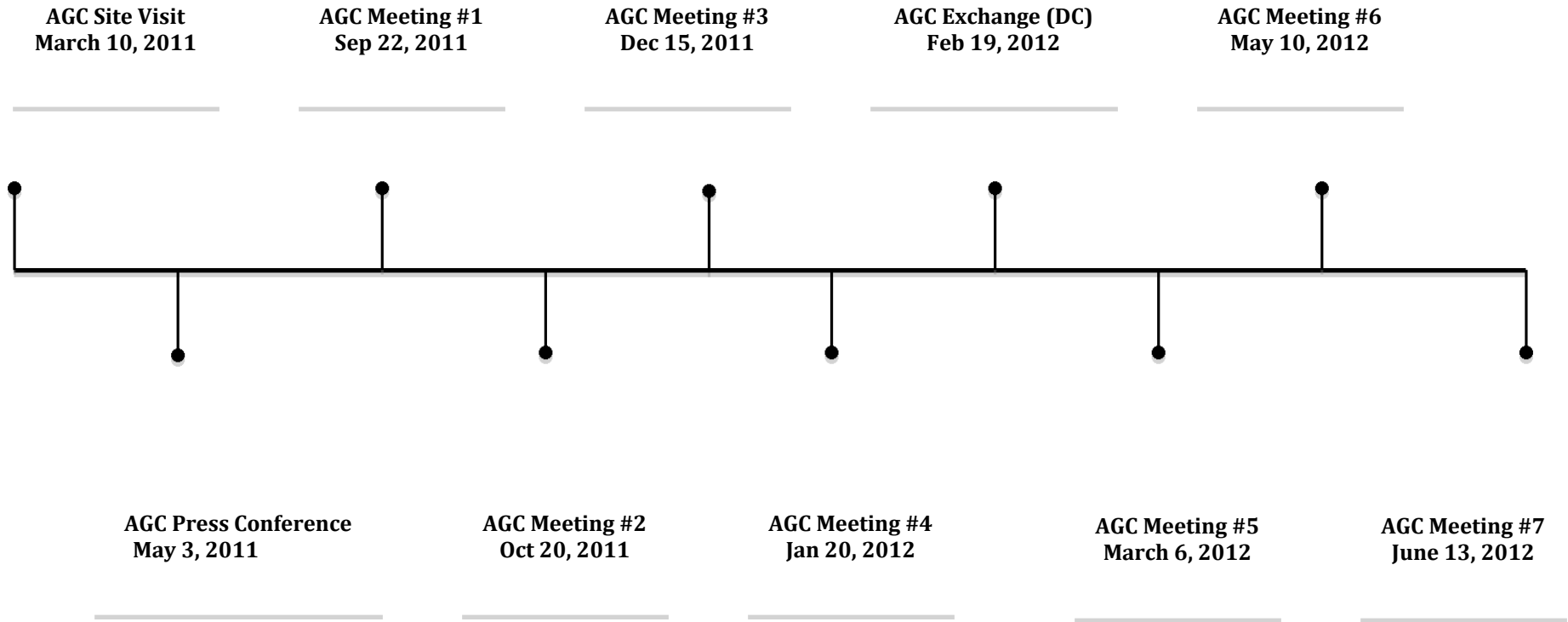
Any Given Child Site Visit

A Tulsa site visit for the representatives of the Kennedy Center was held March 10, 2011. This visit was to assess the Tulsa arts community and its public school district. In this visit, representatives of the Kennedy Center visited the various arts organizations, as well as toured a sample of the elementary schools in the TPS district. Additionally, the Kennedy Center representatives met with area nonprofit arts organizations that expressed interest in being involved in the discussion about increasing arts education in the public schools. These arts nonprofit representatives later became part of the 28 formal participants in the public private partnership.

Any Given Child Press Conference

A press conference was held May 3, 2011, at the Tulsa Harwelden Mansion, where the AHCT is housed. This press conference was held less than twelve hours after the announcement of TPS Project Schoolhouse, which is separate from the PPP. Project Schoolhouse was to be an efficiency initiative within the school district to merge various schools together and to reorganize top administrators. Because Project School house was decided upon the night before the *Any Given Child* press conference, Project School house was mentioned in the context of the future of TPS. During the beginning stages of the *Any Given Child* PPP in Tulsa, thirteen schools were closed. Additionally, other buildings are slated to close and be repurposed by the district. According to district Superintendent, Project Schoolhouse has the potential to save the district five million dollars per year. Project Schoolhouse was a pressing, and well-covered initiative that was surrounding the district. This announcement was a response to the budget shortfall experienced by TPS and was to be a significant change in the structure of the school district.

At the *Any Given Child* press conference, four individuals were slated to speak. These speakers were the Director of Education Programs for the Kennedy Center; Tulsa Mayor; Tulsa Public Schools Superintendent; and the president of family foundation. The press conference had a public crowd of approximately 30 people, three news stations and the local newspaper for Tulsa.

Personal observations perceived the announcement garnered general positive excitement among the crowd. The timing of the announcement had benefits and drawbacks. The announcement of the Kennedy Center selecting Tulsa as the next *Any Given Child* city, immediately following the final vote of Project Schoolhouse, was both a positive story for the district because it was an exclusive opportunity with a national organization. But my perceptions of the press conference were that the Superintendent and school administrators were also subdued and preoccupied by Project Schoolhouse. The perceptions from my personal observations of the press conference are that the *Any Given Child* announcement served to both temper the upset at the previous night's announcement about Project Schoolhouse, and redirect the attention of the district to something positive for TPS and the community at large. Project Schoolhouse was a result of budget constraints, but the Kennedy Center's program didn't require money from the district. In fact, the Kennedy Center boasted that in most cases, a redirection of existing resources can provide more equal arts education for all students. A news article (Appendix D) ran in the *Tulsa World* the following day.

The *Any Given Child* – Tulsa process started in earnest with the first meeting, held September 22, 2011. Notes were taken for each meeting and distributed via email to all 28 formal participants after the meetings to allow everyone to review and approve them. There

were seven meetings total held over a nine-month period as well as an *Any Given Child* conference for all participating cities.

TULSA ANY GIVEN CHILD
Meeting #1: Thursday, September 22, 2011
9:00 am, Harwelden Mansion, Tulsa

PRESENT: Deb Brzoska, Barbara Shepherd, Mark Barcus, Victoria Bartlett, Deborah Bright, Ken Busby, Lanette Coppage, Jean Ann Fausser, Linda Fraizer, Arthur Feldman, Nancy Feldman, Kay Goss, Susan Green, Stacey Jenkins, Randy Macon, Kathy McRuiz, Meg Myers Morgan, Jean Swanson, Ann Tomlins, Steve Wilson and Cindra Rainbow. Ron Predl.

ABSENT: Keith Ballard, Aaron Beck, Shirley Elliott, Paige Godfrey, Chan Hellman, Jacqueline Kouri, Anna Norbert, Verna Ruffin, Joan Seay, Tom Stout, Rand Suffolk, and Don Walker.

MINUTES

WELCOME: The meeting began at 9:14am. Amber Tait began by welcoming everyone and thanking each person for their commitment. Amber introduced Barbara Shepherd, Director of National Partnerships, and Deb Brzoska, both from the Kennedy Center, and asked that each person present introduce themselves and the organization they represent.

OVERVIEW OF ANY GIVEN CHILD PROGRAM: Barbara said she was enjoying her trip to Tulsa and gave a gift to each person, which was a leather embossed business card holder from the Kennedy Center. Barbara discussed her background and 18 years of work with the Kennedy Center in national partnerships and networks. Barbara stated that she asked Deb to partner with her in Any Given Child due to her rich background in the arts and work experience in schools on the local and national levels, including work with the Bill and Melinda Gates Foundation.

Barbara spoke more about the Any Given Child Program. President of the Kennedy Center, Michael M. Kaiser, created this program from his desire to help establish a continuum so that all children will have an arts education in grades Kindergarten through 8[th,] which will build a foundation for lifelong arts learning. Barbara explained that Any Given Child works primarily with public schools because program funding comes from public money. Any Given Child recently received a new grant from the National Endowment for the Arts (NEA).

Barbara said that the group gathered for the meeting is referred to as the Community Art Team (CAT). She explained that a primary purpose of the CAT is to develop surveys, to identify what arts education resources exist in Tulsa both in and out of schools. . She said that "our researcher," Meg Myers Morgan, will crunch the numbers once the surveys are completed, to see where the gaps in arts education services are. Barbara emphasized the importance of every CAT member attending each meeting and arriving on time. What takes place during meetings is difficult to catch up on if missed. Barbara answered the question about whether those not directly involved in the CAT could observe meetings. She explained that observation is discouraged because the process will unfold as a result of

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several months of dialogue and it is difficult for new voices to enter the process after the fact.

Barbara stated that out of the overall CAT, a smaller "working" group will be formed to have meetings in between the larger monthly meetings. The larger group will brainstorm while the smaller group will fine tune ideas and then present them back to the full CAT to expedite the strategic planning process.

Barbara thanked Amber for being the Tulsa point of contact, connecting each person who is a part of CAT. Barbara also thanked the Arts & Humanities Council of Tulsa (AHCT) for taking the lead on this initiative and providing the space for the meetings. Barbara then introduced Deb Brzoska.

VISIONING: Deb invited everyone to participate in an activity to brainstorm a vision statement for the CAT. On a flip chart, Deb wrote "comprehensive arts education for every child" and asked everyone to share short phrases they felt exemplified the statement. These were the phrases:
  ➢ Amber ~ quality
  ➢ Stacey ~ sustained interactive (2 checks) enrichment
  ➢ Kathy ~ professional artists
  ➢ Jean Ann ~ unique cross-arts (2 checks) experiences
  ➢ Susan ~ concrete and abstract
  ➢ Meg ~ structured creativity
  ➢ Randy ~ access (4 checks)
  ➢ Ron ~ arts integration; arts inter-relationship
  ➢ Kay ~ develop teacher awareness (2 checks)
  ➢ Ken ~ top down support
  ➢ Arthur ~ opportunity and priority
  ➢ Mark ~ everybody's toolbox
  ➢ Victoria ~ cultivate new talent
  ➢ Ann ~ (added "equitable" to "access" above ~ 2 checks)
  ➢ Linda ~ age appropriateness
  ➢ Steve ~ feedback and follow-up; appreciation ~ a love of art (one check)
  ➢ Jean Ann~ cultivate pursuit of happiness; connection to world
  ➢ Deborah ~ (added "confidence in own creativity" to "develop teacher awareness"); co-equal benchmarks
  ➢ Nancy ~ inescapable
  ➢ Lanette ~ sequential layers of engagement

Deb then asked for a second round of additions to the list of phrases. These were added:
  ➢ non-judgmental about performances
  ➢ family engagement and buy-in
  ➢ community buy-in
  ➢ faculty buy-in
  ➢ teacher professional development
  ➢ institutional structure
  ➢ art specialists ~ art and music in every school
  ➢ teacher education in universities (a pre-service to train the teachers)
  ➢ public awareness ~ PR program
  ➢ connecting community arts with schools
  ➢ encouraging volunteering
  ➢ specific action plan

SURVEY TOOLS OVERVIEW: Barbara distributed a Kennedy Center booklet titled "Community Audit Resource Assessment." It contained samples of survey tools for schools and arts organizations. She noted a point of interest was the protocol used by the city of Portland, Oregon, for conducting site visits to schools. In developing the survey, Barbara cautioned the CAT to limit the number of narrative questions, and suggested that the number of questions be limited to 15 to make the surveys as user friendly as possible. The purpose of the surveys is to find out what is actually happening in each school and at which grade levels.

TWO GROUPS EDIT SURVEY TOOLS: Deb handed out copies of surveys from other cities: Las Vegas, Portland, Sacramento, and Springfield, Missouri. She asked everyone present to divide into two groups-one group being represented by educators and schools, the other by arts organizations, which was so large that it was divided into two groups. Barbara floated between the two arts organizations discussion tables to facilitate the conversation, and Deb worked with the school discussion table. Barbara and Deb told everyone the goal of the groups' work was to look over the surveys from the other cities and "draft one today" unique to Tulsa, making edits and revisions.

SURVEY DISTRIBUTION AND COMMUNICATION STRATEGIES: After the 55 minutes of group work, Barbara asked the groups to share points or observations from the drafting process. Victoria posed a question about inviting a member of the legislation to participate on the CAT. Ken noted that he knew someone that CAT could ask who is also an AHCT board member.

Deb remarked that she appreciated the efforts by all to draft the survey tools. She then asked everyone to consider the timeline. By the end of the meeting in October, she would like surveys to be finalized so they may be put into an online format in December to be distributed for 2-3 weeks in January, immediately following the holidays. Barbara then asked the CAT to think about how to get the largest return on the surveys. Kay made the suggestion of a mass e-mailing, and Barbara noted that a pre-email might also be beneficial to let people know a survey is coming their way. The group brainstormed additional ideas about how to create incentives for respondents to complete and post their surveys.

CONCLUSION: Barbara shared two books as recommended reading for the CAT to further assist their efforts: "Revitalizing Arts Education through Community-Wide Coordination" which can be found at www.rand.org, and "Arts Education for All: Lessons from the First Half of the Ford Foundation's National Arts Education Initiative" found at www.omgcenter.org.

Barbara again spoke highly of Tulsa's CAT. Ken responded by saying, "We have been ready for years now and our desire and passion are here to do this." Barbara echoed by saying that Any Given Child can help shine a light on Tulsa and promote all the great things the city has to offer.

The meeting concluded at 11:34 am.

TULSA ANY GIVEN CHILD
Meeting #2: Thursday, October 20, 2011
9:00 am, Harwelden Mansion, Tulsa

PRESENT: Mark Barcus, Aaron Beck, Deborah Bright, Ken Busby, Lanette Coppage, Shirley Elliott, Jean Ann Fausser, Linda Frazier, Arthur Feldman, Paige Godfrey, Kay Goss, Susan Green, Stacey Jenkins, Randy Macon, Kathy McRuiz, Meg Myers Morgan, Joan Seay, Jean Swanson, Amber Tait, Ann Tomlins, Steve Wilson and Cindra Rainbow, with Deborah Brzoska and Barbara Shepherd.

ABSENT: Keith Ballard, Victoria Bartlett, Judy Fessenden, Nancy Feldman, Cassandra Funderburk, Ron Predl, Verna Ruffin, and Tom Stout.

MINUTES

WELCOME: The meeting began at 9:13 am. Barbara Shepherd, Director of National Partnerships at the Kennedy Center, welcomed everyone. Deb Brzoska, also from the Kennedy Center, led a warm up activity. Amber led introductions of the Community Arts Team (CAT).

PROJECT TIMELINE/WORKING GROUP INTRODUCTION: Barbara shared a revised agenda for the meeting. Then she gave the Committee "Project Timeline" handouts, which outlined each CAT meeting through June and the objectives for each meeting. It also outlined the interim work being done by the Working Group between the CAT meetings. The members of the Working Group include Jean Swanson (representing the schools), Amber Tait (representing arts organizations/artists), Randy Macon (representing philanthropy), and Meg Myers Morgan (who will be working with all of the data from the surveys). Barbara stated that this group, by necessity, needed to remain small, but that there would be other opportunities later for CAT members to volunteer for extra work assignments.

VISION STATEMENT: Deb said that in the time since the September meeting, she had taken all of the suggestions and brainstorming that was done and put it into a draft vision statement for Tulsa. She handed this out and asked everyone to consider if there was anything missing or whether editing was needed. Deb collected edited statements from CAT members working in pairs.

ART SURVEYS: Deb next handed out "Any Given Child Survey for Arts Organizations and Artists" to each person. She asked the CAT to check the document for clarity and whether it is asking the right questions. She collected edited copies of the survey.

An issue that required further discussion was the need to differentiate art programs that are in school verses out of school, such as summer programs. Another issue discussed was the

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role of artists and arts organizations in the delivery of arts education. Deb led the CAT in a discussion around these issues.

Mark spoke of the importance of art being a part of the curriculum, a true comprehensive arts education, and that our vision should reflect what goes on in the school day in addition to activities out of school time. Randy added that the arts should be a part of the core curriculum, and wondered about the upcoming school board mandate. He also expressed the need for the language "experiential opportunities" with regard to student visits to performances and exhibits. Deb cautioned about laying the delivery of arts education only at the feet of the school district alone. Jean spoke of her knowledge of the mandate and said that "critical thinking" was part of it, which echoes the need for the arts. Deb made the point that our vision statement needs to promote the arts matching the mandate wording. Lanette thought that any official afterschool programs that are in collaboration with schools should be noted and counted in the surveying process.

MAPPING TOOL: Deb handed out the "School Arts Mapping Tool" to each person. She pointed out its purpose to collect specific data about what is happening in the schools. She asked everyone to look at the format, checking for clarity, and asked the CAT to compare its questions to those asked in the Arts Survey. Each pair of CAT members working together turned in one edited copy.

Deb then spoke of the importance of capitalizing on partnerships, which include school board members, educators, principals, district administration and the arts organizations. She then handed out the "Any Given Child Survey for Administrators and School Personnel" and "Any Given Child Survey for Teachers." Thirty minutes was given to work with partners and turn in one edited copy. Deb collected all edited copies.

NEXT STEPS: Deb next spoke about the timing of when the surveys should be finalized and sent out. She recommended January (after the holidays) to send the surveys. She asked the CAT how to get the best return from the artists and arts organizations. Kathy spoke of the Arts and Humanities Council of Tulsa having a list of arts organizations from member arts groups. Ken added that there are 60 member groups. Shirley questioned how to get the survey into the hands of the right person at each arts organization. Kathy then added that a personal call could be made by someone from the CAT who has a connection the the arts organization to alert them that the survey would be coming to them. Meg wondered how to reach individual artists, and Ken brought up the idea again for a wine and cheese party at Harwelden so artists could come in and fill out the survey.

Linda added that with the support and backing of the Kennedy Center and Any Given Child, and perhaps also from the Schusterman Foundation, that the email surveys would be well received. Barbara stated that she could make a presentation to the arts organizations and artists about Any Given Child and the surveying process when in town if needed. Randy had the idea of using OSU's auditorium and having a live webcam or some means of presenting, if Barbara and Deb were not able to be in Tulsa for a presentation. In response to a question, Barbara suggested that the surveys be available online for two weeks, which would allow enough time for respondents to complete them. She said that by the March meeting, the

CAT should be able to look at results from the data, note where gaps in services exist, and make recommendations to fill those gaps.

CONCLUSION: Barbara announced that the Working Group would be staying after the conclusion of the meeting to review next steps and logistics that need to take place before the next CAT meeting in December.

Ann asked how Tulsa is doing with our progress and work so far. Barbara complimented everyone by saying the CAT is right on target.

The meeting concluded at 11:33 am.

Meeting #3: Thursday, December 15, 2011
9:00 am, Harwelden Mansion, Tulsa

PRESENT: Deb Brzoska, Barbara Shepherd, Victoria Bartlett, Aaron Beck, Deborah Bright, Ken Busby, Lanette Coppage, Shirley Elliott, Jean Ann Fausser, Arthur Feldman, Nancy Feldman, Judy Fessenden, Linda Frazier, Cassandra Funderburk, Kay Goss, Susan Green, Stacey Jenkins, Randy Macon, Kathy McRuiz, Meg Myers Morgan, Ron Predl, Joan Seay, Jean Swanson, Amber Tait, Ann Tomlins, Steve Wilson and Cindra Rainbow.

ABSENT: Mark Barcus, Paige Godfrey, Verna Ruffin, and Sarah Wright.

MINUTES

WELCOME: The meeting began at 9:16 am. Amber Tait welcomed everyone and asked that introductions go around for the benefit of the new Tulsa Public School representatives. Amber also stated that each person received a color grouping for seating at different tables. Each person spoke and indentified his or her organization. Amber then turned the floor over to Deb.

PRESENTED AND ADOPTED VISION STATEMENT: Deb handed everyone a copy of two different versions of a vision statement. She asked that everyone at each table read through both and adopt the one they preferred for Tulsa's Vision Statement. She gave 10 minutes to do so and to make any changes to the one preferred. A show of hands proved that version B was favored and each table turned in one copy of revisions for version B. Version B is as follows: *We believe that all Tulsa Public School Students should have equal access to high quality learning in the visual and performing arts. Every K-8 student should engage in the live arts experiences through partnerships across the community and with arts specialists and classroom teachers who integrate the arts into ongoing classroom learning. We value opportunities for all Tulsa children to create, to communicate, and to think in concrete and abstract ways. For Tulsa children, families, and the community, the arts are essential.*

SURVEYS SHARED AND APPROVED: The meeting was turned over to Meg and Amber, who did a power point presentation of how the email surveys will appear in format and wording. Meg talked about her work creating surveys for Oklahoma University. They asked everyone to give feedback and to look for any revisions that could be done, as this was the final editing opportunity for the group. The group was shown three separate surveys to review: one for arts teachers, one for district and school administrators, and one for artists and arts organizations. As each section and question was read out loud, everyone approved or made suggestions to revise, and the agreed upon changes were noted by Amber and Meg. Meg said that the projected goal to send out these email surveys was mid January.

UPDATE ON MAPPING TOOL DISSEMINATION: Jean stated that a packet had already been sent out to school administrators to preview that these surveys were coming. Jean also

gave an update on the Mapping Tool, and said that Chris Payne and Lynn Stockley helped with the bulk of the data and putting it together. Jean gave two Tulsa Public School principals, Judy Fessenden and Cassandra Funderburk, the Mapping Tool to complete and give feedback on doing this task. A power point presentation was given showing their completed Mapping Tools. Judy represented Patrick Henry Elementary school, which has one full time art teacher and one full time music teacher. Cassandra represented Remington Elementary, which has Project Creates, an arts integration program. It was noted that a consistency of requesting percentages, minutes and number totals would be helpful for getting the data for the Mapping Tool sections. Amber stated that the principals were asked to select one person/designee from each school to be a point of contact for CAT.

DISCUSSION OF SECURING ARTS ORGANIZATION RESPONSES: Amber had compiled a directory list of all community arts organizations, minus the ones represented in CAT. She passed this list around and asked everyone to put their name beside ones they were familiar with and had a personal contact with. She then asked that each person make a phone call or send an email encouraging the importance of completing CAT's survey to the arts organization they selected.

ANNOUNCEMENT OF JANUARY 12TH EVENT: Randy announced that an invitation to 200 schools had gone out for the afternoon of January 12th, 2012, about an event for school principles and their designees at the Oklahoma University Tulsa campus to ask questions and hear a talk by Dr. Keith Ballard about CAT's surveys. Thanks were acknowledged to Randy and The Charles and Lynn Schusterman Family Foundation for this support.

NEXT STEPS: Barbara spoke about the next CAT meeting and that it will be a time when the surveys will have been launched and the beginning of getting in responses. This would then allow an opportunity to review these and see how it is going. Barbara also made mention to plant seeds for thought on what CAT wanted the public report to look like that is given to the community after all survey data has been compiled. She asked if CAT wanted it to be a media event, and to begin thinking about it. Barbara said that the January meeting would not go as long and the Focus Group would meet at 11:00 instead of 11:30 am.

CONCLUSION: Amber stated that the meeting was adjourned and the Focus Group met to further refine what happened and plan for actions before the next group meeting.

The meeting concluded at 11:18 am.

Meeting #4: Friday, January 20, 2012
9:00 am, Harwelden Mansion, Tulsa

PRESENT: Deb Brzoska, Barbara Shepherd, Liz Freeman, Jeffrey Walker, Victoria Bartlett, Ken Busby, Lanette Coppage, Shirley Elliott, Arthur Feldman, Linda Frazier, Paige Godfrey, Kay Goss, Susan Green, Stacey Jenkins, Randy Macon, Kathy McRuiz, Meg Myers Morgan, Ron Predl, Joan Seay, Jean Swanson, Amber Tait, Ann Tomlins, Sarah Wright and Cindra Rainbow, with Deborah Brzoska and Barbara Shepherd

ABSENT: Mark Barcus, Aaron Beck , Deborah Bright, Jean Ann Fausser, Nancy Feldman, Judy Fessenden, Cassandra Funderburk, Verna Ruffin, and Steve Wilson.

MINUTES

WELCOME: The meeting began at 9:15am. Amber Tait welcomed everyone and introduced Liz Freeman and Jeffrey Walker as visiting evaluators for Kennedy Center's Any Given Child program, with the objective of finding ways to help improve the program and identify what is working well. Liz stated that her company, The Improve Group, which is based out of Minnesota, works worldwide and Jeffrey's particular specialization is arts education. Amber asked that CAT members introduce themselves to Liz and Jerry.

CELEBRATE THE VISION STATEMENT: Deb handed everyone a final copy of Tulsa's vision statement and read it out loud:

We believe that all Tulsa Public School students must have equal access to sustained, high quality learning in the visual and performing arts. Every K-8 student should engage in the live arts experiences through partnerships across the community and with arts specialists and classroom teachers who integrate the arts into ongoing classroom learning and connect students to the world around them. We value opportunities for all Tulsa children to create, communicate, and think in concrete and abstract ways. For Tulsa children, families, and the community, the arts are essential.

REPORT ON JANUARY 12th EVENT: Jean began by thanking Randy for coordinating the event, which was held at Oklahoma University's Founders Hall. Invited were 200 Tulsa Public School principals and one guest each from their school sites. Jean reported that turnout was good, with 59 out of 69 principals attending. Dr. Keith Ballard, Ken Busby, Victoria Bartlett, Amber Tait and Meg Myers Morgan spoke about the importance of Any Given Child and explained the surveys and mapping tool, and gave attendees the opportunity to have their questions answered. Randy added that News Channel 8 came and provided media coverage. He noted that the event was very successful because several teachers stayed as long as two hours after the event talking about Any Given Child.

PRACTICE LOOKING AT DATA (ORID): Amber began by saying that Tulsa's surveys were launched on Tuesday, January 17th. She reported that of the 203 Artists and Arts

Organization surveys sent out that 61 have been completed; of the 2,000 teacher surveys sent out, 515 have been returned; and of the 267 school administrator surveys sent out, 86 have been returned. She also noted that 7 School Mapping Tools and 2 Arts Mapping Tools have been returned so far. On January 24th, an email reminder will go out, and surveys will close on Wednesday, February 1st. This will give Meg a month to process the data, and at the next CAT meeting on March 7[th,] she will provide summaries of all the data.

Deb then discussed a process for looking at data called ORID, which stands for Objective, Reflective, Interpretive and Decisional. She further explained the Objective level is to recognize facts (without interpretation). The Reflective level is about the viewer's reaction to it. The Interpretive level is to recognize what the information is saying and not saying. The Decisional level is then to determine what action needs to be taken as a result of the data. Deb led everyone through the ORID process with practice data and stated that the CAT will use the same method when reviewing Tulsa's data in March.

PREPARING FOR PUBLIC REPORTING & STRATEGIC PLANNING: Barbara asked the CAT to brainstorm ideas around a public reporting event for Tulsa, and asked the group to think about: what data should be shared, with whom, when, and in what format. She showed several examples from other cities, in both power point and written formats. She also said that if the CAT chooses to hold a public event that decisions will need to be made about timing, format and the guest list. She recommended that one person be appointed to chair the Public Event and oversee its launch. The CAT discussed their ideas in small groups and some ideas emerged:
- ➢ Begin a communications plan by sharing data in a BIG event to solicit lots of media coverage; use the Convention Center Ballroom downtown and then hold smaller events afterwards to keep the public informed and engaged (invite all Tulsa VIPs and those who completed surveys)
- ➢ Morning after the big event, coordinate TV appearances with local media (Ken Busby, Mayor Bartlett, Dr. Ballard)
- ➢ Use Tulsa city videographer to make Any Given Child video that includes testimonials from local celebrities
- ➢ Partner with local publications like *Urban Tulsa, Tulsa People, Tulsa Kids* to have paper formats of public report distributed
- ➢ Have public event at TPS for children/families using Parks Department's large stage with TPS children performing. Possibly coordinate appearance by Dr. Ballard/Mayor/ Governor
- ➢ Partner with Drillers to show Any Given Child logo/video at games
- ➢ Strategically plan event before TPS budgeting decisions in February
- ➢ Make a presentation to School Board in January
- ➢ Gather ideas for branding and design Any Given Child Tulsa logo (or use the one provided by the Kennedy Center)
- ➢ Insert paper copy of report or ad in Lorton Performing Arts Center's programs
- ➢ Develop an Any Given Child Tulsa website with YouTube videos of events, and a blog created to keep ongoing excitement about the initiative
- ➢ Involve non-arts groups in promotion of findings and plan
- ➢ Use Any Given Child logo and banner provided by Kennedy Center

➢ Work with Dr. Ballard, TPS administration, and Mayor's office to coordinate event schedules and appearances

CONCLUSION: Barbara urged the group to keep in mind the need to plan for the long-term governance of Any Given Child. She reminded the CAT that they had made a one-year commitment to Phase I, the planning phase, which ends in June of this year. Phase II, Implementation, will last for an additional 3 to 4 years, and will require a different committee to ensure the goals of the strategic plan are met. She stated that she and Deb will visit Tulsa a minimum of once per year for the next 2 to 3 years to connect and offer assistance. She added that the Kennedy Center offers free professional training to teachers and/or arts organizations as a free resource to layer into Tulsa's strategic plan if the CAT determines a need.

Amber stated that the meeting was adjourned at 10:48 am, and that at 11:00 am Liz and Jeffrey would lead a focus group for those who could stay and participate for an additional hour.

Any Given Child Idea Exchange

At the time of this case study, *Any Given Child* was being implemented in five cities (Figure 5), Tulsa being the fifth city chosen to participate. Since Tulsa, three more cities have signed on with *Any Given Child.* The Kennedy Center wanted an opportunity for the current participating cities to have a chance to come together and exchange ideas on collecting data, working across sectors and creating a sustainable arts education plan for the school districts. This conference, called the *Any Given Child Idea Exchange*, took place on the last day of a larger, annual, arts education conference, held by the Kennedy Center. The *Any Given Child* portion of the conference invited—and funded—five representatives from each *Any Given Child* participating city. The agenda for the Idea Exchange (Appendix E) was emailed to all attendees two weeks prior to the conference.

Fig. 5: *Any Given Child* Sites Represented at the Idea Exchange

City	Date Selected	Status at time of Exchange (Feb, 2012)
Sacramento, California	July 2009	In the second year of implementation.
Springfield, Missouri	December 2009	Implementing arts education plan and governance structure.
Portland, Oregon	June 2010	Data collected and analyzed.
Southern Nevada (Las Vegas)	November 2010	Collecting data.
Tulsa, Oklahoma	March 2011	Revising data tools to prepare to launch.
Austin, Texas	March 2011	Drafting data collection tools.
Sarasota, Florida	December 2011	Beginning stages of CAT meeting

Tulsa sent the Working Group members to attend the exchange, which took place on February 19, 2012, five months after the first *Any Given Child* Community Arts Team meeting in Tulsa. The purpose of this exchange was to allow participants from each *Any*

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Given Child site to trade stories of their own experiences, ideas and warnings. For example, the representatives from Southern Nevada (Las Vegas) had a unique situation in which their *Any Given Child* program included six districts. This made collecting and organizing data a challenge. They were able to show other participants—in cities that had not yet collected data—how they chose to organize their data. They opted to track each student's access to arts education as he or she moved through the grades for a longitudinal matrix.

Other information that was exchanged involved grouping similar participants from each city together. Therefore, administrators formed groups, teachers formed groups and arts organizations formed groups across cities. From Tulsa, the foundation representative and I had no other similar point people in other cities. This highlighted how unique our city was to have a dedicated data analyst and the support of a major foundation.

Trends did appear among the five cities. All cities discussed the benefits of a diverse group on the Community Arts Team. Most cities found it easy to secure public buy-in and school administration support. But raising funds for this particular initiative was challenging due to the other arts education programs already in existence and in need of funds. Further, most cities expressed a concern about the long-term sustainability of this program within the school district.

Michael Kaiser, President of the John F. Kennedy Center, spoke to the group to offer his appreciation of each city's efforts, as well as to further highlighted the importance of the program and its potential impact on arts education. Also, a group hired to evaluate the national *Any Given Child* program spoke about evaluation tools that would be deployed in the coming months, including an online survey and site-specific focus groups.

General Observations of the Any Given Child Idea Exchange.

Mostly, the Exchange allowed for networking between the six cities. The benefit to this meeting was to allow participants to gauge how this abstract concept—the notion of arts education for every student in the district—was actually developed into public policy. Because every participating city was in a different phase (Fig. 4) of the *Any Given Child* program, advice could be given from those further in the process.

However, there few tools provided from the Kennedy Center staff, no structured activities or advice to follow. The *Any Given Child* concept still seemed abstract and the actuality of its implementation was no clearer to the Tulsa Working Group at the end of the exchange. A month after the Exchange, participants were sent one document (Appendix F) from a staff member at the Kennedy Center that captured the ideas and observations made from participants during the conference. Specifically, this document included the notes gathered among the participating cities during small breakout sessions. This was the only documentation of the Exchange produced and distributed by the Kennedy Center.

Meeting #5: March 6, 2012
9:00 am, Harwelden Mansion, Tulsa
Data Reporting

PRESENT: Mark Barcus, Victoria Bartlett, Aaron Beck, Deborah Bright, Ken Busby, Lanette Coppage, Shirley Elliott, Nancy Feldman, Linda Frazier, Paige Godfrey, Kay Goss, Susan Green, Stacey Jenkins, Randy Macon, Kathy McRuiz, Meg Myers Morgan, Ron Predl, Joan Seay, Jean Swanson, Amber Tait, Ann Tomlins, Jeffrey Walker, Sarah Wright and Cindra Rainbow with Deb Brzoska and Barbara Shepherd.

ABSENT: Jean Ann Fausser, Arthur Feldman, Judy Fessenden, Cassandra Funderburk, Verna Ruffin, and Steve Wilson.

<u>MINUTES</u>

<u>WELCOME:</u> The meeting began at 9:13am. Amber Tait welcomed everyone and asked the group to introduce themselves. Also present was Hailey Biram, an intern with Shirley Elliott for the Performing Arts Center Trust.

<u>UPDATE ON MARCH 6TH EVENT:</u> Randy spoke about the reception at Sandy Cardin's home for members of the Tulsa Funder's Roundtable. The purpose was to give Tulsa funders the opportunity to hear about Any Given Child directly from Barbara and Deb. Several donors commented that they wanted to be kept updated on AGC progress, especially once the implementation plan is in place.

<u>REVIEW OF ORID PROCESS:</u> Deb began by celebrating Meg's work and expressed deep gratitude to her for compiling the Tulsa data. Deb then prepared the group to review the data utilizing the ORID process, which stands for <u>O</u>bjective, <u>R</u>eflective, <u>I</u>nterpretive and <u>D</u>ecisional. An ORID handout was distributed to review, and Deb cautioned everyone to look objectively at the facts presented in the data.

<u>INTRODUCTION TO THE DATA:</u> Meg spoke first about surveys, stating that 64% of teachers, 70% of school administrators, and 52% of artists/arts organizations returned completed surveys. She reported that almost 100% of Mapping Tools were returned, with only 5 schools not responding. She also reported that 8 arts organizations completed Mapping Tools. Meg then asked everyone to divide into two groups to review the data: a survey group and a mapping tool group. The survey group consisted of: Aaron, Victoria, Nancy, Joan, Ann, Linda, Ken, Deborah, Kay, and Barbara. The mapping tool group consisted of: Mark, Sarah, Shirley, Susan, Lanette, Amber, Kathy, Ron, Paige, Stacey, Jean and Deb. The groups were given 30 minutes to review their data, then the groups switched data sets and were given an additional 30 minutes to review. Randy took notes from his group. Lanette took notes from her group. Following are the combined notes from both groups:

THE TEACHER SURVEY
- 95% of respondents agree that arts enhance student learning. Good advocacy argument – "arts enhance learning and engage students."
- 16% don't believe arts increase parent involvement.
- 78% reported trying to "give students opportunity to express ideas from other content areas through arts."
- Arts Integration doesn't appear to be happening.
- Gaps in collaboration, but a desire to do so. Collaboration answers were identical. Speculation: Teachers are so overwhelmed by other demands they don't have time to sit down to focus on collaboration.
- Not many teachers are interested in receiving professional development in arts integration. Inconsistent. Speculated: can't add one more thing to already overloaded plate. Morale challenges in district. Perhaps arts/creativity can address morale issues. "Non-stressful Professional Development."
- Surprised to see that increased attendance of students wasn't rated higher. Ken noticed that when programs are offered, attendance is higher.
- Survey remorse: wished we had added "lack of time" to list of barriers that prevent district from providing or expanding arts education.
- Funding was identified as greatest barrier.
- Some teachers instructing students in the arts are not certified art teachers, but classroom teachers.

THE ADMINISTRATOR SURVEY
- High numbers of administrators support arts education. They feel more positively about using arts to engage students than teachers perceive them to.
- Opportunity for focus, high response to: "in my district, the arts play a role in engaging parental involvement."
- Lack of Instructional Support – second most popular response to barriers on both administrator and teacher surveys. Note: Need a database of qualified personnel to know which teachers are certified in arts, especially with teacher mobility.
- 1/3rd of respondents don't know if there are policies in place to guarantee an equitable, comprehensive and sustainable arts education program.
- "Implementation is uneven"- powerful "other" response to "Arts for Grades K-8: a required component in your district/school curriculum."
- Response to perception that arts play role in engaging parents seems low, and impact on lives not as high as expected
- Capacity is a problem for TPS leadership.
- Suspect there might be a communications barrier. Lots of "I don't know" responses. Need for better communication relative to district, school improvement plan, and budgeting that is top down.
- Note: Important to replicate survey in a few years (changes in administration)

THE ARTS ORGANIZATION SURVEY
- Lack of funding is listed as #1 barrier by all audiences surveyed.
- More difficult to schedule programs for middle schools – hard to gather all students at once.

- ➢ Interesting that some arts organizations stated that arts education outreach is not part of their mission.
- ➢ Most arts orgs that responded receive government funding.
- ➢ Many organizations currently provide materials for teachers.

THE MAPPING TOOLS

- ➢ Music clearly "wins" with visual arts close behind. Noticed in schools - music and visual arts emphasized above theater and dance.
- ➢ Music has the most additional support from artist-in-residence programs.
- ➢ Mapping tool does not tell us which grade level is receiving professional development.
- ➢ Professional development for integrated arts is high - 1,300 hours. Lack of arts integration is apparent, but about half of schools don't have it.
- ➢ Most schools have visual arts instruction.
- ➢ Visual Arts gaps exist in these schools: Burrows, Kendall Whittier, Springdale, Gilcrease, Hawthorne, KIPP
- ➢ Significant absences in dance and drama. On a few instances, professional development is happening but class instruction is absent or inconsistent. Carver has drama. Springdale has dance.
- ➢ Noted that dance is easy to incorporate into PE classes as "Movement." Maybe we need to train PE teachers?
- ➢ Ron Radford (guitar) is everywhere.
- ➢ 6th grade students have 3 choices: Art, PE, Music. That explains some of the gaps. Need to isolate data spanning the 3 years of Middle School so that it removes just Grade 6 – due to the issue of arts being an elective
- ➢ Question: What should we do to make sure every student in middle school has arts?
- ➢ Lee is not interfacing with any visual arts organizations.
- ➢ Some schools are highly disadvantaged – especially McClure. Eugene Field didn't respond.
- ➢ "Young Rembrandts" shows up a lot – not sure what it is.
- ➢ Kudos to Philbrook for making intentional effort to target underserved schools.
- ➢ Speculations as to why data might not be accurate: Mapping Tool interpreted different ways. Schools varied in their approach to completing the Mapping Tool.
- ➢ 5 schools didn't respond at all.
- ➢ Might need a special emphasis on volunteer coordination for arts. No representation of docents or volunteers.
- ➢ Might want to recommend that fine arts instructors be reassigned to district as opposed to individual schools to eliminate site-based decisions.
- ➢ Some of the arts organizations concentrate on certain schools as opposed to equitable distribution.
- ➢ Noticed some gaps in schools for assemblies: Burroughs, Clinton, Mayo, Greeley, Lindberg, Lee, Kerr, Ley and Hale HS; and gaps in visual arts for Burroughs, KIPP, Lee, Edison MS, Gilcrease, Greeley, Grimes, Hawthorne, Jackson, Springdale, Rogers HS and Hale HS
- ➢ No music at Robertson (K-2), and MacArthur, Emerson, Disney, Jackson (all 6th grades)

- More about how core subjects are integrated into arts classes and not about how arts are integrated into core subjects.
- Several programs listed are after-school.
- Further questions about what is the data NOT telling us:
  - The "why"
  - Why isn't it part of your core curriculum?
  - What they desire is not what is happening. Why? What is the "disconnect"?
  - What would this have looked like if we hadn't just gone through Project Schoolhouse?

BRAINSTORM GOALS IN WHOLE GROUP: Barbara asked everyone to brainstorm some broad goals for TPS based on the reviewed data and the Tulsa vision statement. Fifteen minutes was given for this discussion. Following are the goals the team expressed:
- Develop a standardized arts education curriculum for all schools that encompasses both district staff and arts organization programming
- Have ongoing evaluation of Any Given Child
- Advocate that the arts need to be a core academic subject across all grades and disciplines
- Have Any Given Child adopted as official part of TPS curriculum
- Secure sustainable funding for arts education
- Raise public awareness community-wide that the "arts are essential"
- Develop and sustain clear and ongoing communication about Any Given Child across district and community
- Increase capacity for delivering high quality arts education in district
- Ensure equity in arts education across the district

Deb distributed a governance template that was put into place by Sacramento as a means for implementing the goals made by their group for CAT to review. It outlines an overview of roles and committees and projected calendar, realizing it will take more people to be brought on board to help Any Given Child live on for the next few years with policies in place to do so.

CONCLUSION: Deb thanked everyone for his or her observations and brainstorming. She stated that the Working Group would meet after to condense the proposed goals and would bring to the next meeting 3 to 5 overarching goals for CAT to approve. Prior to the next meeting, Amber stated that she would email everyone the minutes and the data. The meeting was adjourned. The Working Group met at 11:30 am to plan for the next group meeting.

The meeting concluded at 11:28 am.

PRESENT: Mark Barcus, Victoria Bartlett, Ken Busby, Lanette Coppage, Shirley Elliott, Jean Ann Fausser, Nancy Feldman, Linda Frazier, Kay Goss, Susan Green, Randy Macon, Kathy McRuiz, Meg Myers Morgan, Ron Predl, Joan Seay, Jean Swanson, Amber Tait, Ann Tomlins, Steve Wilson and Cindra Rainbow with Deb Brzoska, Barbara Shepherd and Candy Schneider.

ABSENT: Aaron Beck, Deborah Bright, Arthur Feldman, Judy Fessenden, Cassandra Funderburk, Paige Godfrey, Susan Green, Stacey Jenkins, Verna Ruffin, and Sarah Wright.

MINUTES

WELCOME: The meeting began at 9:11am. Amber welcomed everyone and Barbara introduced guest, Candy Schneider, Site Coordinator for Any Given Child of Southern Nevada. Ken made two announcements about AHCT: 1. That AHCT received a NEA grant of $39,000 to fund AHHA's first artist in residence, and 2. That AHCT is a finalist for the 2012 National Arts and Humanities Youth Program Award for the Phoenix Rising program.

REVIEW KENNEDY CENTER'S ANY GIVEN CHILD PROGRAM: Barbara asked everyone to remember where the team began in October and to recall the progress that CAT has made thus far; crafting a vision statement, developing surveys and mapping tools, gathering and reviewing data and finally formulating goals based on the gathered data. Barbara stated that the CAT is now ready to create action steps for these goals.

ADOPT THREE OVER-ACHING GOAL STATEMENTS: Deb gave everyone 5 minutes to review a handout containing databased statements that CAT members made when the team reviewed the Teacher, Administrator, and Arts Organization Surveys and Mapping Tool. Deb then turned the floor over to Randy who explained that the Working Group condensed the databased statements into 3 main goals. Randy then reviewed each goal with the CAT, who discussed and made wording changes in a large group. When discussion was finished he asked the CAT to approve the final wording of the goals. Listed below are the final goals that the team adopted for a three-year period.
  ➤ CURRICULUM GOAL: Every K-8 child will engage in a high-quality standards-based arts curriculum that encompasses both district and community resources.
  ➤ INFRASTRUCTURE GOAL: Sustain Any Given Child Tulsa through an effective infrastructure.
  ➤ COMMUNICATION GOAL: Raise public awareness in the school system and throughout the community that the arts are essential to a complete education.

SMALL GROUPS WORK ON ACTION STEPS FOR EACH GOAL: The CAT was divided into three groups to work on crafting action steps for each goal. Deb asked that these action steps be worded in general terms and stated that specific details can be determined at a later date. Barbara, Deb and Candy acted as scribes for each group, while Amber, Meg,

Randy and Jean mediated the discussions and reported out the action steps that each group came up with during the 20-minute sessions allotted for each goal. A complete list of the action steps will be distributed at the June meeting.

MOVING FROM PHASE I TO PHASE II IN ANY GIVEN CHILD: Barbara stated that after the June CAT meeting Tulsa will move into Phase II. She said that under Any Given Child, the Kennedy Center has a commitment to be involved for three years to help sustain the work that has started in Tulsa. She said that in Phase II, someone from the Kennedy Center can come to Tulsa twice per year for meetings and to promote the initiative as needed (at events, etc…). She also reminded everyone to visit the Kennedy Center's Partners in Education website to review the professional development resources offered either for free or at a reduced cost to Any Given Child sites: http://www.kennedy-center.org/education/partners/ .

CONCLUSION: Barbara finished by saying that each CAT member's commitment ends with the next meeting in June. She thanked everyone for their hard work and the expertise they brought to the team. Randy announced that funding was in place for Meg to continue her work as an evaluator for one more year with Any Given Child. Barbara stated that our June meeting would include brunch, as a thank you from the Kennedy Center. The meeting was adjourned. The Working Group met at 11:38 am to begin condensing the action steps under each goal to share at the final meeting on June 13th.

The meeting concluded at 11:33 am.

Meeting #7: June 13, 2012
9:00 am, Harwelden Mansion, Tulsa

PRESENT: Deb Brzoska, Barbara Shepherd, Victoria Bartlett, Deborah Bright, Ken Busby, Shirley Elliott, Nancy Feldman, Linda Frazier, Kay Goss, Susan Green, Stacey Jenkins, Randy Macon, Kent Martin, Kathy McRuiz, Meg Myers Morgan, Dennis Neill, Joan Seay, Amber Tait, Ann Tomlins, Steve Wilson, Sarah Wright and Cindra Rainbow.

ABSENT: Mark Barcus, Aaron Beck, Lanette Coppage, Jean Ann Fausser, Arthur Feldman, Judy Fessenden, Cassandra Funderburk, Paige Godfrey, Ron Predl, Verna Ruffin, and Jean Swanson.

WELCOME: The meeting began at 9:17 am. Amber Tait welcomed everyone to the meeting. She introduced Kent Martin, a new staff member hired by The Arts & Humanities Council of Tulsa. Kent was hired to serve in the role as Any Given Child Coordinator during Phase II of the initiative. Randy then shared that he was leaving his position with the Schusterman Foundation to pursue his doctorate at The University of Oklahoma. He introduced Dennis Neill, who will replace him as the Schusterman Program Officer for Any Given Child. Amber asked everyone to introduce themselves for the benefit of Kent and Dennis.

ADOPT ACTION STEPS FOR EACH GOAL: Amber then directed everyone to review the handout, which outlined action steps for the CAT's three adopted goals: Curriculum, Infrastructure, and Communications. Under each goal, 4 to 5 action steps were read aloud and discussed by the CAT. Amber shared the Curriculum action steps. Comments were made as each was read, and the working group made notes for revisions.

Randy presented the Infrastructure action steps. The first was to hire a full-time paid staff person to coordinate Any Given Child, Tulsa. Randy stated that hiring Kent has already fulfilled this action step. Deb noted that this is a huge accomplishment, as not all cities have been able to accomplish this yet.

Meg presented the Communications action steps, noting the importance of a logo, website and social media presence. Ken noted that the new AHCT/AHHA website will have a direct link to the Any Given Child, Tulsa website and all partner organizations. A revised copy of the action steps will be distributed to the CAT via email.

DISCUSS POSSIBILITIES FOR CONTINUED INVOLVEMENT: Amber then shared a handout titled "Governance Structure for Any Given Child, Tulsa Implementation." She said this was adapted from Sacramento, which was the first city chosen to participate in the Any Given Child initiative. This document outlines the proposed governance structure for Any Given Child, Tulsa and describes the roles of those who choose to continue to be involved with the initiative. She gave everyone ten minutes to read through the three pages and the group discussed. Deb asked that attention be paid to how the governance structure relates to the fulfillment of the CAT's goals. Susan suggested that the number of individuals serving

on the Executive Committee (as outlined in the document) be reduced. It was noted that some committees could be combined, such as Program and Professional Development. Amber asked that everyone who wanted to have input, write notes on their handout copy and leave them on the tables to be gathered so that the document could be revised by the working group and distributed to the CAT via email.

BRAINSTORM: *WHO IS MISSING FROM THIS GROUP?*: Randy asked everyone to think of who needs to be invited to be a part of Any Given Child during Phase II. Dennis suggested bringing in those in the targeted areas of north and west Tulsa. Meg noted that policy makers should be invited. Kay brought up that theatre organization involvement needs to be addressed. Deb and Barbara stated that one of the next steps in the process will also be to ensure that *quality* art programming is delivered through Any Given Child, Tulsa. Randy ended by saying that if anyone has additional suggestions of who should be approached to participate in Phase II, to email the information to Kent Martin at kmartin@ahct.org.

CONCLUSION: Amber brought the meeting to a close by saying that CAT received a letter from Michael M. Kaiser, President of the Kennedy Center. Ken read it aloud. Mr. Kaiser had very high praise for what Tulsa has accomplished and wanted to thank us personally. Ken thanked Barbara and Deb for their support, as well as the entire CAT. Barbara thanked Ken and spoke of the first meeting 8 months ago and how much the CAT has accomplished: developing a robust vision statement, collecting all of the data, developing goals and strategies. Barbara stated that Tulsa has set itself apart as a model and leader. Barbara continued to thank Deb, AHCT staff and Board members, the working group, and the arts organizations and community members who put aside their time and energy to be a part of this success.

The meeting concluded at 10:38 am with a brunch.

Research Question Two: Where and Why does Arts Education Disparity Exist in the

Tulsa Public School District?

To answer this question, two sources of evidence were used: archival records and direct observation. Archival records included the mapping tool, which gathered hours of arts education instruction from every classroom (K-8) in the district. Also included were the surveys administered to all Tulsa Public Schools teachers and administrators (K-8) and area nonprofit arts organizations. Direct observations include my perceptions of the Community Arts Team's reaction to seeing the mapping tool and survey data. Because of the Kennedy Center's insistence that I could not interpret the data for the CAT, I only observed the meeting in which the data was revealed. The following examines the archival records and the direct observations, organized in chronological order.

Data Collection in Tulsa Public Schools

Following the Exchange, Tulsa began the quantitative data collection within the schools and arts community. This data collection is categorized as an archival document because it is sampling a population that is not the main population being observed in this case study (Yin, 2009). Data collection within the partnership began on January 13, 2012, and closed on February 10, 2012. To encourage participation, TPS used the following recruitment procedures:

1) Tulsa Public Schools, together with a family foundation, hosted an informational event on January 12, 2012, for the teachers and administrators at TPS. This event was designed to educate the TPS teachers and administrators about the survey and mapping tool, and how it would inform arts education policy. Also, this presented an incentive for participation, as five schools selected at random would receive $150 gift cards for the

schools that completed the mapping tool. Three hundred teachers and administrators were invited and more than 100 came to the event in which the TPS Superintendent spoke on behalf of the *Any Given Child* project and its importance to the district. The event was recorded and reported by two local television news stations.

2) The assistant to the deputy superintendent of elementary schools sent an email to all administrators and elementary school teachers, explaining the upcoming survey and mapping tool.

3) The assistant to the deputy superintendent of elementary schools sent the email with the University of Oklahoma IRB approved copy, as well as two reminders. It should be noted that this position comes with high levels of responsibility; every elementary principal reports through her.

There are 60 elementary schools in the TPS district. Of these, 55 completed mapping tools. The mapping tools sought to capture the number of hours in which every student in a classroom received a particular art medium. For example, if a classroom had 20 students, but nine were elected to attend a ballet performance, that would not count for this data. If, however, all 20 students were given the opportunity to attend, that would count as hours for "dance." Because the Kennedy Center wants every child to have opportunity and access to arts, they wanted those times when an opportunity was offered to every student to be documented. Of course, knowingly skews the hours of arts in the school to a lower end. But the Kennedy Center argues that it isn't mapping the number of hours of arts in a school, but the number of hours of equitable arts across the district. Therefore, all principals were instructed to count only those arts experiences that were accessible for every student in a given classroom.

The Kennedy Center had specific parameters on the data reporting. They wanted it to be easily understood for anyone in the partnership, and they wanted the Community Arts Team (CAT) to be able to interpret the data. Mapping tool data was completed electronically. These were then hand entered into an Excel database that compiled the number of hours for each grade at each school in each of the six major arts: 1) visual; 2) dance; 3) theatre; 4) music; 5) arts integration; 6) resident artist. This worksheet was printed on 3 feet by four feet sheets of paper and displayed at one of the partnership's monthly meetings for the CAT to view.

Survey results from teachers, administrators and arts organizations.

The surveys were distributed to teachers, administrators and arts organizations/teaching artists, to gather information on attitudes and perceptions about arts education in the Tulsa school district and to understand the barriers to implementing arts education into the classrooms. While the Kennedy Center gave some suggestions on what questions should be asked in the survey, the CAT was responsible for creating the survey to include questions they agreed were important to ask. The CAT was specifically interested in the school district's level of support for arts education, and what barriers are preventing expanded arts education in the classroom.

Results of the survey were compiled into three separate reports (Appendix K): 1) Teachers; 2) Administrators; and 3) Arts Organizations/Teaching Artists. The response rate for the TPS surveys was high, with 64% (n=1,295) of teachers reporting, 70% (n=188) of administrators reporting and 52% (n=105) of arts organizations/teaching artists reporting. Teachers reported high regard for arts education, with 58% (n=714) agreeing or strongly agreeing that arts education plays an important role in encouraging parental involvement;

81% (n=997) agreeing or strongly agreeing that arts enhance overall learning for students; 95% (n=1,170) agreeing or strongly agreeing that the arts are necessary for a balanced curriculum; and 75% (n=926) agreeing or strongly agreeing that arts have had a positive impact on his or her teaching. Less than 20% (n=209) of teachers believed the arts had no impact on student education, while the other 80% (n=98) reported that it increased academic achievement, creativity and motivation. Though there was high support for arts education among the teachers, only 31% (n=381) agreed or strongly agreed that he or she was interested in receiving professional development in classroom arts integration.

TPS administrators reported equally high support for arts education. Of those responding, 69% (n=125) agreed or strongly agreed that the arts play a role in encouraging parental involvement; 83% (n=151) agreed or strongly agreed that the arts enhance learning and engage students; and 94% (n=171) agreed or strongly agreed that the arts are necessary for a balanced curriculum. Of those responding, 43% (n=74) said there was no policy in place to guarantee an equitable, comprehensive and sustainable arts education plan for grades K-8, while 21% (n=36) reported that they didn't know if such a plan existed in his or her school. Only 34% (n=60) reported that the district leadership regularly encouraged the inclusion of the arts in the budget.

Arts organizations and teaching artists were grouped in the same report because many of the teaching artists were formally associated with an arts organization. Of the arts organizations that responded, 48% (n=14) reported their organization spent 10% or less of their education budget specifically on TPS grades K-8. This is because many of the arts organizations reach out to other districts, like Union, and are not district specific in their fundraising or budgets. Further, 73% (n=33) of responding arts organizations reported arts

education outreach as part of their organization's mission. Of the arts organizations and teaching artist that responded reported the three most common barriers encountered with bringing arts education into the district are "lack of trained staff", "transportation issues" and "other curriculum priorities".

The CAT was generally pleased with the findings from the surveys, as they believed they showed a high support for arts education in the classroom from both the administrators and the teachers. They showed some concern that teachers were in favor of arts education in the classroom, but so few were willing to receive further professional development to facilitate that. Further, the administrators also had strong support for arts education in the classroom, but few schools had any policies in place to create a sustainable and equitable arts plan, and even fewer noted it was encouraged during budgetary discussions. The response from the arts organizations showed that there are some true barriers to getting arts education from the private sector into the school. The CAT believed some of these barriers, like "transportation", were easily solvable, whereas "low district priority" might be a more difficult barrier to break down. In general, the CAT believed the high support of arts education in the district was positive, and that understanding the barriers of getting art into the district was the first problem to address.

TPS mapping tool results.

Interpretation of this mapping tool was to be done by the CAT. Though the Kennedy Center allowed for general tabulations and analysis before presenting the data to the group, they insisted that the CAT had to ultimately conduct the interpretation of the results. There were as follows for the TPS 2011 school year:

Total Number of Visual Arts Hours: 28,160

Total Number of Dance Hours: 584

Total Number of Theatre Hours: 12

Total Number of Arts Integration Hours: 4,299

Results showed that no school offered every arts discipline, with the exception of one kindergarten class in a neighborhood elementary school, and a sixth grade class at a demonstration academy. Alternatively, there is no single TPS school that is *without* arts education. Each reporting TPS school offered some education or live arts experience in at least one of the 6 major art forms. Music education is the most ubiquitous discipline across the district, and is available at every responding school. Of all responding schools, 2% (n=1) are offering music and no other arts education disciplines. Slightly less than 10% (n=5) of schools offered dance education to every student in the classroom, and only two grade levels in one school had theatre instruction offered to every student. Further, the mapping tool also gathered information on the number of professional development hours received in each classroom in all disciplines across the school district. Most noteworthy, there were more professional development hours (n=157) accounted for in theatre than there were hours of instruction implemented (n=12). This is a concern for the district because the teachers' professional development hours are not translating to the classroom. Alternatively, this is an example of an existing arts resource that potentially can be utilized to bring arts education into the classroom.

The data reflects only those instances in which every student was given the opportunity to participate in the arts education, as directed by the Kennedy Center. Therefore, the data underrepresented the amount of arts education targeting a smaller section of students in each classroom. Music education was evident in every reporting school.

Visual arts education was evident in all but 21% (n=12) of schools, of which 42% (n=5) were junior high schools. Junior high schools showed the most gaps in equitable arts education, and with a specific reason: junior high students are allowed electives; arts education is one of three choices, the others are physical education, and speech and debate. Therefore, arts education is only reaching approximately one third of the junior high school students. Of the responding schools, 20 reported arts integration hours.

Only 15% (n=8) of schools had arts-related assemblies or field trips offered to every student in a grade level K-8. Of these, only five offered just one assembly or field trip. Looking at the data across the district, there was not a single responding school that reported "no arts" education available for every student in a grade level.

The CAT spent a majority of its time observing the quantitative data, trying to first understand the results and what *Any Given Child* was actually tracking. The CAT also believed that sixth, seventh and eighth grade was a natural place to put effort because those grades showed the most noticeable gaps in arts education across all schools.

The Community Arts Teams' reception of the data was somewhat mixed. Most seemed overwhelmed or upset by it. Though the purpose of the data was explained to the CAT numerous times, there were some intense reactions to the results.

Arts Organizations' Response to the Mapping Tool.

Several members of the arts organizations were upset that their efforts within the school were noted as "field trips/live experiences" rather than tabulated with the "hours of curriculum" in the various arts disciplines. For example, the Tulsa Ballet provides a six-week ballet class for certain schools in the third, fourth and fifth grades. Due to the structure of the mapping tool, the ballet program was listed under a "live arts experience/field trip"

rather than in the column of instructional hours for "dance." A few of the arts organization representatives felt the data reflection diminished their efforts within the schools.

Alternatively, the arts organizations were each given their own mapping tool at the same time the districts received theirs. The arts organizations' mapping tool was to track— from their perspective—what arts education they provided to the district. This mapping tool, in conjunction with the school district's mapping tools, was to provide a comprehensive view of what the nonprofit sector was providing the school district. However, only 12% (n=8) of the 68 arts organizations responded. The Working Group decided to have the data presented to the CAT out of respect for those on the CAT who were from reporting organizations. The two mapping tools (school district and arts organizations) were to help provide a comprehensive view, and to prevent any gaps in reporting; however, very few people were interested in the arts organizations' data. This data was not discussed much because the data was also reflected in the school mapping tool.

Tulsa Public Schools' Response to the Mapping Tool.

The representatives from TPS had a more intense reaction to the mapping tool results than the representatives of the arts organizations did. The Director of Arts Education was outwardly upset and aggressive, saying to those looking at the data: "The data is wrong! Wrong!" She believed that the data wasn't showing all the hours of arts education that were happening in the school. She argued that the results showed the district providing much less arts education than the district really does. To some degree, this is correct. Because of the structure of the mapping tool—collecting only hours of arts instruction that reached every student in a classroom—the data did exclude those arts education hours and field trips that reached a more targeted group of students in a classroom. That, however, was the point of

the data; to only show where arts education was available to every student in a classroom. Much of the time spent during the CAT meeting in which the data was revealed was spent reminding the CAT what the data actually captured—only the times in which every student in the district received arts education.

After the CAT meeting in which the data was revealed, the Working Group decided to proactively approach the executive staff at TPS so that any additional questions about the mapping tool data could be answered. In this meeting, which took place three days later, the Director of Arts Education was very supportive and pleased at the data, looked over the data with the Director of Elementary Curriculum as it was explained, and was happy and relaxed and verbally expressed her appreciation for such data. Whether her change in attitude was because her supervisors were in the room, or because she had a chance to think over the results further, was unknown.

Research Question Three: Does the Collaboration Achieve what could

Not be Achieved by the Individual Entities?

To answer this question, two sources of evidence were used: archival records and interviews. Archival records included the mapping tool, which were discussed previously. Interviews were used to understand if the partnership could make more progress than the individual nonprofit arts organizations could separately. Questions focused on the progress made during the *Any Given Child* process, how it compared to other cities involved with the program, and whether the participants believed the progress was more substantial than what the mapping tool showed the individual entities were achieving. Further, interviews with the Working Group and the Kennedy Center representatives help to validate the participant and direct observations. The mapping tool, as discussed previously, showed the level of arts education instruction in TPS (K-8) before the collaborative efforts of the individual arts organizations. The following examines the interviews conducted in this case study.

Interviews

Formalized interviews were held in December of 2011, three months after the last CAT meeting. Individual interviews were conducted with three other Working Group members and the two Kennedy Center representatives. These interviews lasted approximately 45 minutes each, and were conducted either in person or by telephone. These data were put into two categories for analysis: the Working Group and the Kennedy Center staff. The Working Group's interview focused on the experience serving on the Tulsa CAT as well as the work done within the Working Group itself. The Kennedy Center's interviews focused on how Tulsa compared to other cities, specifically how it was more or less effective and why.

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Interviews are an important component of a case study as they corroborate the other sources of evidence (Yin, 2009). The interviewees chosen were the individuals most involved with the partnership—the three members of the Working Group and the representatives from the Kennedy Center. The interviews were akin to a formal survey in which questions were predetermined and identical for each respondent (Yin, 2009). The interviews were designed to reflect on the *Any Given Child* process as it played out in Tulsa. Questions centered on the CAT's behavior and responses, the progress made over the duration of the program and benefits and drawbacks of the program's structure. While these interviews are an important element of this case study, they do have limitations. In particular, the biases of those interviewed may have lead to more positive responses about the process as a whole (Yin, 2009).

Members of the Working Group

The three members of the Working Group took away one common assessment: the Kennedy Center was efficient, effective and showed strong leadership in their ability to command the attention of the group. The Working Group, however, did have conflicting perceptions about what will make *Any Given Child* successful. One member thinks the success will absolutely come from the nonprofit side, as the school district didn't make the program enough of a priority. Another believed that the district leadership would be the only reason it is implemented and successful. And the third member felt that the arts organizations might be the only roadblock to the program's success.

When asked about the perceptions of the meeting in which the data was revealed, all Working Group members agreed that it was a situation in which people were asked to

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review data they'd never seen before, and were thus inexperienced in interpreting it. The data reveal was upsetting because everyone felt territorial about his or her work.

All Working Group members agreed that collaboration helped to raise awareness of arts education disparity, to ensure buy-in and to allow the arts organizations to move forward with the concept they had been working on for years. The Working Group members did express that this collaboration could have been recruited for in a more productive way if there had been a clearer understanding of what to expect from the monthly meetings. Further, two felt that a more formalized arrangement, like a memorandum of understanding or a contract, might have made the school district more committed to the endeavor.

John F. Kennedy Center Representatives

The interviews with the two Kennedy Center representatives allowed comparisons to other cities. They both agreed that Tulsa was unique and successful because of the size of the city. Everyone on the CAT already knew each other, and so trust and familiarity were already in place. They also argued that the strength of Tulsa was the Working Group. Tulsa's Working Group members were friends outside of the professional scope, and they seemed far more engaged. Further, the Working Group had the right representation from the CAT, and the right key people in positions of power.

Further, they observed that Tulsa was the only city that had a family foundation and a researcher represented on the CAT (and the Working Group). This brought two things to the table: an opportunity for funding that most cities don't have; and someone experienced in data collection who could help tailor the surveys and mapping tool for more effective and accurate data.

They noted that all cities tend to debate or feel attacked during the data reveal. When asked which sector (public, arts org, district) was the biggest obstacle, they noted that every city is different, but that it is most always personality, not position, related. Though as a whole, both representatives noted how Tulsa was the most engaged CAT they have experienced so far.

Going forward, based on the experiences in Tulsa, the Kennedy Center representatives agreed that two things would change: 1) In all subsequent cities, data will be gathered using the tools created in Tulsa. 2) Phase one will be shortened and phase two will begin earlier, before the Kennedy Center pulls out of a city. This is an attempt to help curb the problems that are occur when the Kennedy Center leaves. Specifically, an obstacle other cities have faced: a change in the leading organization.

Research Question Four: How does this PPP Create Social/Policy Change?

One source of evidence was used to answer this question: documentation. Documentation includes all meeting notes previously mentioned, as well as the goal-setting (Appendix M) and governance structure (Appendix N) created by the PPP. The meeting notes establish the process used, over the course of seven meetings, to create a plan and governance structure to provide equitable and sustainable arts education to TPS grades K-8. The Community Arts Team created three main, overarching goals for TPS, which focus on curriculum, funding and evaluation.

Research Question Five: What can be Learned about PPPs
From this Case Study?

To answer this question, five sources of evidence—all previously mentioned—were used: documentation, archival records, participant observation, direct observation and

interviews. By examining all the sources of evidence, conclusions can be drawn about PPPs. By documenting the process the CAT went through, this PPPs progress is captured. By observing the PPPs, both as a participant and as an outside observer, the reactions, behaviors and habits of this partnership were captured. Archival records encapsulate the public issue the PPP attempted to address—arts education disparity in the Tulsa Public School district. Interviews recorded the observations made my other members of the CAT, as well as note comparisons of Tulsa with other *Any Given Child* cities.

Aftermath of the *Any Given Child* program in Tulsa

Following Phase 1 of the *Any Given Child* program in Tulsa, Oklahoma, AHCT hired a fulltime staff member who split his time between *Any Given Child* and another AHCT program. This individual was not part of the CAT, but AHCT staff members briefed him on the project. He was responsible for carrying out the three main goals as outlined in the goal-setting document and for filling the positions on all the committees outlined in the governance structure. Recruitment for these positions was based on the experiences gained during Phase 1. Many of those who served on the CAT were asked to serve on, or chair, a committee. Members of the Working Group in particular was recruited to serve on multiple committees, including the Executive Council.

Arts organizations were each asked to provide the AHCT with a budget that would allow their programming to reach every student for an entire grade. With most arts organizations' budgets, the total came to more than $850,000 per year, including the salary for the AHCT. This budget was never presented to the Executive Council as members of the Working Group did not approve, or support, such an annual budget. As of January 2013,

AHCT was contemplating forming a new 501(c)3 to manage the program, though no formal

vote had been brought to the Board of Directors.

Chapter V.

DISCUSSION

Public private partnerships (PPPs) are often an effective and efficient means of delivering public goods and services (Forrer, et. al, 2010). The partnerships benefit from the knowledge and skills of the participating actors. The scope of delivery can be larger, and the cost can be lower, when partnerships between sectors are formed as compared to single-sector service delivery (Kwak, et. al, 2009). However, problems, such as turf wars, can also arise in public private partnerships (White & Wehlage, 1995). And PPPs often struggle with accountability due to the number of organizations/sectors involved in the partnership (Forrer, et. al, 2010). The goal of this case study was to explain the process of the public private partnership among the John F. Kennedy Center for the Performing Arts, Tulsa Public Schools and the local nonprofit arts community as they worked toward providing a plan for equitable and sustainable arts education to the school district. Analysis of this partnership included meeting notes, data that the partnership collected with the school district, interviews with key players and participant observations.

Summary of Findings

The public private partnership among the John F. Kennedy Center for the Performing Arts, the Tulsa Public School district and the Tulsa arts community has been successful in its first phase of planning. The partnership met all of its stated goals for collecting quantitative data on arts instruction within the school system, analyzing the findings, determining where the gaps and resources was in arts education, and creating a plan to equalize arts education in the school district. A majority of the members in partnership were engaged during the nine-month process, and many volunteered to be part of Phase II—

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implementation. Data from the school district showed positive attitudes toward arts education from teachers and administrators, though a strong majority of teachers reported they were not interested in further professional development to help bring arts into their classrooms. Data gathered on hours of arts education across the district showed that gaps occurred in sixth, seventh and eighth grades as compared with other grades in the district. Further, music education was the most predominant form of arts education, while theatre was only present in one grade level at one school. Interviews with the partnership participants suggested that the Kennedy Center's authority and facilitation of the partnership was the key to its success, and also suggested that the Kennedy Center needed to be part of the implementation phase. Representatives from the Kennedy Center thought Tulsa's partnership was unique and effective primarily due to the composition of its Working Group.

Discussion of Findings

Research Question One: How does the Any Given Child process work for this particular city?

For this research question, two sources of evidence were used: documentation and participant observation (Yin, 2009). Documentation included meeting notes and materials produced by the partnership, including governance structure, goals-setting and agendas. Participant observation was made throughout my participation on the Community Arts Team (CAT). Both documentation and participant observation have limitations such as personal bias and biased selectivity (Yin, 2009).

The *Any Given Child* program has been in existence for less than five years and is currently being implemented in only eight cities. This program has been implemented in four other cities before Tulsa, and will continue to be implemented in three cities a year for the foreseeable future.

The process in the planning phase was well thought out and moved progress along in a timely manner. The process was structured and deliberate. Meeting agendas were predetermined. Meetings were held monthly in the same location, and were led by the same two representatives from the Kennedy Center. Each meeting lasted approximately two hours. After each meeting, the Working Group—a group of four members within the Community Arts Team (CAT)—met to discuss details and ideas raised in the general meeting, and to execute and implement the agreed-upon items. In the ten months this planning phase took place, the partnership created a vision statement for *Any Given Child* Tulsa, created instruments to collect quantitative data in the schools, gathered and analyzed the data, created and agreed upon three major goals for the program, selected an organization to administer the program, and created and agreed upon a governance structure for the program.

Research Question Two: Where and why does arts education disparity exist in the Tulsa Public School system?

To answer the question of where and why does arts education disparity exist in TPS, archival records were used. Though archival records usually refer to preexisting data, the assessment tools used during this PPP to gather data on arts education in TPS is classified as archival records because it was data collected on a target population (TPS schools) that was not part of the target population studied with the case (CAT). These archival records

included the mapping tool, which tracked data on arts education instruction hours within every classroom in TPS, and the survey, which measured attitudes and perceptions about arts education from TPS teachers, administrators and the area arts community members. There were limitations to this data; the members of the CAT are not skilled or experienced in quantitative data collection created the mapping tool and survey tool. While I was able to guide parts of the tools' creation, the CAT was ultimately responsible for creating the instruments and analyzing the data.

The Kennedy Center's program seeks to equalize arts education in the district of cities with whom they chose to work. The *Any Given Child* program seeks to bring equal opportunities to access the arts for every student in the district, from kindergarten through eighth grade. Much of the Kennedy Center's work with each city involves determining where the arts education disparity exists within the school district. Data surrounding the arts disparity in Tulsa was gathered by the requirements put forth by the Kennedy Center. Data did show that there are very few instances in which arts education is being given equally to all students in any classroom at any level, with the exception of music education. By the *Any Given Child* standards, there certainly were gaps in arts education across disciplines and grades.

There was a notable gap in arts education for sixth, seventh and eighth grades. This is explained by the structure of electives in junior high; students are allowed to choose among three electives, one of which is art. At best, only a third of junior high school students were receiving arts education. Therefore, this was not tabulated on the mapping tool because it did not reach every student in the classroom. Music was represented well across all grades and schools. There was, however, no dance or theatre instruction, with the

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exception of some instances in which a local ballet or theatre company had offered a field trip or live experience. Arts integration was not as present as the district believed it to be, given that the district strongly encourages arts integration.

But to look at the data—understanding it only accounts for instances in which every student in a given class is receiving arts education—there is a strong presence of arts education in most disciplines in the Tulsa Public School District. Understanding the budgetary constraints on the district, and the low national and state priority on the arts, TPS actually has strong instances of arts education within its school district.

Research Question Three: Does the collaboration achieve what could not be achieved by the individual entities?

Nonprofit mergers can deliver a more cost effective, and further reaching delivery of services (Golesnksy and DeRuiter, 1999). While this public private partnership was not a formal merger, it did combine the resources of organizations with similar missions to deliver a comprehensive public service—arts education. The arts community in Tulsa has been working toward the common goal of more arts education for all students under the name "Arts for All" for the last 15 years. In that time, only minimal progress has been made, mostly in keeping the dialogue open. *Any Given Child* allowed for the group to come together in a more structured and deliberate manner, and was able to achieve more in a year with the authoritative help of the Kennedy Center than in the previous 15 years combined. Specifically, *Any Given Child* was able to achieve the integration of equitable arts education into the curriculum at the district level. While the "Arts for All" group did manage to make some strides in individual classrooms in a few schools, it never was able to achieve a long-range, sustainable, overarching plan for arts education across the entire district.

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Research Question Four: How does this public/private collaboration create policy/social change?

The purpose of this public private partnership was to create a change within the district, specifically a policy change that would help equalize arts education. To determine how this public private partnership created policy/social change, documentation was used. The work of the partnership was a systematic approach of collecting quantitative data and understanding the problems in the district, and to then suggest goals that the district could adopt (Appendix M). Because of the work done by the 28 formal members of the partnership—known as the Community Arts Team (CAT)—TPS is adding arts integration for grades K-8 into its curriculum for the 2013-2014 school year. Further, the CAT assembled many of the local nonprofit arts organizations that are now coordinating their efforts in the district with a governance structure (Appendix N) to help further equalize every student's access to the arts.

Research Question Five: What can be learned about public/private partnerships from this case study?

This public private partnership was unique because there was no formal agreement, and the partnership was formed because the nonprofit sector sought out federal help on behalf of the district. The partnership was, however, similar to more traditional public private partnerships that form when the public sector seeks the specialized help of the private sector. Therefore, this partnership, and its efforts, can inform the field of research on public private partnerships.

Turf wars are a problem, especially with funding.

Consistent with previous literature on PPPs (White & Wehlage, 1995), territorial issues did arise in this public private partnership. In this partnership, "turf wars" were certainly a factor. The arts organizations reacted to the data in such a way that conveyed they felt their work within the schools was undervalued. The arts organizations perceived their programs should be counted as "curriculum" and not as a "field trip or live experience," which they thought made their contribution seem ancillary rather than fundamental. The school district, particularly the Arts Curriculum Director, perceived the data made the district appear as though it didn't supply arts education at the level she understood it did.

Both the arts organizations and the school district struggled with the data results because they perceived it was a misrepresentation of the level of arts education within the district. Because *Any Given Child* has a mission of getting equal arts education to every student in the district, the Kennedy Center wanted the data to only reflect current arts education that is touching every student within a particular classroom. Because of this contingency, the data did look as though arts education was sparser than was actually the case. For example, if a school decided to reward students with perfect attendance, or high marks on their academic work, by allowing them to attend a performance held at the *Tulsa Ballet,* this would not have been recorded because every student wasn't given the opportunity. Even though every student has the opportunity to strive for perfect attendance or high marks, it wasn't offered within general class time curriculum and therefore did not meet the Kennedy Center standards of reaching every student within a classroom, and

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therefore was not recorded on the mapping tool. This particular exclusive data is not incorrect; it was to assess the areas in which every student had the same opportunity for art. But it is somewhat misleading when initially looking at the data.

Both the arts organizations and the school district were visibly upset by the data, and there was much dialogue back and forth about what the data showed, versus what the district and arts organizations said was taking place. As a result, the data caused more harm than good. It was able to show the schools, and the grades, in which arts was occurring the least. But it seemed as though the data was more harmful and confusing than it was beneficial.

When the purpose of the partnership is to bring together various organizations to work toward the same goal, there needs to be attention paid to the ways in which analyzing their work might be viewed. The arts organizations are doing quality work with at-risk youth; the district is handling numerous curriculum standards and federal mandates. The Kennedy Center has an interesting mission: every child gets equal access to the arts. But in striving for that collectively, the realization of how far we have to go through damning data may not be more important than the spirit of the partnership.

A central authority figure was essential.

Consistent with the literature (cf. Forrer, et. al, 2010) was the need for an authority role in the partnership. The *Any Given Child* partnership in Tulsa is comprised of authoritative figures. Namely, the superintendent of the district is supportive of the PPP as well a participant in the process. The actors from the arts organizations are able to make decisions about which education programs will be available. The representatives from the John F. Kennedy Center had no legal authority, but maintain authority from their perceived position of cultural significance. No written contractual agreement existed among this group,

nor was there a guarantee that the school system will adopt the proposed policy the partnership creates. Due to the buy-in from the school leadership, the city government and the leadership among arts organizations, the absence of a written, legal contract might be unnecessary. While the collaborative style of the partnership was important, there needed to be a host organization, and a figurehead, to push production forward. The two representatives from the Kennedy Center served this role. And, to a lesser but still substantial degree, so did the Arts and Humanities Council of Tulsa (AHCT).

Advocacy Coalition Framework, however, notes that a formal authority figure and a stable financial source are substantially important for a coalition to make progress (Jenkins-Smith & Sabatier, 1994). However, in this particular partnership, the Kennedy Center was neither a formal authority figure, nor a source of funding. The Kennedy Center had no formalized contract or authoritative role within the district and provided no funding or financial assistance to the partnership; the Kennedy Center was an effective leader to the Community Arts Team. Though it did not have any legal authority over the Tulsa Public School district, it did have informal authority among the CAT because of its national reputation.

The Kennedy Center had a specific plan of action, one that had been tested and revised four previous times in the aforementioned cities. Though the action plan was (and is) still evolving, it was in a format that could be easily followed in a time frame that was appropriate. This action plan was the blueprint for the partnership. And despite the fact that there was no legally binding contract or money involved, the CAT looked toward the representatives from the Kennedy Center as the leaders.

Moreover, the AHCT served as another leading role in the partnership based on logistics and numbers. For starters, the AHCT was the organization that applied for the *Any Given Child* program. Additionally, all CAT meetings were held at the offices of the AHCT. And, most important, employees and board members of the AHCT more heavily dominated the CAT membership.

During the year of strategic planning (Phase I), the Kennedy Center representatives were the main source of leadership. After each meeting, the Working Group worked closely with the Kennedy Center to carry out tasks that were raised in the CAT meetings, and to set the agenda for the following month's meeting. The following month, each member would receive an agenda ahead of time. And at each meeting, the CAT would work for the hours allotted under the direction and advisement of the Kennedy Center representatives. This was effective. In nine months, the CAT was able to create a vision statement, gather school and grade level data across all elementary schools, survey school administrators and teachers, review the data and draw conclusions, set three overarching goals and subsequent objectives, create a governance structure, and choose an organization to house the program going forward.

When the Kennedy Center's time as the authority ended, AHCT's time began. Because AHCT is not an authority figure among the nonprofit arts organizations, there is not the same sense of authority over the program as the Kennedy Center brought in. The momentum and progress changed. AHCT had to hire a fulltime staff member to serve as the coordinator for the effort, and this individual had no prior knowledge of the *Any Given Child* program or the intense process the CAT underwent. His position as the figurehead in the authority organization was not effective.

Further, the AHCT took this time to reevaluate those who served on the CAT. At the completion of Phase I, the Kennedy Center suggested revisiting the participants to both add in those who were missing in Phase I or could be more beneficial in Phase II; and to allow those who were too busy to step down, or to move away from those individuals who were problematic or not helpful. The Kennedy Center saw this as an opportunity to regroup before moving forward. However, simultaneously reorganizing the partnership and changing the leadership was too much change to do both adequately.

Progress came down to one key position.

Public private partnerships are useful because they can bring the right people together to make change or implement a program. Though all members of a partnership are equal, there are often very valuable players within the partnership who help the success of it. While this was a collaboration of multiple organizations from within two sectors coming together to create policy changes within the district, one person in particular can be credited with most of the progress made. The Assistant Deputy Superintendent for TPS served on the CAT as well as the Working Group. Her position is high enough up in the elementary administration, and she is very respected by the staff, making her an invaluable person in this partnership. Because of her position and respect, she was able to assist in collecting data, resulting in higher participation than other *Any Given Child* cities have had. She always works closely with the Curriculum Director for the district, allowing her to successfully advocate for incorporating more arts education in the TPS curriculum.

The Working Group was the true workhorse.

For a public private partnership, a smaller working group is beneficial for effectiveness. PPPs are useful to allow groups to focus on a larger, more abstract scale

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(White & Wehlage, 1995), but they are not as effective for detailed decision-making and implementation. PPPs are effective for thinking about long-term ideas and overarching goals. In this partnership, the Working Group was able to push forward most of the progress. The Working Group is comprised of key positions that could make substantial progress. This allowed the details of the overarching goals to be worked out and implemented between the larger group meetings.

The partnership clarified the need for equalizing arts education. It also helped to create awareness of, and buy-in for, the *Any Given Child* program. The CAT worked well to establish large, big-picture ideas about the program. The Working Group, however, actually executed the ideas brought up by the CAT. The Working Group met after each CAT meeting for two hours. Additionally, the Working Group met four other times outside the CAT meetings, hosted the data collection informational meeting for the school district, attended the Exchange in Washington, D.C., and helped think through and clarify the ideas proposed by the CAT.

Partnership should be housed from the host organization.

Public private partnerships usually model a private sector implementing the programs, or goals, of the public sector (Savas, 2000). This partnership was created to make policy change at the district level. This partnership was an idea proposed by the Kennedy Center, a publicly funded institution, and was applied for by an organization in the nonprofit sector. Though the school district had to supply a letter of support (Appendix B), this partnership was formed by the nonprofit sector. The district did not seek this out, and because it was instead fostered more heavily through the nonprofit side, there was an inherent imbalance to the partnership (Seldon, 2006; Becker & Patterson, 2005). Further,

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there was no legal, or even informal, contract. This partnership was formed informally with good faith from the school district. Because it was not a school mandate, but instead a voluntary partnership, the district had no actual stake in the success of this program. While the district leaders may advocate for increasing and equalizing arts education in the district, there was no requirement or mandate that this school was fulfilling. However, in the end, the school district did write further arts education into the curriculum by both supplying it from the district's side and utilizing the nonprofit sector. And given the nature of school district curriculum and state and federal mandates, and the fact that this was not a mandate, this public private partnership was successful in changing school district policy.

Further, PPPs must be beneficial for all participating organizations (Forrer, et. al, 2010). For the district, the benefit came in addressing a current need in the schools by utilizing resources already available to them, and—as professed by the Kennedy Center—by not accruing a large cost. In this case, the benefit for the arts organizations was to expand its programming to reach more students, and, more importantly, getting more funding to do so. Though if the true purpose of the *Any Given Child* program was to assess and better use community resources, then there is not much likelihood that arts organizations would each individually receive more funding and would instead be working closely with other organizations to accommodate all students. This would be a collaborative effort on the part of the arts organizations, and not a situation in which the arts organizations would benefit on the individual level. Then the benefit for the arts organizations becomes the satisfaction in knowing that each student in the district has more equal art opportunities.

Limitations of the Study

There are limitations to the study that should be discussed. First, case study findings are, by their nature, not generalizable (Flyvbjerg, 2006). This case study will not directly predict the progress or value of a similar public private partnership. Though its analysis is deeper and richer, it does not allow for predictions or determinations in the field of public administration or public policy because the results are unique to the case at hand. However, this public private partnership was so unique—currently only being replicated in eight cities nation-wide—it is able to supply an in depth account of an exclusive partnership that resulted in positive progress for the school district.

Second, because of my involvement as a participant, there is the concern of my bias influencing the data interpretation (Guba & Lincoln, 1981). I served as the evaluator (for quantitative data collection) on the public private partnership, I fully participated in the partnership being studied, and I served as part of the smaller Working Group. Further, my involvement with the *Any Given Child* program in Tulsa is ongoing. While this could bias my interpretation and therefore be a limitation of the study, my participation in the partnership enhanced my understanding of the process.

Impact of Any Given Child-Tulsa

The John F. Kennedy Center is using Tulsa's data collection model as the standard for newly selected cities. Going forward, all cities will collect their data using the same methods as Tulsa did, to both ensure proper data is collected and to have comparable data sets across all cities. The Kennedy Center has specifically asked for the completed version

of this case study to help them further enhance and improve the quality of the *Any Given Child* program.

Future Research

The *Any Given Child* program is a five-year process for every city that participates. Future research will measure implementation and effectiveness of the *Any Given Child* program in Tulsa. To measure the policy implementation, a qualitative study would focus on TPS teachers and administrators, as well as administrators in arts organizations, to assess how the implementation was executed and how it was perceived. Research to measure the effectiveness of the *Any Given Child* program in Tulsa would be a quantitative, longitudinal study that would include recollecting identical data from the elementary schools every two years to see if the arts education disparity has lessened within the district.

After Tulsa, four additional cities were selected as *Any Given Child* sites, with a plan of adding three more every following year. Because all subsequent *Any Given Child* sites will be using the data collection methods developed in Tulsa, comparisons among cities can be analyzed. This analysis could compare arts education programs in cities before starting the *Any Given Child* partnership. Further, analyzing the implementation phase of each city's plan can help draw conclusions about what strategies are most effective.

Conclusion

Public private partnerships can help to deliver public goods and services in a more effective and efficient way. The John F. Kennedy Center, the Tulsa Public Schools and the area arts community formed a public private partnership to help brings arts education

opportunity to every student in the district, kindergarten through eighth grades. This particular partnership is only being implemented in eight cities in the U.S. The process allowed the partnership to gather quantitative data and make evidence-based conclusions on the amount of—and attitudes and perceptions about—arts education in the district. Based on the findings from this study, the partnership successfully achieved its stated goals and helped move the district toward more equitable and sustainable arts education opportunities for public elementary students.

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Appendix A
Institutional Review Board Letter of Approval

The University of Oklahoma®

OFFICE OF HUMAN RESEARCH PARTICIPANT PROTECTION - IRB

IRB Number: 13660
Category: 2
Approval Date: November 29, 2011

November 29, 2011

Meg Myers Morgan
Public Administration
4502 East 41st Street, SCH-TUL 1C10
Tulsa, OK 74135

Dear Ms. Morgan:

RE: Any Given Child Evaluation

On behalf of the Institutional Review Board (IRB), I have reviewed the above-referenced research project and determined that it meets the criteria in 45 CFR 46, as amended, for exemption from IRB review. You may proceed with the research as proposed. Please note that any changes in the protocol will need to be submitted to the IRB for review as changes could affect this determination of exempt status. Also note that you should notify the IRB office when this project is completed, so we can remove it from our files.
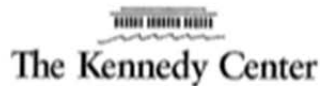
If you have any questions or need additional information, please do not hesitate to call the IRB office at (405) 325-8110 or send an email to irb@ou.edu.

Cordially,

Todd Sandel, Ph.D.
Vice Chair, Institutional Review Board

Appendix B: Application

The Kennedy Center

APPLICATION
KENNEDY CENTER
ANY GIVEN CHILD INITIATIVE

2009/2010

The following application procedure will help identify communities that demonstrate an interest, ability, and commitment to strengthening and expanding arts education for their students (grades K-8).

The goal of the Kennedy Center's *Any Given Child* initiative is to ensure that all young people in the community have access to a complete, affordable arts education in music, dance, drama, and visual art. With the assistance of expert consultation services provided at no cost by Kennedy Center staff and other professionals, community leaders develop a long-range plan for arts education that is tailor-made for their school district and community. The plan reviews the arts resources that already exist in the school district and the education programs offered by local arts organizations and companies, and complements these with the extensive education resources of the Kennedy Center.

This application should be completed by a community contact (typically an executive director/president of an arts organization, the Mayor, or the superintendent of schools) and should be sent, along with three additional copies, to: Director, National Partnerships-Education, The Kennedy Center, P.O. Box 101510, Arlington, VA 22210. Applications will be accepted on a rolling basis.

The application is divided into two parts. Part I requests letters of commitment from the Mayor, the Superintendent of the school district, and an Executive Director/President of a community arts organization or coalition of arts organizations. Part II requests information regarding identification of the Community Arts Leadership Team members and profiles of the community and the school district.

Priority will be given to applications that:
1. include a commitment of time and resources to completing an assessment process that reviews arts education resources in the school district and in the community;
2. include strong letters of commitment, including those required from the Mayor, the Superintendent, and the Executive Director/President of a local arts organization or coalition of arts organizations;
3. demonstrate a wide range of professional performing arts or visual art resources presented from September through May from which education programs have been or can be developed; and
4. identify a strong Community Arts Leadership Team that represents a broad cross section of the community.

PART I: LETTERS OF COMMITMENT

Letters of commitment are required from the **Mayor, school district Superintendent, and the Executive Director** of an arts organization or collaborative of arts organizations. The letters of commitment should focus on the community's desire to create a comprehensive arts education program, and include a statement of commitment that the individuals and organizations will work together to ensure successful completion of the Kennedy Center *Community Audit for Arts Education*. Commitment letters should also include statements about the applying organizations' and school district's openness to considering the recommendations produced by the audit process, a willingness to implement the proposed alignment of resources, and a desire to create new programs, if needed.

A. Mayor
The letter of commitment from the Mayor should describe:
- the commitment of the Mayor's office to the Kennedy Center process to assess arts education resources in the school district and the community, and to the development of a long range plan for arts education for the school district; and
- the commitment of the time of the Mayor and/or staff to meet with the Community Arts Leadership Team to develop the arts education long range plan.

B. School District
The letter of commitment from the Superintendent should describe:
- the commitment to the Kennedy Center process to assess arts education resources in the school district and community, and to the development of a long range plan for arts education for the school district;
- the Superintendent's current short and long-term goals for arts education in the district;
- additional information about how participation in the *Any Given Child* Initiative will help the school system meet its goals; and
- the school system's commitment to collaborate with local arts organizations and the Mayor's office to provide staff and resources to participate in the *Any Given Child* Initiative.

C. Arts Organization(s)
The letter of commitment from the Executive Director/President of an arts organization or coalition of arts organizations should describe:
- the commitment to the Kennedy Center process to assess arts education resources in the school district and community, and to the development of a long range plan for arts education for the school district;
- the organization's mission statement and the place of educational programming within that mission; and
- the organization's commitment to working on the *Any Given Child* initiative, acting as a convening agent for the community arts groups.

Tulsa CITY OF
A New Kind of Energy.

Mayor Dewey F. Bartlett, Jr.
OFFICE OF THE MAYOR

October 29, 2010

Any Given Child
Education Department
The John F. Kennedy Center for the Performing Arts
P.O. Box 101510
Arlington, VA 22210

To Whom It May Concern:

On behalf of the City of Tulsa, I am so pleased the Arts & Humanities Council of Tulsa is embarking on a project of the magnitude of *Any Given Child*. This opportunity to provide arts-rich curriculum through a continuum of learning will truly aid Tulsa Public Schools in its efforts to improve both test scores and graduation rates.

As the Mayor of Tulsa, I see the arts as integral to the education process. My office is committed to helping with the process of assessing the arts education resources that we have in our school district and in the community, so that even stronger and more fruitful partnerships are possible in the future. And we will also commit the time necessary to work with the Community Arts Leadership Team to create a long-range plan for arts education.

The City of Tulsa has partnered with the Arts & Humanities Council for many years in a project called Artists in the Parks, whereby the Council provides arts educators to work in our community centers with young people during spring and fall break and over the summer months. This has been a terrific partnership that has given some of our most vulnerable youth creative outlets that has helped keep them engaged in positive behaviors. And we are growing our partnership with the Council this year through a long-term lease of City property where they will build a Visual Arts Center for the benefit of all the citizens of Tulsa.

I am confident that the Council's administration of the *Any Given Child* initiative would be very beneficial to our community and you have our full support. We look forward to positive results for our community.

Best regards,

Dewey F. Bartlett, Jr.
Mayor

DFB:cc

CITY HALL AT ONE TECHNOLOGY CENTER
175 E. 2ⁿᵈ St. • Tulsa, OK 74103 • Office 918.596.7411 • Fax 918.596.9010
Email: dbartlett@cityoftulsa.org
www.cityoftulsa.org

TULSA PUBLIC SCHOOLS

KEITH E. BALLARD, Ed.D.
SUPERINTENDENT OF SCHOOLS

October 29, 2010

Any Given Child
Education Department
The John F. Kennedy Center for the Performing Arts
P.O. Box 101510
Arlington, VA 22210

To Whom It May Concern:

Tulsa Public Schools has a long history of valuing the arts and what they mean for our students. Sometimes, economic realities have forced the district to make cuts that have affected our arts education programs.

As a district, we are committed to the arts and arts education. I have appointed a Fine Arts Advisory Board, comprised of community leaders and Tulsa Public School faculty, to address issues of arts integration. My Associate Superintendent of Curriculum and Instruction, Verna Ruffin, is working with our Curriculum Specialists and other Curriculum Directors to integrate the arts into the curriculum for each academic subject area.

We believe that working with the Kennedy Center through the *Any Given Child* initiative will allow us to fully develop an arts-rich curriculum that will work with community partners to create meaningful opportunities for our students that will ultimately help us improve test scores and graduation rates, so that we are producing students who are college- and work-ready.

We look forward to working with the Mayor's office, the Arts & Humanities Council of Tulsa, and other organizations to make *Any Given Child* a reality.

Tulsa Public Schools has partnered with the Arts & Humanities Council for more than 40 years through programs like "Artists-in-the-Schools" and "Harwelden Institute," that have helped us enhance the educational outcomes for our students. We look forward to continuing that partnership and enhancing the opportunities for our students to succeed even more.

Sincerely,

Keith Ballard, Ed.D.
Superintendent

P.O. BOX 470208 • TULSA, OKLAHOMA 74147-0208 • (918) 746-6800

October 29, 2010

Any Given Child
Education Department
The John F. Kennedy Center for the Performing Arts
P.O. Box 101510
Arlington, VA 22210

To Whom It May Concern:

On behalf of the Board of Directors of the Arts & Humanities Council of Tulsa, I would like to express our deep appreciation to the Kennedy Center for the opportunity to be considered for participation in the *Any Given Child* initiative.

The Council's mission is to be the champion for area arts and culture. Diverse education programs advance our mission to inspire creativity, foster appreciation, promote lifelong learning, enhance the quality of individual lives, and contribute economic vitality to the greater community.

For forty-nine years, the Council has worked with Tulsa Public Schools and arts and cultural organizations throughout the community to find and create the greatest opportunities for young people to experience and benefit from the arts in all its forms. The *Any Given Child* initiative is a perfect next step as we truly work to provide an arts-rich curriculum that will reach every child in grades K-8 in Tulsa Public Schools.

The Council has had excellent relations with the City of Tulsa and Tulsa Public Schools throughout its history. And it has served the community well by acting as a convener for many initiatives, including a rebirth of our Tulsa Symphony. The Council is looked at as neutral ground; everyone and all ideas are welcomed.

We currently have more than 60 member organizations that we help promote and with which we find and develop collaborative partnerships. We are excited about this opportunity and what it will mean for our community.

Kind regards,

Ken Busby
Executive Director & CEO

PART II: QUESTIONNAIRE
Use additional pages to respond to sections below.

A. Community Arts Team Members

Please provide the name, title, organization, address, phone number and email address for each member of the Team. Identify which member of the Team will serve as the **primary contact** for the Kennedy Center.

The **Community Arts Leadership Team** typically consists of 15 to 25 representatives from a broad cross section of the community including: arts organizations, the Mayor's office and/or Chamber of Commerce, the school district, the business community, philanthropy, communications, research (who can assist with data collection and reporting), and higher education.

B. Arts Resources

Please provide a list of performing arts and visual art organizations (both presenting and producing organizations) within the community.

What other arts resources/organizations serve your community (*e.g., arts councils, out of school time arts programs, etc.*)?

C. Description of Community

Describe the community (*e.g., population; ethnic demographics; local economy; urban, suburban, or rural setting; any historical perspective on the role of the arts in the community, etc.*).

PART II: QUESTIONNAIRE
Use additional pages to respond to sections below.
A. Community Arts Team Members

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Amber Tait (Primary Contact)
Arts Education Curator
Arts and Humanities Council of Tulsa
2210 S. Main, Tulsa, Ok 74114
918-584-3333 x19
atait@ahct.org

Mark Barcus
Vice President of Programs, Board of Directors
Arts and Humanities Council of Tulsa
P.O. Box 2901, Tulsa, Ok, 74101
918-260-1190
mark.barcus@oscn.net

Ken Busby
Executive Director and CEO
Arts and Humanities Council of Tulsa
2210 S. Main, Tulsa, Ok 74114
918-584-3333 x13
kbusby@ahct.org

Lanette Coppage
Director of Education and Public Programs
Gilcrease Museum
1400 N. Gilcrease Museum Rd., Tulsa, Ok, 74127
918-596-2737
lanette-coppage@utulsa.edu

Shirley Elliott
Program Director
Tulsa Performing Arts Center Trust
110 E. 2nd St., Tulsa, Ok, 74103
918-596-2367
selliott@cityoftulsa.org

Jean Ann Fausser
Professional Artist
President, Board of Directors
Arts and Humanities Council of Tulsa
2457 E. 33rd St., Tulsa, Ok 74105
918-742-5397
jfiberart@msn.com

Linda Fraizer
Member, Board of Directors
Arts and Humanities Council of Tulsa
2244 Terwilleger Blvd. Tulsa, Ok, 74114
918-742-7004
lsfmaf@cox.net

Paige Godfrey
Curriculum Specialist for Music, Drama, Dance
Tulsa Public Schools
Fulton Teaching and Learning Academy
8906 E. 34th St., Tulsa, Ok 74145
918-925-1182
godfrpa@tulsaschools.org

Kay Goss
School Programs Coordinator
Arts and Humanities Council of Tulsa
2210 S. Main, Tulsa, Ok 74114
918-584-3333 x16
kgoss@ahct.org

Chan Hellman, Ph.D.
Associate Professor, Department of Human Relations
Director, Center of Applied Research for Non-Profit Organizations
The University of Oklahoma, Schusterman Center
4502 E. 41st St., Tulsa, Ok, 71435
918-660-3484
chellman@ou.edu

John Peter Jeffries
Executive Director
Tulsa Opera
1610 S. Boulder, Tulsa, Ok, 74119
918-582-4035
jjeffries@tulsaopera.com

Stacey Jenkins
Director of Education and Outreach
Tulsa Ballet
1212 E. 45th Pl., Tulsa, Ok, 74105
918-749-6030
stacey.jenkins@tulsaballet.org

Sarah Jesse
Bernsen Director of Education and Public Programs
Philbrook Museum of Art
2727 S. Rockford Road, Tulsa, Ok 74114
918-748-5337
sjesse@philbrook.org

Jacqueline Kouri
Immediate Past President of the Board of Directors
Tulsa Ballet
1212 E. 45th Pl., Tulsa, Ok, 74105
918-749-6030
jkouri@cox.net

Randy Macon
Program Associate
Charles and Lynn Schusterman Family Foundation
2 W. 2nd St., Tulsa Ok, 74103
918-591-1170
rmacon@schusterman.org

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Kathy McRuiz
Visual Arts Center Director
Arts and Humanities Council of Tulsa
2210 S. Main, Tulsa, Ok 74114
918-584-3333 x19
kmcruiz@ahct.org

Diane Montgomery, Ph.D.
Oklahoma State University
Professor, Department of Education, Educational Psychology
Principal Investigator, Project Creates
700 N. Greenwood Ave., Tulsa, Ok 74106
405-744-9441
diane.montgomery@okstate.edu

Joan Seay
Community Volunteer
2154 E. 32nd Pl., Tulsa Ok, 74105
918-743-8653
jseay@webzone.net

Jean Swanson
Executive Assistant to the Associate Superintendent for Elementary Schools
Tulsa Public Schools, Education Service Center
3027 S. New Haven, Tulsa, Ok, 74114
918-746-6322
swansje@tulsaschools.org

Ron Predl
Executive Director
Tulsa Symphony
111 E. 1st St., Tulsa, Ok, 74103
918-584-3645
ron.predl@tulsasymphony.org

Verna Ruffin
Assistant Superintendent of Curriculum and Instruction and Special Education
Tulsa Public Schools, Education Service Center
3027 S. New Haven, Tulsa Ok, 74114
918-629-0218
ruffive@tulsaschools.org

Rand Suffolk
Executive Director
Philbrook Museum of Art
2727 S. Rockford Rd., Tulsa, Ok, 74114
918-749-7941
rsuffolk@philbrook.org

Ann Tomlins
Fine Arts Coordinator
Tulsa Public Schools, Fulton Teaching and Learning Academy
8906 E. 34th St., Tulsa, Ok, 74145
918-925-1127
Tomlian2@tulsaschools.org

Don Walker
President & CEO, Arvest Bank
Chair, Tulsa Metro Chamber of Commerce
502 S Main St, Tulsa, Ok, 74103
918-631-1018
dewalker@arvest.com

Steve H. Wilson, Ph.D.
Associate Dean of Liberal Arts
Tulsa Community College
909 S. Boston Ave., Tulsa, Ok 74119
918-595-7117
swilson@tulsacc.edu

B. Arts Resources Please provide a list of performing arts and visual art organizations (both presenting and producing organizations) within the community.
What other arts resources/organizations serve your community (*e.g., arts councils, out of school time arts programs, etc.*)?

Visual Arts

Arts & Humanities Council of Tulsa

Philbrook Museum of Art

Gilcrease Museum

Tulsa Living Arts

Greenwood Cultural Center

Sherwin Miller Museum of Jewish Art

Third Street Clayworks

Garden Deva Sculpture Studio

Tulsa Glassblowing Studio

The Tulsa Historical Society

Waterworks Art Studio

Tulsa Girls Arts School

Oklahoma Visual Arts Coalition

Tulsa Artists' Coalition

Brady Craft Alliance

Performing Arts

The Tulsa Performing Arts Center

Tulsa Ballet

The Tulsa Symphony Orchestra

Tulsa Opera

Light Opera Oklahoma

Theater Tulsa

Spotlight Theater

Tulsa Jazz Hall of Fame

Tulsa Signature Symphony

Heller Theater

American Theater Company

Tulsa Spotlight Theater

Nightingale Theater

Oklahoma Repertory Theater

Chamber Music Tulsa

American Indian Theatre Company

Barthelmes Conservatory

Theatre North

Tulsa Youth Symphony

Tulsa Children's Chorus

Tulsa Oratorio Chorus

C. Description of Community

Describe the community (e.g., population; ethnic demographics; local economy; urban, suburban, or rural setting; any historical perspective on the role of the arts in the community, etc.).

Tulsa has been called "one of America's most livable large cities" by Partners for Livable Communities, Forbes, and Relocate America. As of the census of 2009, there were 382,872 people, 165,743 households, and 99,114 families residing in the city, with a population density of 2,152.0 inhabitants per square mile. There were 179,405 housing units at an average density of 982.3 per square mile. Of 165,743 households, 28.5% had children under the age of 18 living with them, 43.1% were married couples living together, 12.9% had a female householder with no husband present, and 40.2% were non-families. Of all households, 33.9% are made up of only one person, and 9.8% had someone living alone who was 65 years of age or older. The average household size was 2.31 people and the average family size was 2.98.

In the city proper, the age distribution was 24.8% of the population under the age of 18, 10.9% from 18 to 24, 29.9% from 25 to 44, 21.5% from 45 to 64, and 12.9% who were 65 years of age or older, while the median age was 34 years. For every 100 females there were 93.5 males, while for every 100 females over the age of 17 there were 90.4 males. The median income for a household in the city was $35,316, and the median income for a family was $44,518. Males had a median income of $32,779 versus $25,587 for females, and the per capita income for the city was $21,534. About 10.9% of families and 14.1% of the population were below the poverty line, including 20.5% of those under age 18 and 8.3% of those ages 65 or over. In 2009, the racial makeup of the city was 70.09% white, 15.47% African American, 4.72% Native American, 1.82% Asian, 0.05% Pacific Islander, 3.45% from other races, and 4.40% from two or more races. Hispanics or Latinos of any race formed at least 7.15% of the population with possibly more unregistered persons living within the city.

Though the oil industry has historically dominated Tulsa's economy, efforts in economic diversification have created a base in the sectors of aerospace, finance, technology, telecommunications, high tech, and manufacturing. The Tulsa International Airport (TUL) and the Tulsa Port of Catoosa, the nation's most inland seaport, connect the region with international trade and transportation. An American Airlines maintenance base at Tulsa International Airport is the city's largest employer and the largest maintenance facility in the world, serving as the airline's global maintenance and engineering

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headquarters, while the Tulsa Port of Catoosa and the Tulsa International Airport house extensive industrial parks.

A number of large financial corporations are headquartered in Tulsa, the largest being the BOK Financial Corporation. The semi-national convenience store chain QuikTrip, the national car rental company of Dollar-Thrifty, Hilti, and Mazzio's semi-national pizza chain also call Tulsa home. Many international oil and gas-related companies have headquarters in Tulsa, including Williams Companies, SemGroup, Syntroleum, ONEOK, Samson and Excel Energy. Meanwhile, there are 30 companies in Tulsa that employ more than 1,000 people, though small businesses make up more than 80% of the city's companies.

Ten higher education facilities serve the metropolitan Tulsa area. Options range from community college and vocational studies to undergraduate, graduate, and professional degree programs at both public and private universities. Two institutions of higher education within the city operate at the NCAA Division I level, Oral Roberts University and the University of Tulsa.

Located in the former estate of oil pioneer Waite Phillips, Philbrook Museum is considered one of the top 50 fine art museums in the United States, and is one of five to offer a combination of historic home, gardens, and art collections. The collections of Thomas Gilcrease are housed at the Gilcrease Museum, which also holds the world's largest, most comprehensive collection of art and artifacts of the American West. With remnants of the Holocaust and artifacts relevant to Judaism in Oklahoma, the Sherwin Miller Museum of Jewish Art preserves the largest collection of Judaica in the Southwest United States. Other museums, such as the Tulsa Historical Society, the Tulsa Air and Space Museum, the Oklahoma Jazz Hall of Fame, and the Tulsa Geosciences Center, document histories of the region, while the Greenwood Cultural Center preserves the culture of the city's African American heritage, housing a collection of artifacts and photography that document the history of the Black Wall Street prior to the Tulsa Race Riot of 1921.

Since 1969, public displays of artwork in Tulsa have been funded by one percent of its annual city budget. Each year, a sculpture from a local artist is installed along the Arkansas River trail system, while other sculptures stand at local parks, such as an enlarged version of Cyrus Dallin's Appeal to the Great Spirit sculpture at Woodward Park. At the entrance to Oral Roberts University stands a large statue of

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praying hands, which, at 60 feet high, is the largest bronze sculpture in the world. As a testament to the city's oil heritage, the 76-foot Golden Driller guards the front entrance to the Tulsa County Fairgrounds.

Tulsa hosts several permanent dance, theater, and concert groups, including the Tulsa Ballet, the Tulsa Opera, the Tulsa Symphony Orchestra, Light Opera Oklahoma, Tulsa Signature Symphony, the Heller Theatre, American Theatre Company, which is a member of the Theatre Communications Group and Oklahoma's oldest resident professional theatre, and Theatre Tulsa, the oldest continuously operating community theatre company west of the Mississippi River. Tulsa also houses the Tulsa Spotlight Theater, which shows the longest-running play in America (The Drunkard) every Saturday night. Large performing arts complexes include the Tulsa Convention Center, the Tulsa Performing Arts Center, Expo Square Pavilion, the Mabee Center, the Tulsa Performing Arts Center for Education, and the River Parks Amphitheater and Tulsa's largest venue, the BOK Center. Cain's Ballroom, considered the birthplace of Western Swing, housed the performance headquarters of Bob Wills and the Texas Playboys during the 1930s. The centerpiece of the downtown Brady Arts District, the Brady Theater, is the largest of the city's five operating performing arts venues that are listed on the National Register of Historic Places. The city's film community hosts annual festivals such as the Tulsa United Film Festival and Tulsa Overground Film and Music Festival. The Blue Dome District is home to the annual Diversafest (DFest), an annual live event that showcases independent and emerging artists.

D. **Description of School District:**

1. Provide the following information for the school district:

School District Name __Tulsa Public Schools__

	Number of Students	Number of Teachers	Number of Schools
Elementary school	23,140	1006	58
Middle school	7655	332	15
High school	8472	368	9
TOTAL	39,267	1707	82

2. **Total Number of Arts Teachers in the School**

	Number Employed Full-time	Number Employed Part-time
Music	126	9
Visual Art	92	4
Theater	18	Ø
Dance	2	Ø

E. What other national partnerships (i.e., Lincoln Center Institute, Bernstein Center, etc.) and federal grants does the school district currently have for arts education programs?

E. What other national partnerships (i.e., Lincoln Center Institute, Bernstein Center, etc.) and federal grants does the school district currently have for arts education programs?

The District has support from the following organizations for the 2010-2011 academic year:

- Department of Education Magnet School Grants (3 million for the development of Central High School for the Fine and Performing Arts)
- Oklahoma Arts Council

Over the past few years, the district has received support from: .

- Kennedy Center Alliance for Arts Education Networks (outlined below)
- The National Endowment for the Arts

Past District Support from The Kennedy Center

2009-2010:   "This Blank Page and Me" Explorations into creativity in the Fine Arts Disciplines- workshops for students and teachers

2008-2009:   "Telling My Story: the Arts Enhance Literacy"-Utilizing the arts to give a voice to student and teacher literacy (spotlight on drama/dance)

2007-2008:   "Telling My Story: the Arts Enhance Literacy"-Utilizing the arts to give a voice to student and teacher literacy (spotlight on music/art)

2006-2007:   "WinterCount-Exploring Native American Arts and Culture"-Workshops for teachers

2005-2006:   "Arts Without Boundaries-Drama/Dance Box"-Workshops for teachers focusing on the fine arts standards (dance/drama)

2004-2005:   "Arts Without Boundaries-Art/Music Box"-Workshops for teachers focusing on the fine arts standards (art/music)

F. Additional Information

What additional information might help us better evaluate your application?

Applicant Signature   _Ken Busby (signature)_

Name (*print*)   Ken Busby

Date   10/29/10

This completed application form and letters of commitment, along with any support materials, should be mailed to:

Any Given Child
Education Department
The John F. Kennedy Center for the Performing Arts
P.O. Box 101510
Arlington, VA 22210

Any Given Child is supported by The U.S. Department of Education and the National Committee on the Performing Arts.

F. Additional Information
What additional information might help us better evaluate your application?

Local philanthropic support for the arts in Tulsa Public Schools has come from the Kaiser Foundation, the Raymond and Bessie Kravis Foundation, the Chapman Foundation, the Dana Foundation and the Assistance League of Tulsa. Time and resources would be committed to completing an assessment process that reviews arts education resources in the school district and in the community. Amber Tait, the Primary Contact, would devote up to 40% of her time to the Initiative. Mrs. Tait has an extensive background in arts education and as the Arts Education Curator for the Arts & Humanities Council, is well known and respected in the Tulsa arts community. She is currently working towards her PhD in Educational Leadership. Should professional assistance from the Kennedy Center be forthcoming, a local foundation would consider partially funding her position.

Appendix C:
Any Given Child Participants

Mark Barcus	The Arts & Humanities Council of Tulsa
Victoria Bartlett	The City of Tulsa
Aaron Beck	Tulsa Opera
Deborah Bright	Project Creates
Ken Busby	The Arts & Humanities Council of Tulsa
Lanette Coppage	Community Volunteer
Shirley Elliott	Tulsa Performing Arts Center Trust
Jean Ann Fausser	Brady Craft Alliance
Arthur Feldman	The Sherwin Miller Museum of Jewish Art
Nancy Feldman	Community Volunteer
Judy Fessenden	Tulsa Public Schools
Linda Frazier	Tulsa Symphony Orchestra
Dr. Cassandra Funderburk	Tulsa Public Schools
Paige Godfrey	Tulsa Public Schools
Kay Goss	The Arts & Humanities Council of Tulsa
Susan Green	Philbrook Museum of Art
Stacey Jenkins	Tulsa Ballet
Randy Macon	The Charles and Lynn Schusterman Family Foundation
Kathy McRuiz	Hardesty Arts Center
Meg Myers Morgan	The University of Oklahoma
Ron Predl	Tulsa Symphony Orchestra
Verna Ruffin	Tulsa Public Schools
Joan Seay	Community Volunteer
Jean Swanson	Tulsa Public Schools
Amber Tait	The Arts & Humanities Council of Tulsa
Ann Tomlins	Tulsa Public Schools
Steve Wilson, Ph.D.	Tulsa Community College
Sarah Wright	Gilcrease Museum of Art

Facilitators

Barbara Shepherd	The Kennedy Center
Deb Brzoska	The Kennedy Center

Appendix D: News Article

[Article in the *Tulsa World* following the press conference]

By JAMES D. WATTS JR. World Scene Writer

Published: 5/4/2011 3:38 AM

Last Modified: 5/4/2011 9:53 AM

Tulsa has been chosen as the fifth U.S. city for Any Given Child, a program of the Kennedy Center for the Performing Arts to help public schools create comprehensive, long-range plans to provide arts education for students up to the eighth grade.

The program will be a collaborative effort among the Kennedy Center, the Arts and Humanities Council of Tulsa and Tulsa Public Schools.

At a news conference Tuesday to announce the partnership, Tulsa Public Schools Superintendent Keith Ballard said Any Given Child has similarities to the recently passed Project Schoolhouse efficiency initiative, which will close 14 school buildings and save the school system approximately $5 million a year.

Both programs, Ballard said, seek to "erase the inequalities" that exist in how the system's resources are used - specifically, in the case of Any Given Child, those resources that provide education in the various visual and performing arts disciplines.

"You only need to look at children to see that they know innately how important art is," he said.

In recent years, Ballard said, "We haven't thought about providing uniform opportunities to arts education in Tulsa Public Schools. But we need to ensure that every child in Tulsa Public Schools has the opportunity to experience the joy of art."

Arts education, he said, is ensuring that students are "well-educated" rather than simply "well-tested."

Any Given Child, which was created in 2009, is a two-part program. The first phase involves representatives from the three participants to do a comprehensive survey of the school system, the community and local visual and performing arts organizations to assess the arts education resources already in place, and to determine any needs or gaps there may be.

"It's a matter of taking a very close look at what we have, in order to use it more efficiently," said Ken Busby, executive director and CEO of the Arts and Humanities Council of Tulsa.

Darrell Ayers, vice president of education at the Kennedy Center, said that in Sacramento, Calif., where Any Given Child was first implemented, it was discovered that only 15 percent of students in grades kindergarten to eighth grade had any involvement with the arts.

"That was a surprise to just about everyone, that it was so bad," Ayers said. Another problem the survey uncovered was that the city's three major arts organizations were all focusing their individual arts outreach programs to fourth-grade students

"So it was very easy to have one group change to working with fifth-grade students, and another with third-grade students," Ayers said. "It's all about a community working together, talking together."

Busby said the first phase of Any Given Child could take from 18 to 24 months to complete, and is estimated to cost about $120,000. Much of the funding will come from the Charles and Lynn Schusterman Family Foundation.

"The key for us is not the money, but the chance to work with the whole variety of arts organizations and Tulsa Public Schools to find opportunities that will enhance the lives of our children and ultimately our community," said Sanford Cardin, the foundation's president.

The second phase of the Any Given Child program will be to implement the ideas that come out of the first phase.

However, Busby said, "if we come across ideas that we can immediately put into action, we will."

Besides Tulsa and Sacramento, Any Given Child is also at work in Las Vegas, Springfield, Mo., and Portland, Ore.

Ayers said Tulsa was selected as the fifth city for the program because of its resources - such as the city's orchestras, its opera and ballet companies, and its world-class museums, all of which have successful educational programs - as well as "its potential for success."

"The road map we will create together will be unique to this community," Ayers said. "That's because we (at the Kennedy Center) are not going to be 'drive-by consultants,' who come in and say, 'Hey, we're from Washington, D.C., and we're going to tell you what to do.' We want to work with all parties to create something that will provide access and equality to the arts for all students in grades K-8.

"John F. Kennedy said that we will be remembered 'not for victories or defeats in battle or in politics, but for our contribution to the human spirit,' " Ayers said. "That is what Any Given Child is all about."

Appendix E:
Any Given Child Exchange Agenda
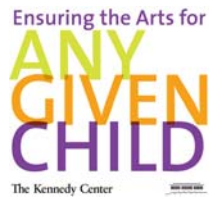
ANY GIVEN CHILD SITES: 2012 EXCHANGE
Sunday, February 19
10:30 - 6:00 p.m.

Hyatt Regency on Capitol Hill
400 New Jersey Avenue
Washington, DC

AGENDA

8:00 – 9:00 am (optional)	Breakfast provided on the **Ballroom Level – Regency Foyer**	
9:00 – 10:15 am (optional)	Presentation by Frank Warren of *Post Secrets* – **Regency A**	

Move to Meeting Room: **Congressional A – Lobby Level**

10:30-10:45 am	Welcome and introductions	Barbara Shepherd
10:45-10:50 am	Introduction of **Any Given Child** Program Evaluator	Barbara
10:50-11:30 am	Mapping the Impact of the Any Given Child Program	Elizabeth Freeman Improve Group

Move to Lunch: **Regency A – Ballroom Level**

11: 30 am– 1:15 pm	Lunch in **Regency A on Ballroom Level** Remarks	Garry Golden

Move back to Meeting Room: **Congressional A – Lobby Level**

1:30 – 1:50 pm	Whirlwind Tour of Any Given Child Cities (2" each for 7 cities)	Deb Brzoska
1:50 – 2:00 pm	Tips for Implementation (from Sacramento, Springfield, Portland and Southern Nevada)	Deb
2:00 – 2:10 pm	Question and answer	
2:10-3:10 pm	Breakout Groups discuss "Thrivability" 1) Fundraising & Securing Other Resources 2) Infrastructure (Governance), Marketing & Communications 3) Advocacy & Influencing Policy	Deb

4) Quality Programs for Students, Teachers, & Artists

3:10 – 3:30 pm	Discussion of key findings and big ideas Each table presents the cumulative list of ideas	Barbara
3:30 – 3:45 pm	Break	
3:45-4:45 pm	Job Alikes Participants meet in one of five small groups by job affiliation:	Deb
4:45 – 5:00 pm	Next Steps	Barbara
5:00-6:00 pm	Wine and Cheese Reception	
	Networking Dinner on your own	

Appendix F:
Any Given Child Exchange Notes

Fundraising & Securing Other Resources (DARRELL)

In one sentence, name the greatest challenge that you face in the area of funding your goals.

- Competing for existing arts funding (2)
- Competing with other causes for funding (2)
- School district is economically challenged (2)
- Internal competition for funds (2)
- Lacking information on the impact of work (2)
- Sustainability
- Arts organizations are struggling
- In-school versus after-school services
- Consolidating (cannibalizing) money
- Difficult to raise money for coordination of effort (versus programming)
- Sensitivity to the size of arts organizations

In one sentence, describe one thing that is working well.

- City funding opportunities and politically savvy mayor (2)
- Support from local foundations (2)
- Started campaign for long-term funding (endowment) (2)
- Telling and quantifying the story (attendance = $)
- Program is systemic
- Putting [more than one] philanthropist on committee (2)
- Allowed to leverage existing resources for more money
- Allowed to keep money in a time of cuts
- Parental support for the arts
- Visibility and press
- In-kind donations
- Public resources leverage private resources and vice-versa
- Coordination

Other.
- Student/parent fee: concerned about the haves and have-nots
- Must provide the same resources to every child

Infrastructure (Governing), Marketing & Communications (BARBARA)
In one sentence, name the greatest challenge that you face in governance and oversight.

- Sustainability of support from school district/mayor's office/arts organization leadership through turnover at the top (2)
- Providing language to building leaders/governance in layers/policy/school improvement plans (2)
- Competing and changing community issues at the leadership level

- Everyone wants a piece of pie...but no one wants a piece of the pie if there's not "something for them"
- Identifying diverse talents/skills to volunteer to lead, and how to distribute meaningful leadership among stakeholders
- Resources (2)
- Keeping the message upbeat
- Branding—competing initiatives (2)
- Engaging principals—initiative overload
- Conflicts of interest in service—including fundraising (3)
- Keeping teachers invested
- Defining message—tied to identifying the mission
- Telling and documenting the story
- Action items for community—what can they do to contribute?

In one sentence, describe one thing that is working well.

- Outside perspective as prompt for action (4)
- Creating a diverse team with diverse talents and skills (2)
- Being proactive with information philanthropy about the program (3)
- Using public forums to keep the initiative alive (2)
- Keeping "people on the ground" at the table (3)
- Flexibility and adaptability of council members (2)
- Initiative has been community support for the arts
- Programs can connect to an existing initiative rather than competing (4)
- Alignment of arts resources
- Initiative facilitates discussion
- Being proactive in finding replacements for leadership
- Total commitment at the top from school, mayor, and arts organization
- Going after layers of leadership

Quality Programs for Students, Teachers, & Artists (DEB)

In one sentence, name the greatest challenge that you face in quality programs for students, teachers, and artists.
- Arts organizations protective of "turf" (mapping and other stories)
- Each community defines "quality" arts experiences differently (2)
- Quality (time and money) (2)
- What is sustainable and has high impact? What is realistic? (2)
- What does an arts-rich school look like? (keep revisiting over time) (2)

In one sentence, describe one thing that is working well.
- Team attending the *Any Given Child* Exchange in Washington builds enthusiasm and clarity; provides incentives and immersion in programs (2)
- Arts organizations have agreed to one experience at each grade level /or providing access to a menu of options (2)
- Flexibility in the ongoing evaluation - selection process (defines quality)
- A wide professional development net for arts organizations and teaching artists

- Teachers and teaching artists attend professional development together
- Vertical team = professional development for all schools in that zone
- Have teachers speak to the possibility of success
- Awareness of expanding arts organizations/resources
- Transportation $ = other (non-arts)
- Education Explore website—1 stop shop for arts services (vetted) (SRQ)

Opportunity
- Mayor/county/funder focus on equity and diversity (2)
- How to "find"/cultivate/train smaller arts organizations (Latino community/Russian community) (2)
- Smaller arts organizations can be overwhelmed by K-8
- Filling gaps with the mapping tool
- Transformation grants to arts organization collaborators to build capacity

Equity = Diversity

- Arts organizations/artists
- Teacher/school district "buy-in" and support

Quality

- Locally-defined
- System

Access

- Diversity
- Professional development/ cultivation/support
- Transformation grants

Advocacy & Influencing Policy (JOHN)

In one sentence, name the greatest challenge that you face in advocacy and influencing policy.

- Reaching out to outside groups (not nonprofits or philanthropists)
- Truly delivering on relevance to those tertiary influences
- Changes are needed to realize and communicate the promise of workforce development
- Too many different messages (2)
- Difference between value and prioritization (2)
- Communicating what arts education is
- Advocate fatigue
- Low-capacity organizations are cut to the bone
- Getting a corporate champion
- Competing education issues, needs, and goals (2)
- Sustaining advocacy efforts (2)
- Turnover
- Syncing with current schools' efforts, district plans, etc.
- Messages not targeted to the audience
- How do we enlist parents whose children are benefitting?
- Social media
- Data on *Any Given Child* impact

In one sentence, describe one thing that is working well.

- Mapping need
- Picking ten influential people "on the fence" to chip away at
- Targeting diverse, influential groups with professional development (business, administration, etc.)
- Marketing campaign using testimonials from those with arts backgrounds
- Tax for arts education on the ballot—with long lead time, planning
- New superintendent and survey showing how parents value the arts got arts into a district-wide plan
- Getting students, parents, and business community to carry the message
- Principals lunch with high-level speaker and lots of art (2)
- Manageable for target audiences
- Systemizing partnerships
- Testifying, televising, and telling others what you're up to (2)
- Leveraging the Kennedy Center and other national reputations (Carnegie Hall, etc.)
- Demonstrate arts education work in school environment

Appendix G:
Mapping Tool Instructions

Ensuring the Arts for

ANY
GIVEN
CHILD

ANY GIVEN CHILD, TULSA
SCHOOL ARTS MAPPING TOOL
HELPFUL HINTS for COMPLETION

- Record information for this school year (2011-12) only. It is fine to include scheduled activities that will occur later in the year (an upcoming arts field trip in March, for example).

- Count activities or experiences on mapping tool only **ONCE**, choose the category you think is most appropriate.

- The mapping tool is designed to report arts instruction by grade level. Only record experiences that **ALL** students in a single grade level receive.
  - For example, if you have two Kindergarten classrooms at your site and one teacher regularly utilizes an artist-in-residence, but the other teacher does not, you would not list the artist-in-residence on the mapping tool because the experience is not shared by all Kindergarten students at your school.

- Feel free to add additional numbers and line items when necessary.

- Electronically submit only **ONE** copy of the mapping tool combining all information for your school onto the template.

- When the mapping tool refers to "certified," that means instruction provided by teachers who hold state certification in the listed discipline.

- For the purposes of the Mapping Tool, "Integrated Arts" refers to instruction delivered by a teacher or artist (or collaboratively by both) that integrates art instruction with other academic disciplines.
  - For example, a science lesson taught collaborative with both a classroom teacher and professional artist with learning objectives in both science and an arts discipline would fall under integrated arts. A lesson taught in a regular classroom by a professional artist with only learning objectives in the arts would fall under "artist-in-residence."

- If you need assistance while completing your mapping tool, please direct questions to:
  - Meg Myers Morgan: megmyersmorgan@gmail.com
  - Amber Tait: atait@ahct.org

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Appendix H:
Tulsa Public School Teacher Survey

Any Given Child Survey for Teachers, Tulsa

Your participation in this brief survey will help determine the future of arts education for all K-8 students in Tulsa Public Schools. As part of the *Any Given Child Initiative* with the Kennedy Center, the Community Arts Team is collecting survey data to gain input that will be used to create a customized, long-range plan for comprehensive arts education (K-8) that is equitable and sustainable. For the purposes of this survey, arts education is defined as modes of learning and experiences in the art disciplines of dance, music, theater, visual art, and arts integration.

1. School Name:

   Select all grades that you teach this academic year:
   - K
   - 1
   - 2
   - 3
   - 4
   - 5
   - 6
   - 7
   - 8

   Select all subjects that you teach this academic year (for which you hold state certification):
   - All academic subjects
   - Math
   - Language Arts
   - Science
   - Social Studies
   - PE/Health
   - Non-Arts Elective
   - Visual Art
   - Instrumental Music
   - Vocal Music
   - Dance
   - Theater

==**QUESTIONS FOR ALL RESPONDENTS (teachers in all disciplines)**==

2. The arts have had a positive impact on my life.

   Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

3. I believe the arts enhance child development.

   Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

4. I believe the arts are necessary in a balanced curriculum for all students.

Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

5. In my school, the arts enhance learning and engage students.

Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

6. In my school, the arts play a role in encouraging parental involvement.

Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

7. The arts have a positive impact on my teaching.

Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

8. Arts education is a personal priority.

Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

9. I give my students the opportunity to express ideas from other content areas through the arts.

Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

10. I collaborate and plan lessons with professional local artists and/or arts organizations.

Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

11. I am interested in receiving professional development in arts integration.

Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

12. I believe participation in the arts has an impact on students' education in the following ways:
    Select all that apply:
    - Increased academic achievement
    - Increased motivation
    - Increased self-management (better behavior)
    - Increased attendance
    - I do not believe the arts impact a student's education

13. From your perspective, what barriers, if any, prevent the district from providing or expanding arts education?
    Select all that apply:
    - Funding
    - Lack of interest
    - Lack of support from the community
    - Lack of support from parents
    - Lack of instructional time due to other curriculum demands
    - Lack of qualified personnel
    - Lack of training
    - N/A: No barriers
    - Other, please specify:_____

14. Have your students had a live arts experience this year at school or off campus?
    - Yes

- No
- If yes, please list:_____

15. I regularly collaborate and plan lessons with core curriculum teachers.

    Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

16. I would like increased opportunities to collaborate and plan with core curriculum teachers.

    Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

    Questions that pop up just for Core Subject Teachers

17. I regularly collaborate and plan lessons with certified in-school arts teachers.

    Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

18. I would like increased opportunities to collaborate and plan with certified in-school arts teachers.

    Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

19. Please include any additional comments about arts education in Tulsa Public Schools.

Appendix I:
Tulsa Public School Administrator Survey

Any Given Child Survey for Administrators and School Personnel, Tulsa

Your participation in this brief survey will help determine the future of arts education for all K-8 students in Tulsa Public Schools. As part of the *Any Given Child Initiative* with the Kennedy Center, the Community Arts Team is collecting survey data to gain input that will be used to create a customized, long-range plan for comprehensive arts education (K-8) that is equitable and sustainable. For the purposes of this survey, arts education is defined as modes of learning and experiences in the art disciplines of dance, music, theater, visual art, and arts integration.

Position: Superintendent, Principal, Assistant Principal, Staff Development Teacher, School Board Member, Academic Director/Coordinator, Other:_____

20. The arts have had a positive impact on my life.

    Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

21. I believe the arts enhance child development.

    Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

22. I believe the arts are necessary in a balanced curriculum for all students.

    Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

23. In my school, the arts enhance learning and engage students.

    Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

24. In my district, the arts play a role in encouraging parental involvement.

    Strongly Agree   **A**gree   **N**either Agree nor Disagree   **D**isagree   **S**trongly Disagree

25. What barriers, if any, prevent the district from providing or expanding arts education?
    Select all that apply:
    - Funding
    - Lack of interest
    - Lack of support from the community
    - Lack of support from parents
    - Lack of instructional time due to other curriculum demands
    - Lack of qualified personnel
    - Lack of training
    - N/A: No barriers
    - Other, please specify:_____

26. Are the arts a required component in your district/school curriculum?
   (if no)
   a. Are the arts a required component in your district/school improvement plan?
      - Yes
      - No
      - Do not know

27. Are policies in place to guarantee equitable, comprehensive, and sustainable arts education program for all arts disciplines across all grade levels (K-8).
   - Yes
   - No
   - Do not know
   - Other, please specify:_____

28. Are the arts a required component in your district/school curriculum?
   (if no)
   a. Are the arts a required component in your district/school improvement plan?
      - Yes
      - No
      - Do not know

29. Does district leadership regularly articulate the importance of the arts in the budget process?
   - Yes
   - No
   - Do not know

30. Is there a process in place to evaluate the comprehensive arts programs in the district on a regular, ongoing basis?
   - Yes
   - No
   - Do not know

31. Please include any additional comments about arts education in Tulsa Public Schools.

Appendix J:
Arts Organization/Teaching Artist Survey

Any Given Child Survey for Arts Organizations and Artists, Tulsa

Your participation in this brief survey will help determine the future of arts education for all K-8 students in Tulsa Public Schools. As part of the *Any Given Child Initiative* with the Kennedy Center, the Community Arts Team is collecting survey data to gain input that will be used to create a customized, long-range plan for comprehensive arts education (K-8) that is equitable and sustainable. For the purposes of this survey, arts education is defined as modes of learning and experiences in the art disciplines of dance, music, theater, visual art, and arts integration.

QUESTIONS FOR ARTS ORGS

1. Arts Organization:_____
   Your Name:
   Title:
   Email:
   Phone:

2. What artistic discipline does your organization support? (select all that apply)
   - Visual Art
   - Dance
   - Theater
   - Vocal Music
   - Instrumental Music
   - Literary Art
   - Media
   - Other:_____

3. a. What is your estimated overall organizational budget for the most recent fiscal year?
   _____ (ranges, drop down)
   b. What percentage of your budget (including expenses) is allotted for arts education programming?
   - 0-25%
   - 26-50%
   - 51-75%
   - 76-100%

   c. How much money do you anticipate collecting from school districts through program reimbursements or fees for provided arts education programs this academic year? _____

4. Does your organization's mission statement include arts education/outreach?
   - Yes
   - No

5. Do you provide arts education programs during the school day?
   a. Yes or no

   b. If yes, what grade levels do you serve? (select all that apply)
      - K
      - 1
      - 2
      - 3
      - 4
      - 5
      - 6
      - 7
      - 8

   c. What barriers, if any, do you encounter? (select all that apply, drop down)
      - Not part of the mission
      - Lack of trained staff
      - Lack of funding
      - Lack of space/venue capacity
      - Lack of time
      - Lack of existing outreach programs
      - Transportation issues
      - Scheduling difficulties
      - Lack of school capacity to implement
      - Marketing related issues
      - Lack of parental support
      - Lack of school district support
      - Other curriculum priorities in schools
      - Difficulty communicating with schools
      - In my opinion, there are no barriers
      - Other:

6. Do you provide arts education programs after school, summer, and/or intercession?
   a. Yes/no
   b. If yes, what grade levels do you serve? (select all that apply)
      - K
      - 1
      - 2
      - 3
      - 4
      - 5
      - 6
      - 7
      - 8

   c. What barriers, if any, do you encounter? (select all that apply, drop down)
      - Not part of the mission
      - Lack of trained staff
      - Lack of funding

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- Lack of space/venue capacity
- Lack of time
- Lack of existing outreach programs
- Transportation issues
- Scheduling difficulties
- Lack of school capacity to implement
- Marketing related issues
- Lack of parental support
- Lack of school district support
- Other curriculum priorities in schools
- Difficulty communicating with schools
- In my opinion, there are no barriers
- Other:

7. From the following categories, select your top three funding sources for arts education programs:
   - Corporate
   - Earned Revenue
   - Foundations
   - Grants
   - Government
   - Individuals

8.

What types of K-8 arts programs do you offer in collaboration with local schools?	Program offered (select yes or no next to each type listed)	Schools Served (select all that apply, drop down) (separate lists for elementary & secondary)	Grade Levels Served (select all that apply, drop down)	Estimated number of student participants (dropdown ranges)
In-school program, single visit				
In-school, short term (more than 1 but fewer than 5 visits)				
In-school, long term (more than 5 visits)				
Teacher workshops (in-school/ in-service)				
Teacher workshops (out of school/ summer)				
School Administrator professional development/training				
Field Trip				
In school performances (assemblies)				
Programs with both in-school and field				

trip components				
Programs conducted by professional artists				
Free arts education opportunities for students				

9. What additional K-8 resources does your organization offer? (select all that apply)
    - Website with K-8 educational content
    - Blog
    - Study guides
    - Worksheets
    - Wiki
    - Podcast
    - Video
    - Free passes/admission
    - Funding for transportation
    - Other:_____

10. What assessment measures do you use to evaluate student learning in the arts? (select all that apply)
    - Teacher survey
    - Parent survey
    - Participant survey
    - Pre/post inquiry
    - Teacher feedback/anecdotal
    - Student feedback/anecdotal
    - Performance based assessment
    - Technology/video for evaluation
    - Other: _____

QUESTIONS FOR ARTISTS

11. Artist Name:_____
    Title:
    Email:
    Phone:

12. Are you associated with an arts organization?
    a. If yes, blank to fill in

13. What is your artistic discipline? (select all that apply)
    - Visual Art
    - Dance
    - Theater
    - Vocal Music
    - Instrumental Music
    - Literary Art
    - Media
    - Other:_____

14. Do you provide arts education programs to K-8 students through an arts organization?
    a. Yes (select organizations from drop down list)
    b. No

15. Do you provide arts education programs during the school day?
    a. If yes, what grade levels do you serve? (select all that apply)
        - K
        - 1
        - 2
        - 3
        - 4
        - 5
        - 6
        - 7
        - 8

16. Do you provide arts education programs after school?
    a. If yes, what grade levels do you serve? (select all that apply)
        - K
        - 1
        - 2
        - 3
        - 4
        - 5
        - 6
        - 7
        - 8

17. What are the barriers to offering expanded arts education programs in schools? (select all that apply, rank in order from greatest to least)
    - Lack of school funding
    - Lack of space/venue capacity
    - Lack of time in schools
    - Other curriculum priorities in schools
    - Lack of qualified arts educators in schools
    - Difficulty communicating with schools
    - Lack of school capacity to implement programming
    - Lack of professional development for professional artists
    - Lack of planning time with teachers
    - Other curriculum priorities in schools
    - Transportation issues
    - Scheduling difficulties
    - Marketing related issues
    - Lack of parental support
    - Lack of school district support
    - Don't know
    - N/A-I don't think barriers exist

18. What assessment measures do you use to evaluate student learning in the arts? (select all that apply)
    - Teacher survey
    - Parent survey

- Participant survey
- Pre/post inquiry
- Teacher feedback/anecdotal
- Student feedback/anecdotal
- Performance based assessment
- Technology/video for evaluation
- Other: _____

19. What additional K-8 resources do you offer? (select all that apply)
- Website with K-8 educational content
- Blog
- Study guides
- Worksheets
- Wiki
- Podcast
- Video
- Free passes/admission
- Funding for Transportation
- Other:_____

20.

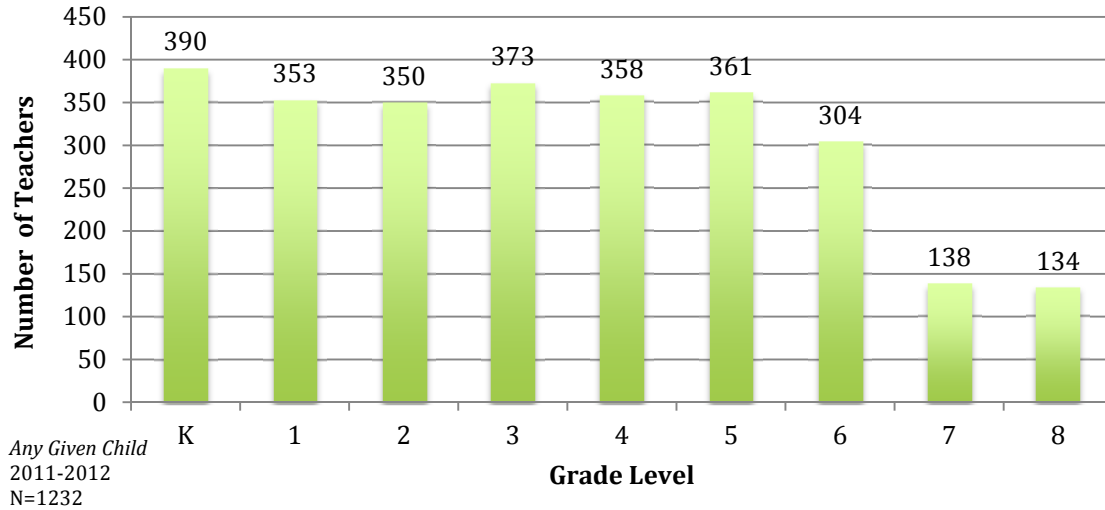| What types of K-8 arts programs do you offer in collaboration with local schools?	Program offered (select yes or no next to each type listed)	Schools Served (select all that apply, drop down) (separate lists for elementary and secondary)	Grade Levels Served (select all that apply, drop down)	Estimated number of student participants (dropdown ranges)
In-school program, single visit				
In-school, short term (more than 1 but fewer than 5 visits)				
In-school, long term (more than 5 visits)				
Teacher workshops (in-school/ in-service)				
Teacher workshops (out of school/ summer)				
School Administrator professional development/training				
Programs in arts institutions				
In school performances (assemblies)				

Appendix K:
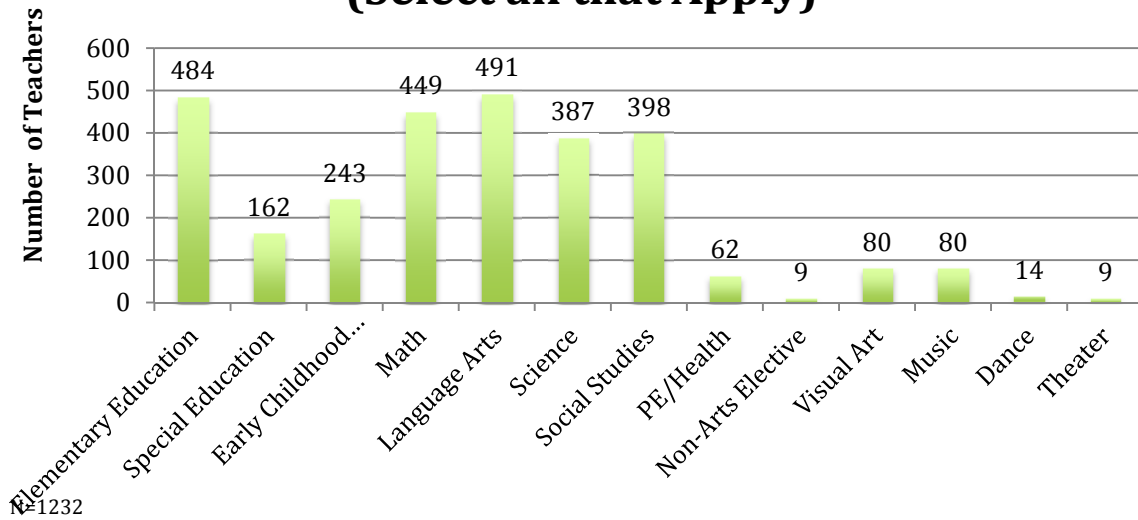Survey Results Report

Any Given Child
Tulsa Public Schools Teacher Survey Results
2,000 surveys distributed | 1,295 completed | 64% response rate

What Grade Level do you Teach?
(Select all that Apply)

Number of Teachers

Grade Level	Value
K	390
1	353
2	350
3	373
4	358
5	361
6	304
7	138
8	134

Any Given Child
2011-2012
N=1232

Grade Level

Select all Subjects that you
Teach this Academic Year
(Select all that Apply)

Number of Teachers

Subject	Value
Elementary Education	484
Special Education	162
Early Childhood...	243
Math	449
Language Arts	491
Science	387
Social Studies	398
PE/Health	62
Non-Arts Elective	9
Visual Art	80
Music	80
Dance	14
Theater	9

N=1232

Note: *There were 116 teachers who marked "other" and wrote in responses that included but are not limited to: Foreign Language, Reading, ESL, Gifted and Talented, Technology.*

Select all Subjects for which you hold State Certification

Number of Teachers

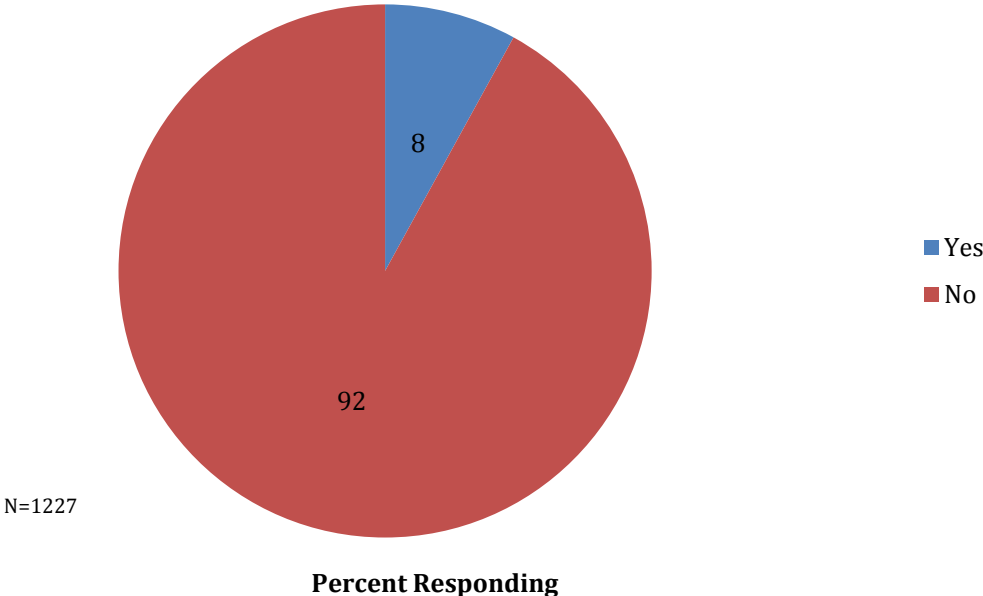| Category	Value
Elementary Education	770
Special Education	186
Early Childhood Education	349
Math	116
Language Arts	234
Science	119
Social Studies	197
PE/Health	81
Non-Arts Elective	8
Visual Art	28
Music	67
Dance	3
Theater	7

N=1232

Are you an Arts Education Teacher?

- Yes: 8
- No: 92

N=1227

Percent Responding

166

Attitudes and Perceptions of the Arts

In my school, the arts play a role in encouraging parent involvement: 4, 12, 26, 32, 26

In my school, the arts enhance learning and engage students: 2, 5, 11, 37, 44

I believe the arts are necessary in a balanced curriculum for all students: 1, 1, 3, 30, 65

I believe the arts enhance child development: 1, 2, 29, 67

The arts had a positive impact on my life: 2, 1, 9, 35, 54

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

Percent Responding

N=1232

167

Attitudes and Perceptions of the Arts

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I collaborate and plan lessons with arts specialists in my building	10	34	31	17	9
I collaborate and plan lessons with professional local artists and/or arts organization	10	34	31	17	9
I give my students the opportunity to express ideas from other content areas through art	1	4	17	47	31
Arts education is a personal priority	2	7	27	34	29
The arts have had a postive impact on my teaching	2	3	21	40	35

Percent Responding

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

N=1234

168

Professional Development in the Arts

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I have received sufficient professional development in arts integration	7	31	28	23	10
I am interested in receiving professional development in arts integration	11	32	27	20	11

Percent Responding

N=1234

■ Strongly Disagree
■ Disagree
■ Neutral
■ Agree
■ Strongly Agree

I Believe Participation in the Arts has an Impact on Students' Education in the Following Ways (Select all that Apply)

Number of Respondents

- Increased academic achievement: 1012
- Increased motivation: 1082
- Improved self-management: 850
- Increased creativity: 1187
- Increased critical thinking: 966
- Increased attendance: 611
- I do not believe the arts impact a student's education: 17

N=1232

What Barriers Prevent the District from Providing or Expanding Arts Education? (Select all that Apply)

Number of Respondents

- Funding: 1132
- Low District Priority: 673
- Lack of Community Support: 180
- Lack of Parental Support: 236
- Lack of Instructional Support: 810
- Lack of Quailfied Personnel: 292
- Lack of Training: 279
- N/A NO Barriers: 31

N=1232

Note: *"Other" responses included lack of art supplies, time spent on testing, low teacher interest.*

170

Have the Students in your Classroom had a Live Arts Experience this Year at School or Off Campus Provided by an Arts Organization?
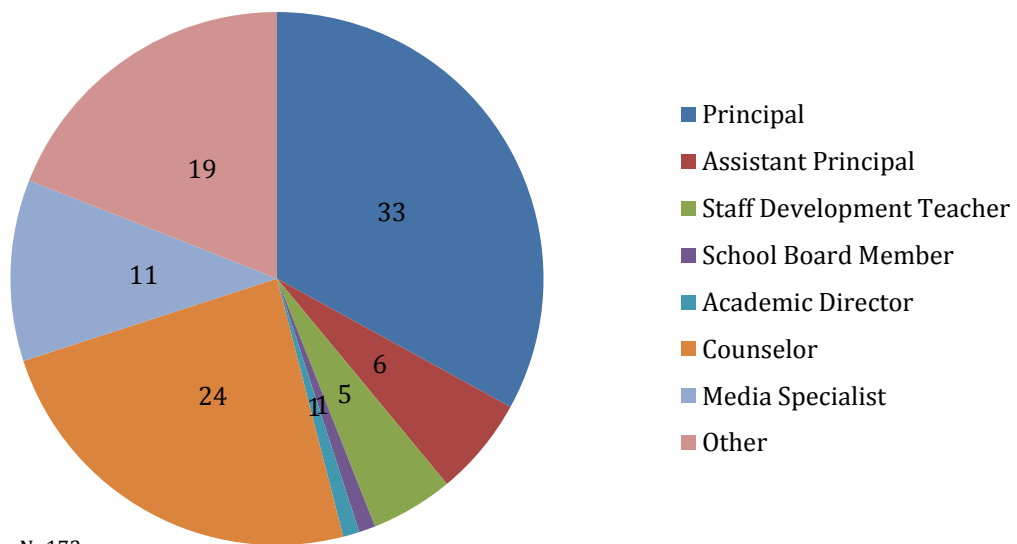

Yes
No
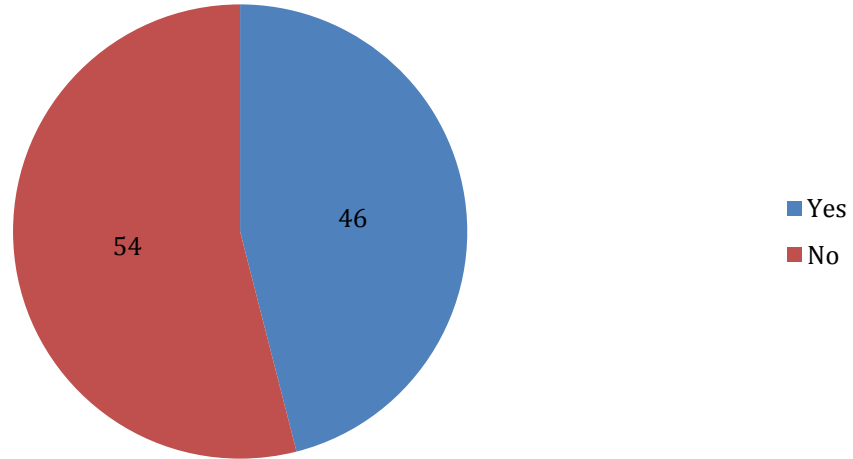
N=1228

Percent Responding

Any Given Child

Tulsa Public Schools Administrator Survey Results

267 surveys distributed | 188 completed | 70% response rate
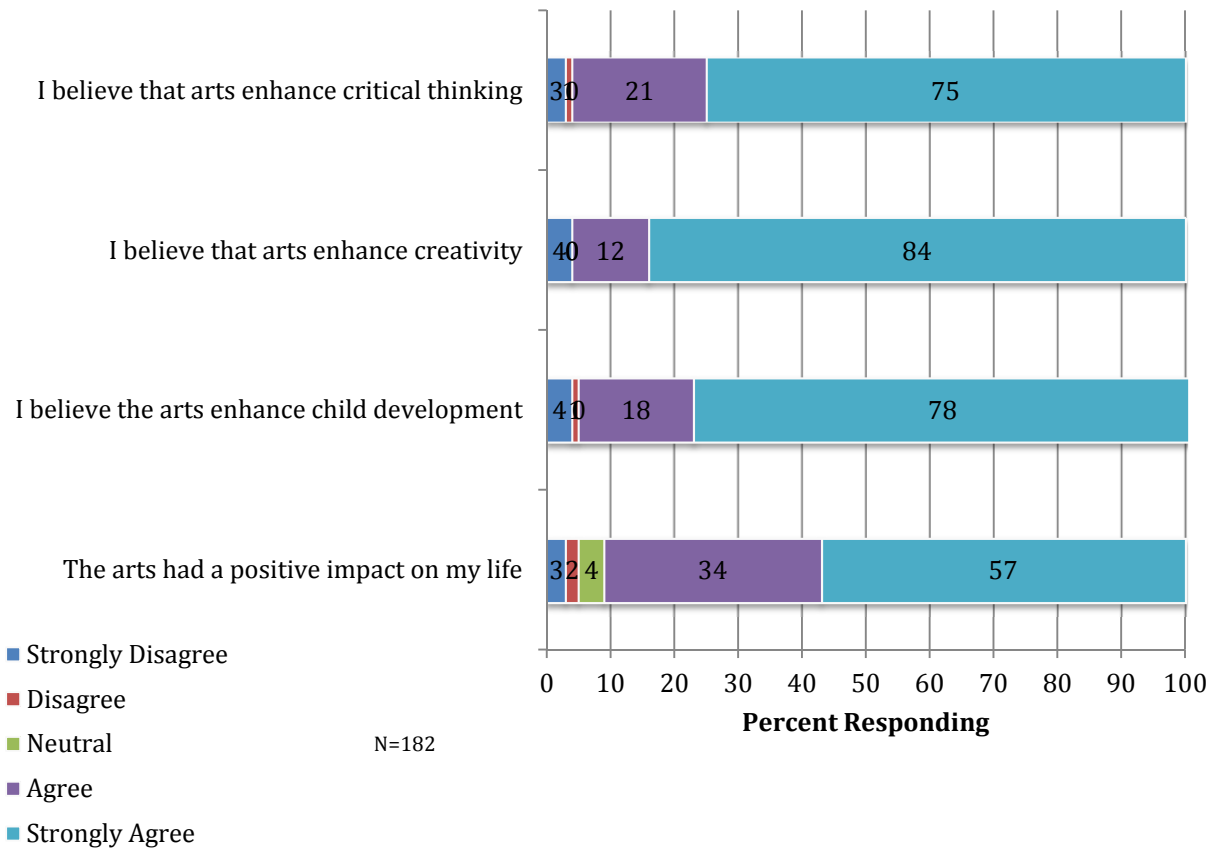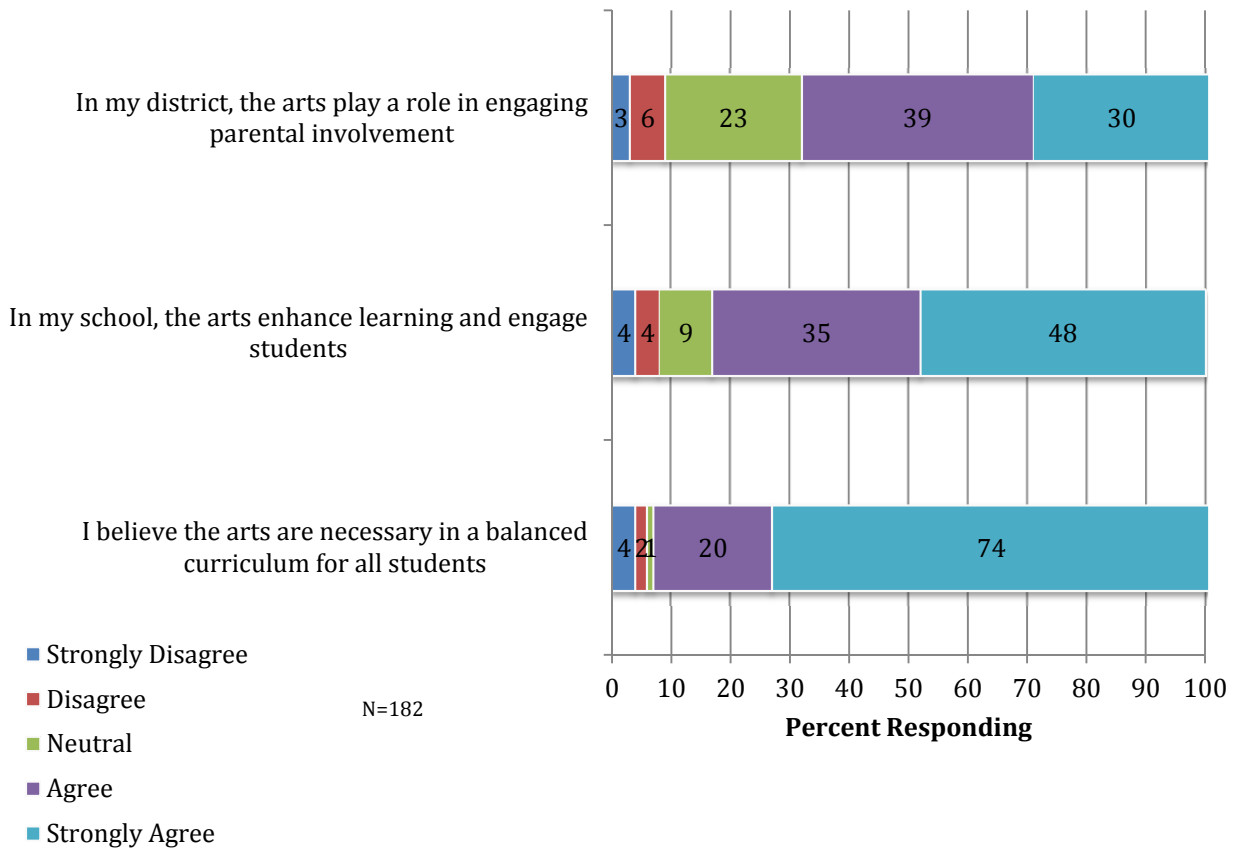
What is your Current Position at TPS?

Legend:
- Principal
- Assistant Principal
- Staff Development Teacher
- School Board Member
- Academic Director
- Counselor
- Media Specialist
- Other

N=172

Percent Responding

172

Note: *"Other" responses included Dean of Students, Speech Pathologist, Special Education, Assistant Director and several teachers.*
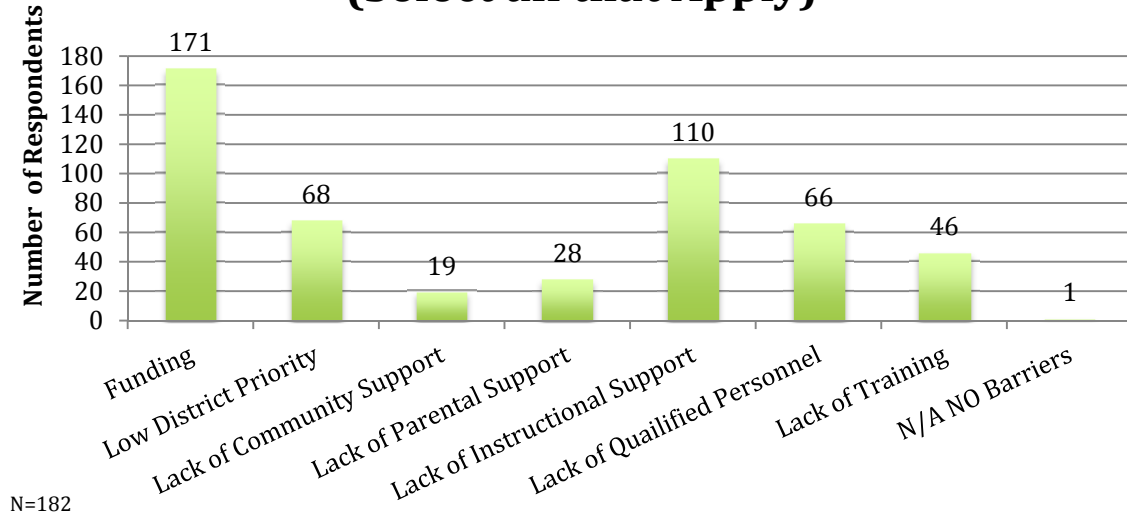
Attitudes and Perceptions of the Arts

	I believe that arts enhance critical thinking	3	1	0	21	75
	I believe that arts enhance creativity	4	0		12	84
	I believe the arts enhance child development	4	1	0	18	78
	The arts had a positive impact on my life	3	2	4	34	57

■ Strongly Disagree
■ Disagree
■ Neutral   N=182
■ Agree
■ Strongly Agree

Percent Responding

Attitudes and Perceptions of the Arts

In my district, the arts play a role in engaging parental involvement
3 | 6 | 23 | 39 | 30

In my school, the arts enhance learning and engage students
4 | 4 | 9 | 35 | 48

I believe the arts are necessary in a balanced curriculum for all students
4 | 2 | 1 | 20 | 74

■ Strongly Disagree
■ Disagree   N=182
■ Neutral
■ Agree
■ Strongly Agree

Percent Responding

0 10 20 30 40 50 60 70 80 90 100

What Barriers Prevent the District from Providing or Expanding Arts Education? (Select all that Apply)

N=182

Are there Policies in Place to Guarantee an Equitable, Comprehensive and Sustainable Arts Education Program for all Arts Disciplines across K-8?
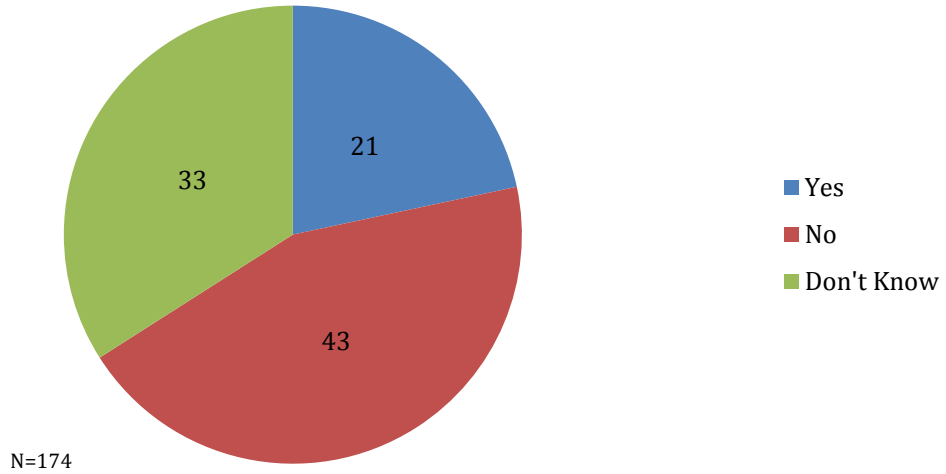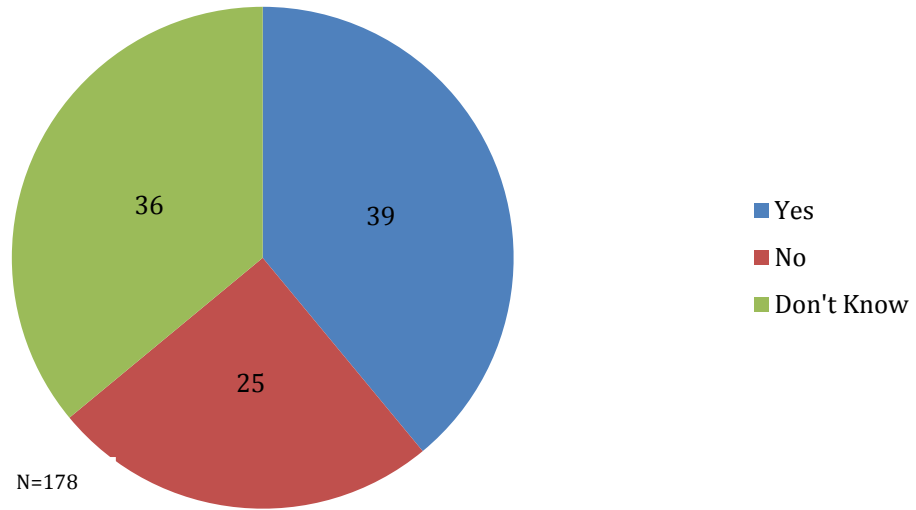

Percent Responding

Note: *3% of the respondents selected "Other" on this question. These responses included "at a minimal level," "not ideal," "last year but not this year."*

## Are the Arts for Grades K-8 a Required Component in your District/School Curriculum?

N=174

Percent Responding
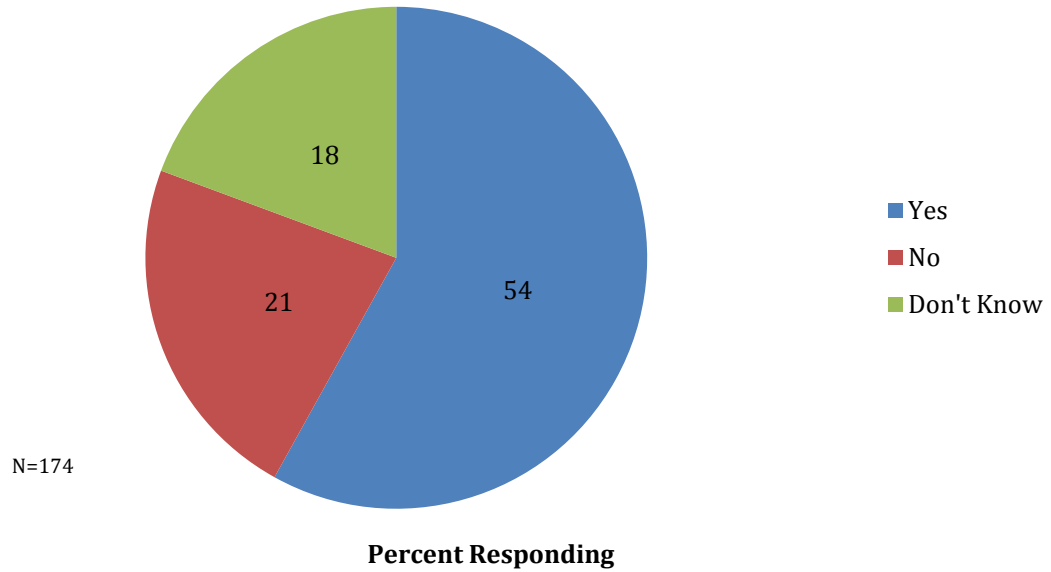
Note: *7% of the respondents answered "Other" on this question. Those responses included "depends on staffing," "I don't think arts are required," "some schools don't have art teachers,"K-5 yes, but 6th grade are just electives," and "implementation is uneven."*

## Are the Arts for Grades K-8 a Component in your District/School Improvement Plan?

Yes 39
No 25
Don't Know 36

N=178

Percent Responding

Does District Leadership Regularly Encourage the Inclusion of the Arts in the Budget?

Yes 34
No 21
Don't Know 45

N=179

Percent Responding

179
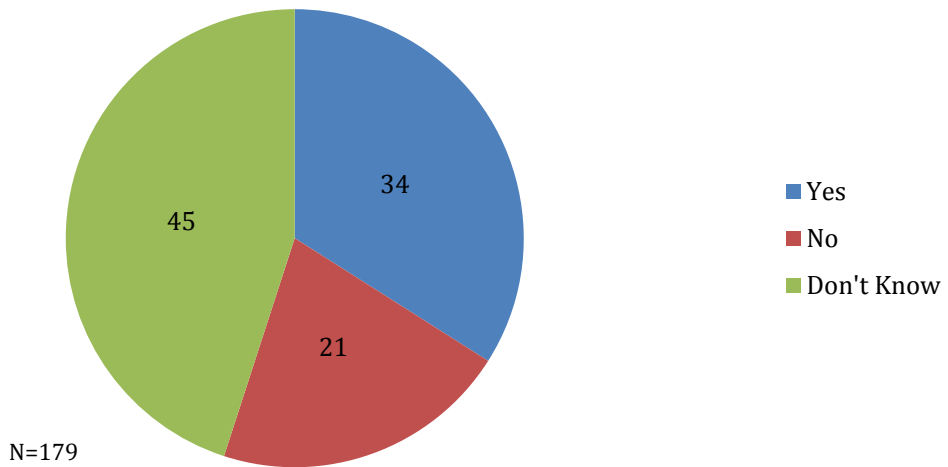
Is there a Regular and Ongoing Process in Place to Evaluate the Comprehensive Arts Programs in the District?

24

18

58

N=179

Yes
No
Don't Know
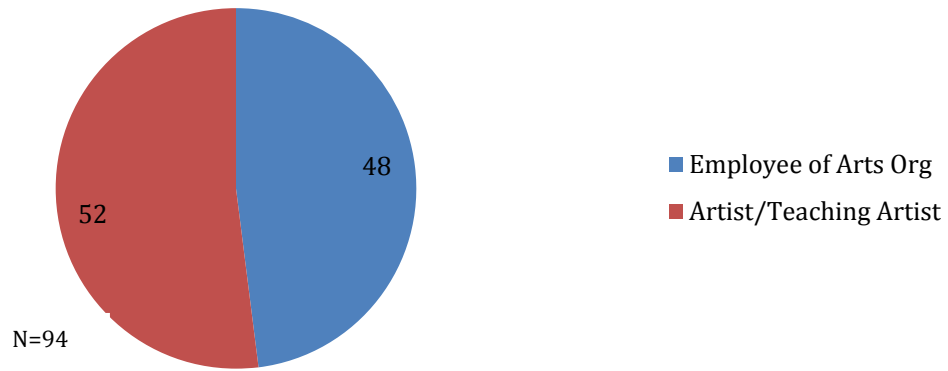
Percent Responding
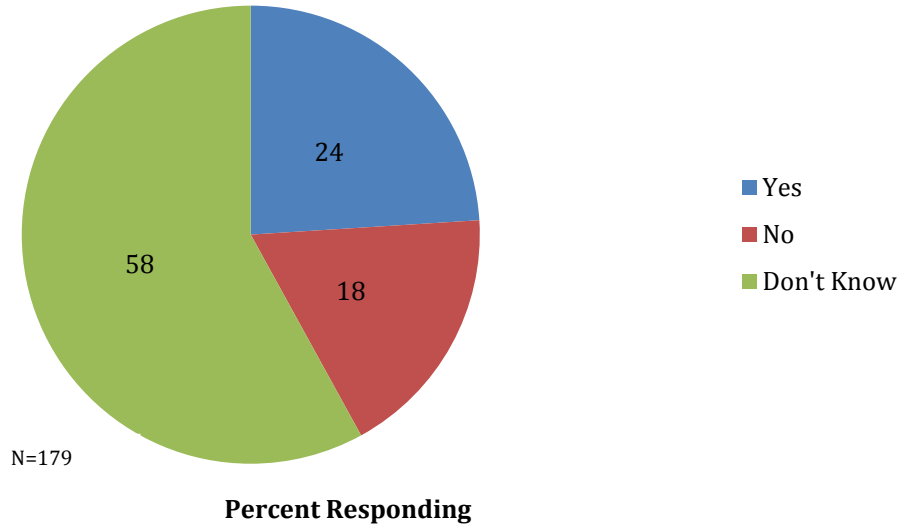
Any Given Child
Arts Organizations and Artists Survey Results
200 surveys distributed | 105 completed | 52% response rate

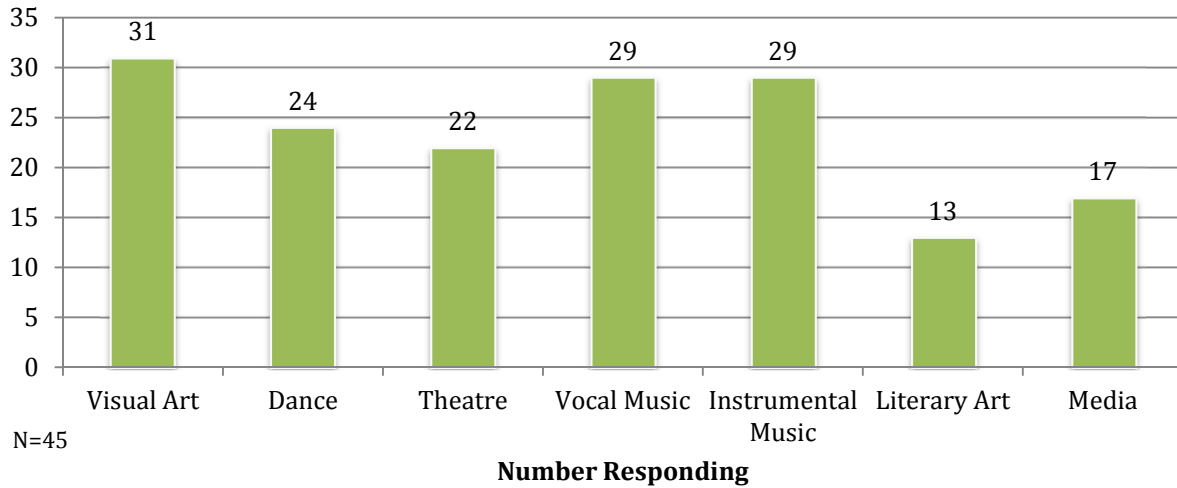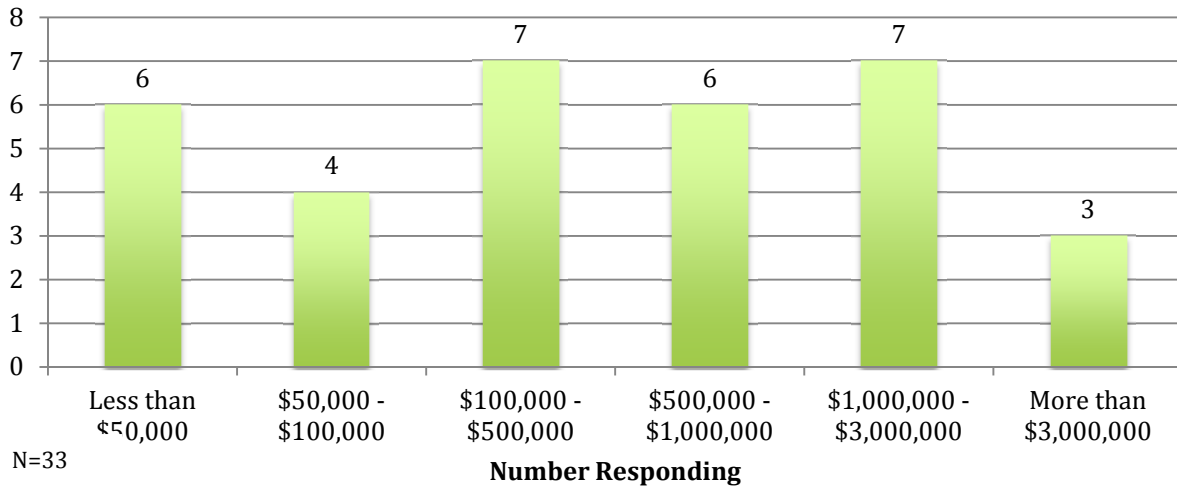# Are you an Employee of an Arts Organization, Or an Artist/Teaching Artist?


N=94

48

52

- Employee of Arts Org
- Artist/Teaching Artist

Percent Responding

What Artistic Discipline does your Organization Support? (Select all that Apply)

A bar chart titled "What Artistic Discipline does your Organization Support? (Select all that Apply)" with the following values:

Discipline	Number Responding
Visual Art	31
Dance	24
Theatre	22
Vocal Music	29
Instrumental Music	29
Literary Art	13
Media	17

N=45

Number Responding

What is your Estimated Overall Organizational Budget for the Most Recent Fiscal Year?

N=33

Bar chart showing Number Responding by budget category:
- Less than $50,000: 6
- $50,000 - $100,000: 4
- $100,000 - $500,000: 7
- $500,000 - $1,000,000: 6
- $1,000,000 - $3,000,000: 7
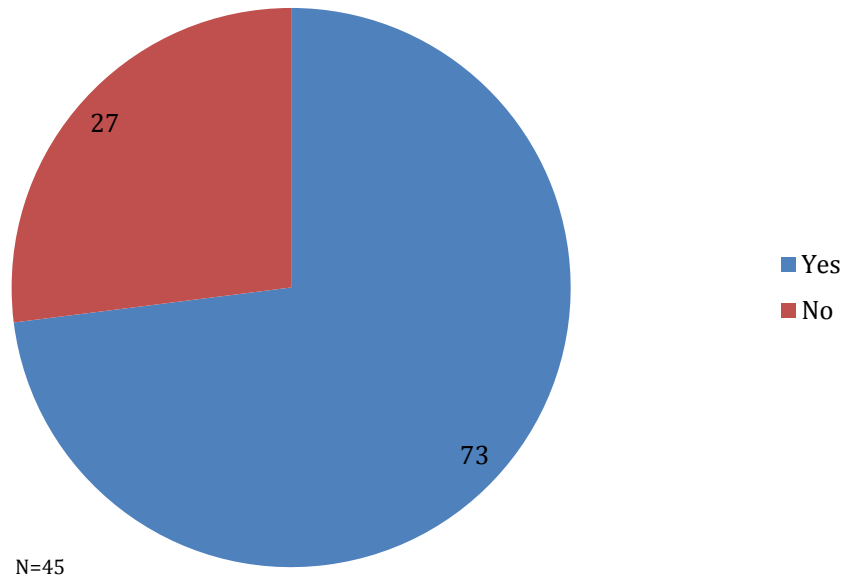- More than $3,000,000: 3

Number Responding

What Percentage of your Budget (excluding expenses) is Allotted for Arts Education?

N=32
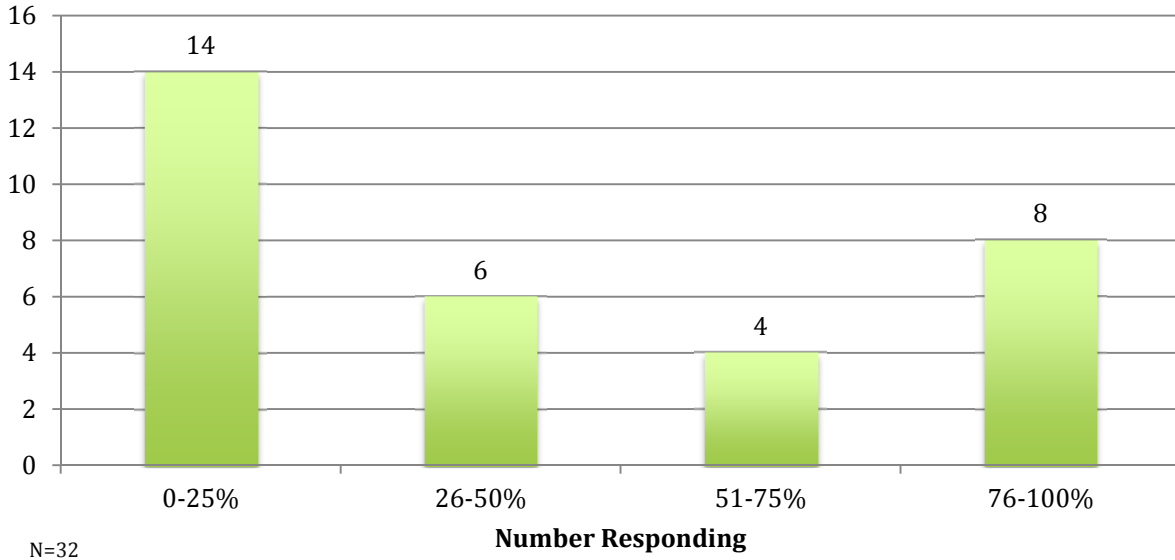
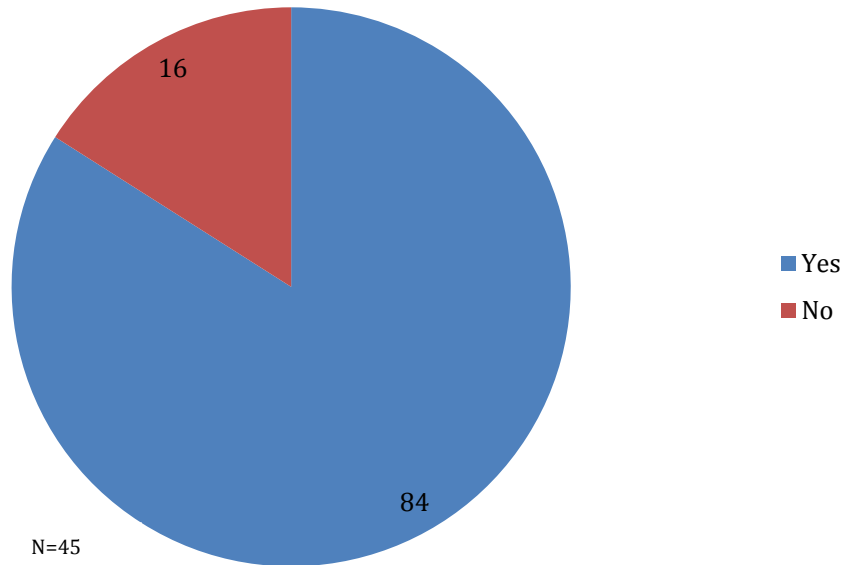# What Percentage of that Budget is Allotted to TPS Grades K-8?
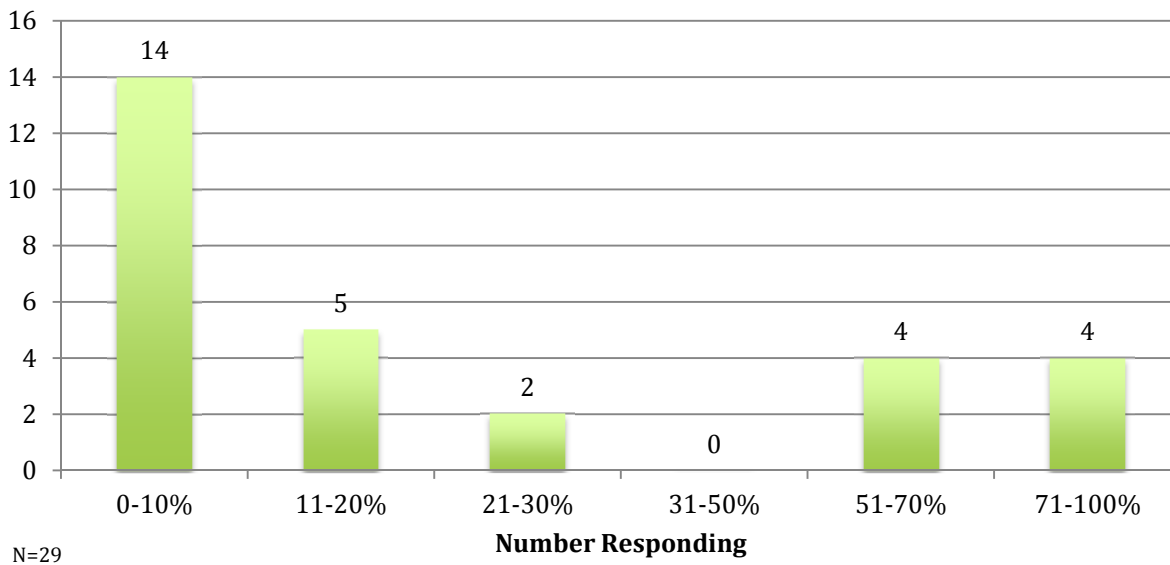
N=29

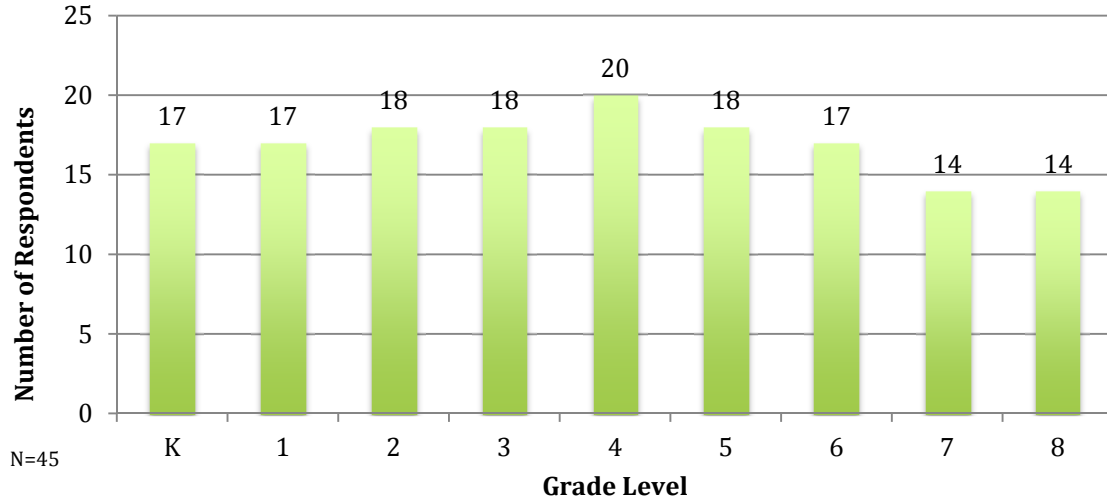## Does your Organization's Mission Statement Include Arts Education/Outreach?

27

73

N=45

Yes
No

Percent Responding

Do you Provide Arts Education Programs during the Day to Tulsa Public Schools?

16

84

N=45

Yes
No

Percent Responding

What Grade Levels do you Serve (Select all that Apply)

Number of Respondents (y-axis)
Grade Level (x-axis)

Grade Level	Number of Respondents
K	17
1	17
2	18
3	18
4	20
5	18
6	17
7	14
8	14

N=45

What Barriers do you Encounter? (Select all that Apply)

Number of Respondents (y-axis)

Barrier	Number of Respondents
Lack of Trained Staff	16
Lack of Funding	8
Lack of Space/Venue Capacity	5
Lack of Time	6
Lack of Existing Outreach	2
Transportation Issues	12
Scheduling Difficulties	6
Lack of School Capacity to…	6
Marketing Related Issues	5
Lack of Parental Support	5
Other Curriculum Priorities in…	8
Difficulty Communicating with…	2
N/A NO Barriers	2

N=45

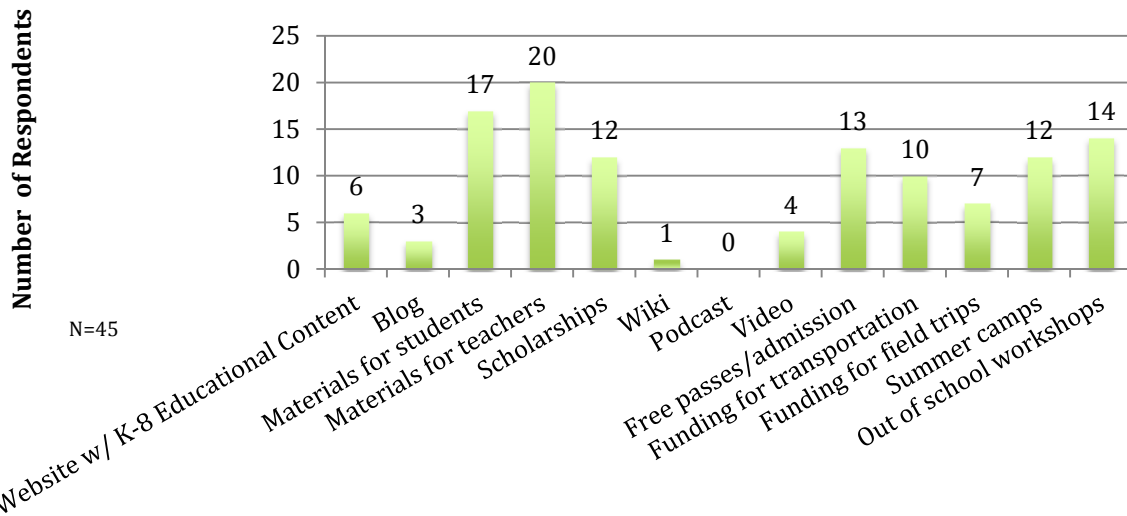*"Other" responses included planning and materials*

Please Select your Organization's Top Three Funding Sources

Number of Respondents

|				
Corporate 15	Earned Revenue 6	Foundations 30	Government 18	Individuals 19

N=45
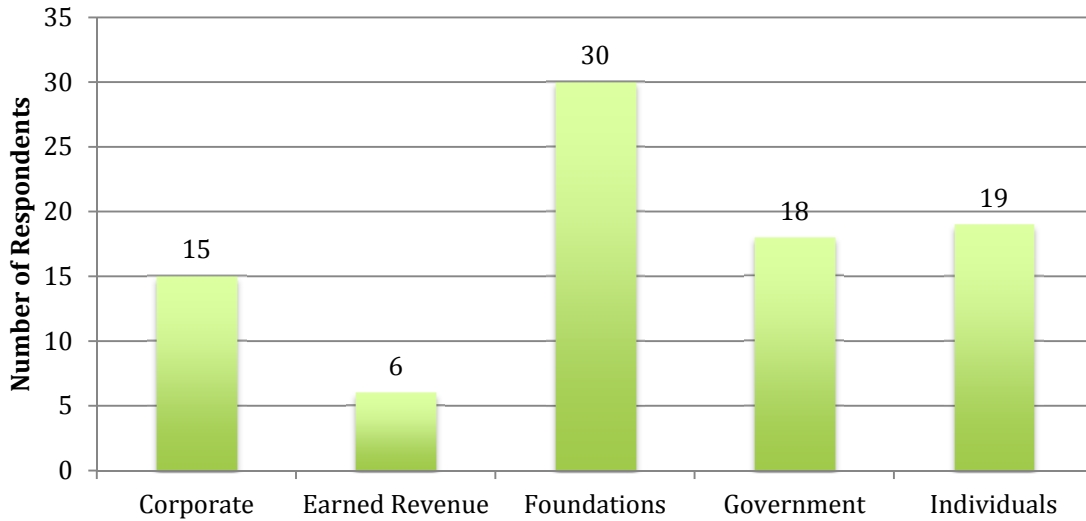
"Other" responses included tuition

What Additional K-8 Resources does your Organization Offer? (Select all that apply)

Number of Respondents

N=45

Website w/ K-8 Educational Content	Blog	Materials for students	Materials for teachers	Scholarships	Wiki	Podcast	Video	Free passes/admission	Funding for transportation	Funding for field trips	Summer camps	Out of school workshops
6	3	17	20	12	1	0	4	13	10	7	12	14

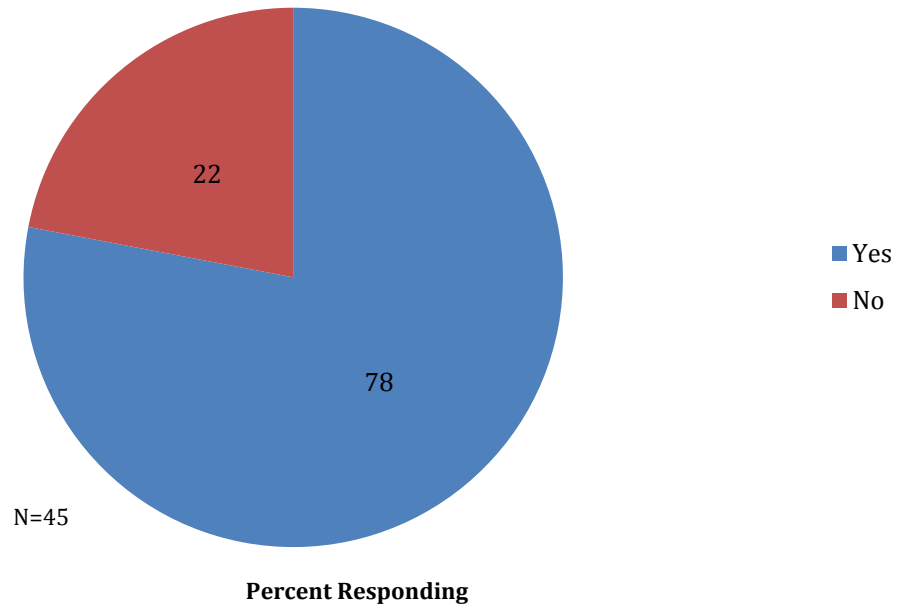*"Other" responses included teacher professional development*

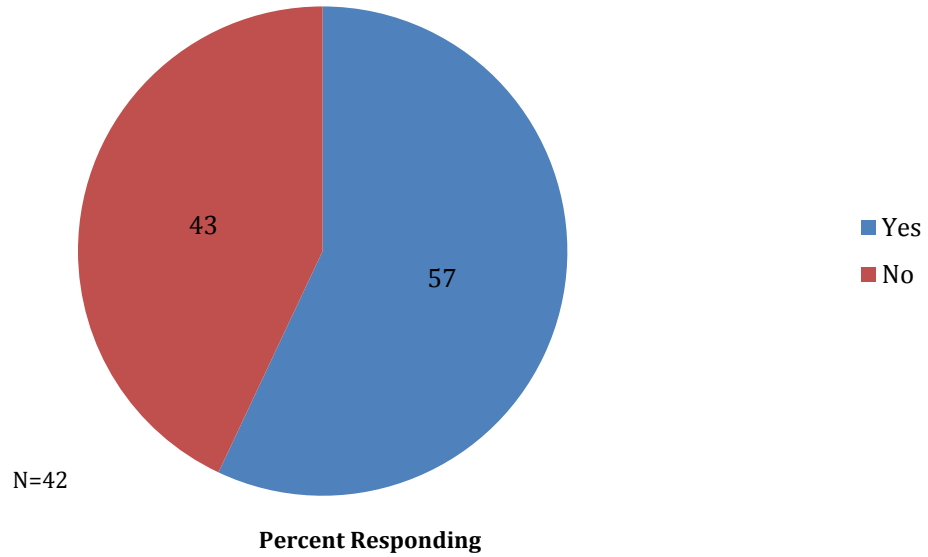# What Assessment Measure do you use to Evaluate the Impact of your Program on Students? (Select all that Apply)

N=45
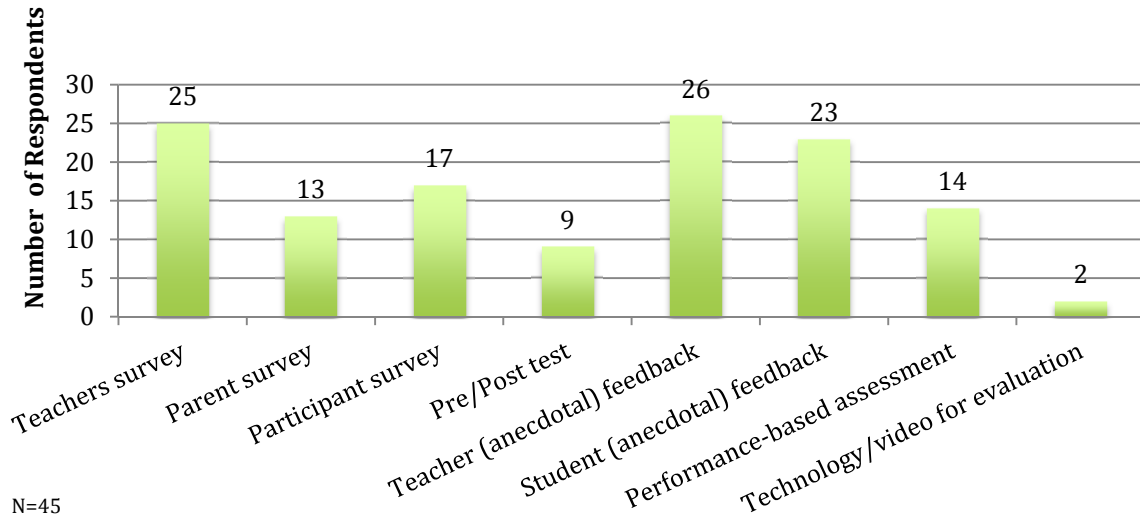
"Other" responses include external research from Universities and student interest
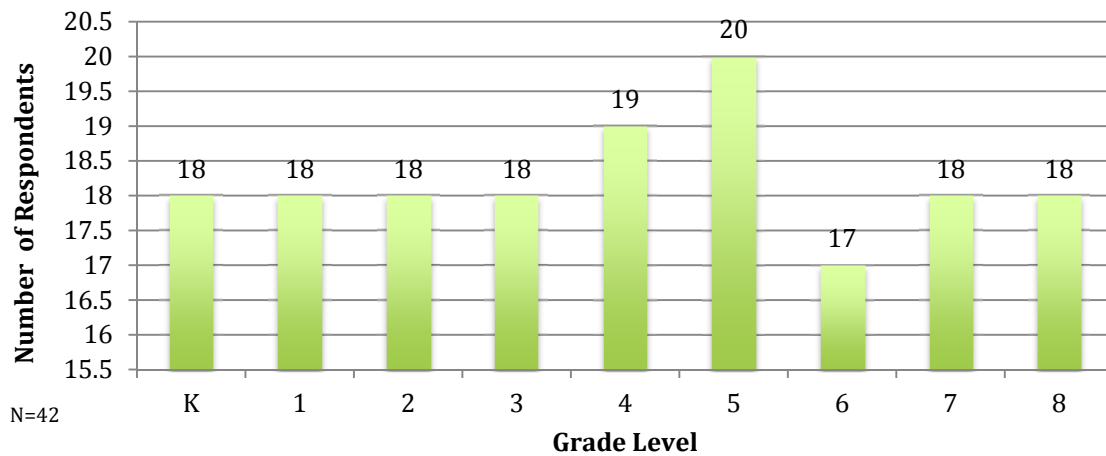
ARTIST OR TEACHING ARTIST

Are you Associated with an Arts Organization?

22

78

Yes

No

N=45

Percent Responding

Do you Provide Arts Education Programs to TPS grades K-8 during the School Day?

43

57

Yes
No

N=42

Percent Responding

What Grade Levels do you Serve During the Day? (Select all that Apply)

N=42

Grade Level

Do you Provide Arts Education Programs to TPS grades K-8 After School?

Yes — 27
No — 73

N=42

Percent Responding
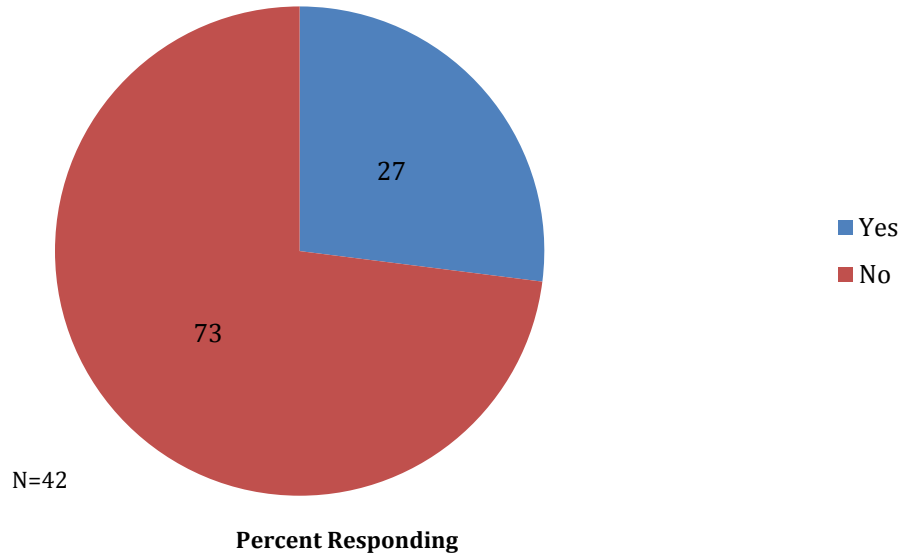
What Grade Levels do you Serve After School?
(Select all that Apply)
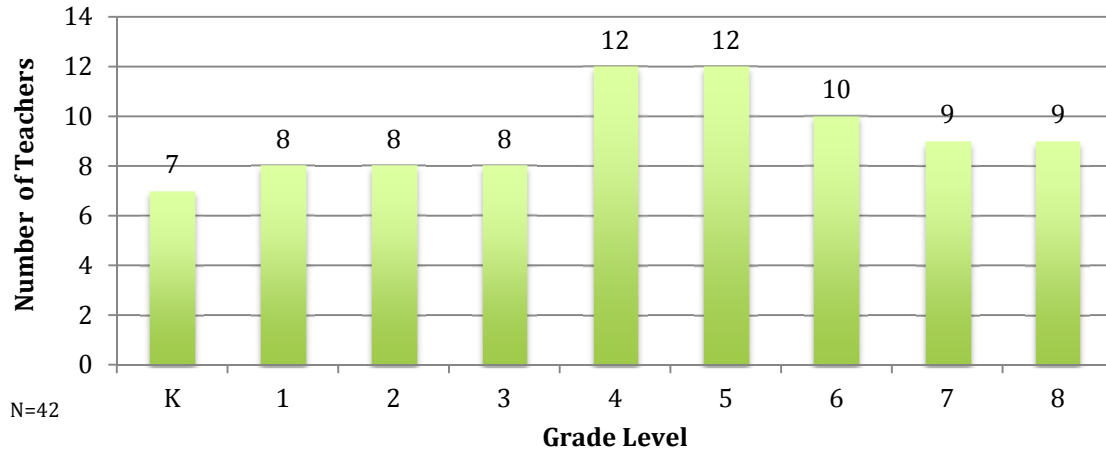
Grade Level	Number of Teachers
K	7
1	8
2	8
3	8
4	12
5	12
6	10
7	9
8	9

N=42

Grade Level

192

What are the Barriers to Offering Expanded Arts Education Programs in Schools? (Select all that Apply)

N=42

What Assessment Measure do you use to Evaluate the Impact of your Program on Students?(Select all that Apply)

N=42

193
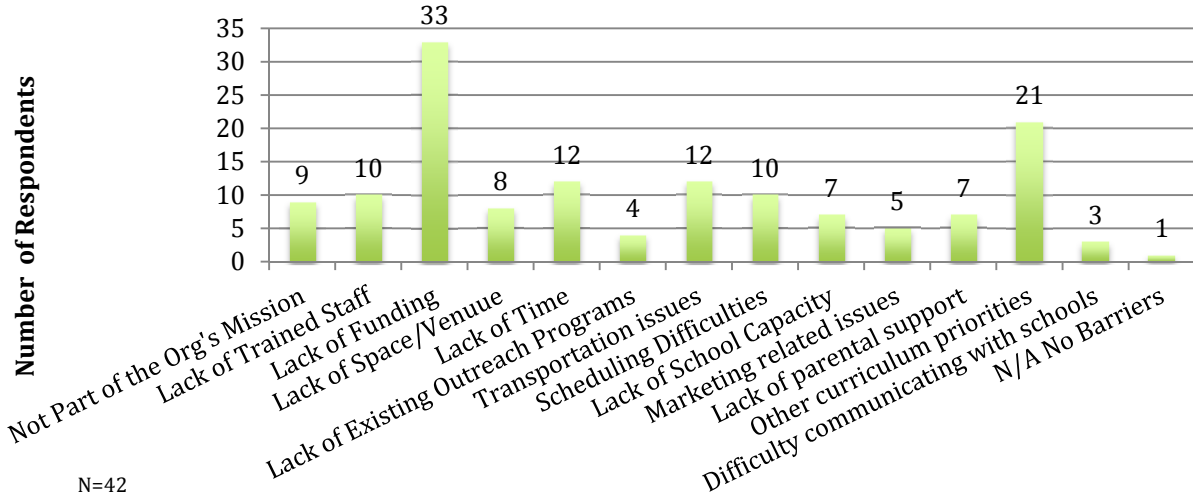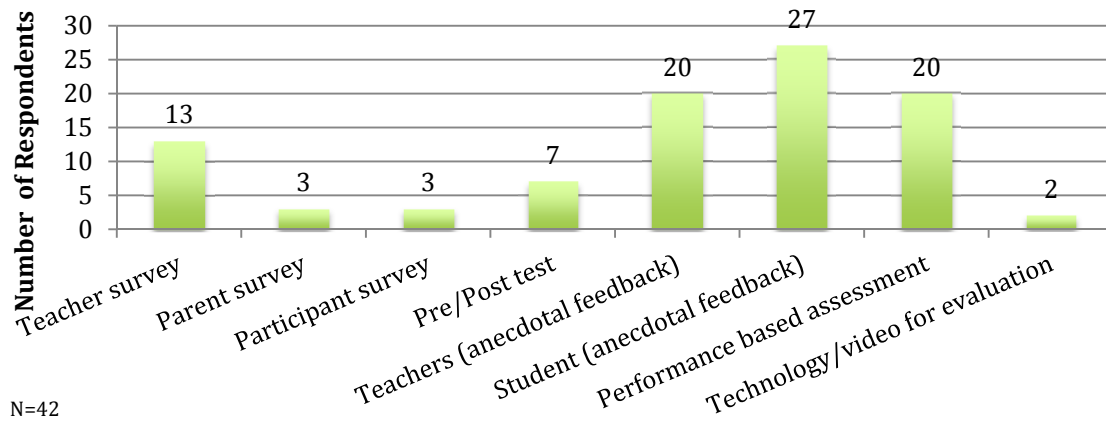
Appendix L
School Mapping Tool

The Kennedy Center

Any Given Child Program

SCHOOL ARTS MAPPING TOOL, TULSA

This document is designed to be completed by the school principal or an arts leader who will be able to list the number of minutes of instruction in the arts on the first page; the field trips and other arts events students attended in or away from the school during school hours on the second page, and the professional development events provided for school personnel on the last page.

Map of Minutes of Instruction by School

	Arts Discipline		KDGN	1	2	3	4	5	6	7	8
1	DANCE INSTRUCTION (certified)	% of Students per grade									
		Total Hours/year									
2	MUSIC INSTRUCTION (certified)	% of Students per grade									
		Total Hours/year									
3	THEATRE INSTRUCTION (certified)	% of Students per grade									
		Total Hours/year									
4	VISUAL ART INSTRUCTION (certified)	% of Students per grade									
		Total Hours/year									
5	ARTIST-IN-RESIDENCE	% of Students per grade									
		Total Hours/year									
6	DOCENT/ VOLUNTEER	% of Students per grade									
		Total Hours/year									

Arts Field Trips, Assemblies and In-School Experiences (during school hours)

		KD GN	1	2	3	4	5	6	7	8
Snapshot of FIELD TRIPS **Names of Providing Organization/ Artist**: 1) 2) 3) 4)		#Students 1) 2) 3) 4)	#Students	#Students	#Students	#Students	#Students	#Students	#Students	#Students
ARTS ASSEMBLIES **Names of Providing Organization/ Artist**: 1) 2) 3) 4)		1) 2) 3) 4)								
IN SCHOOL PROGRAMS (OUTREACH) **Names of Providing Organization/ Artist**: 1) 2) 3) 4)		1) 2) 3) 4)								

Professional Development Offered to School Personnel

Professional Development for Teachers, Principals and Administration	Number of Teachers	Number of Contact Hours	Number of Principals/ Administrators	Name of Provider
Dance				
Music				
Theatre				
Visual Arts				
Integrated Arts				
Other (describe): _____				

Appendix M:
Any Given Child Tulsa Goals

Goal #1: Curriculum

Every K-8 child will engage in a high-quality standards-based curriculum that encompasses both district and community arts resources.

Action Steps

- TPS appoints and maintains a person within the district to serve as the liaison for Any Given Child and to ensure an appropriate focus on arts integration.

- Embed an Any Given Child representative into the Common Core Committee to identify and infuse an arts focus for each of the grade levels K-8.

- Create and implement a plan to equitably deliver community arts programming and professional development that is aligned with Common Core standards for K-8 students to increase student achievement.

- Create a catalogue of professional development opportunities for teachers and administrators currently offered in the community and available through the Kennedy Center and develop a plan for dissemination.

Goal #2: Infrastructure

Sustain Any Given Child through an effective infrastructure.

Action Steps

- Identify an organization to house Any Given Child and identify a full-time, paid staff person to coordinate the initiative.

- Create an ongoing evaluation plan to inform Any Given Child progress and decisions.

- Coordinate efforts to secure sustainable funding for the Any Given Child initiative.

- Create a structure of governing and working committees, including a TPS board member, for Any Given Child Tulsa based on best practices from other Any Given Child sites. (See proposed organizational structure document)

- Create a three-year Memorandum of Understanding of shared goals and commitments for all Any Given Child partners.

Goal #3: Communications

Raise public awareness, community-wide that the arts are essential.

Action Steps

- Create an Any Given Child-Tulsa logo.

- Create an Any Given Child-Tulsa web site and social media presence.

- Create an ongoing media program to distribute information about Any Given Child Tulsa to the public.

- Identify and appoint representatives from TPS to sit on the Marketing/ Communications Committee.

- Immediately designate an Events Chair for kickoff event.

Appendix N:
Any Given Child Tulsa Governance Structure

Governance Structure for Any Given Child – Tulsa (AGC-T) Implementation

Governing Council Overview

Rationale
To ensure appropriate representation from the diverse communities to be served through Any Given Child-Tulsa (ACT-T), the Governing Council will include artists, teachers, a representative from local government, representatives from the funding community, teaching artists, representatives from local arts organizations, and representatives from the Tulsa business community. Members will be chosen to represent all areas of the city.

The Governing Council will be structured to include:
- An Executive Committee
- A Program Committee
- A Marketing/Communications Committee
- A Fund Development Committee

Roles

Governing Council
Responsible for governing ACG-T, overseeing policy and administration, and monitoring finances, programs and partnerships. ACG-T contract partners are accountable to The Arts & Humanities Council of Tulsa, as the umbrella organization for the project, and to the Governing Council Chairs/Co-Chair. Much of the Governing Council's work is done in committees. The Executive Committee has the authority to vote on policy in the absence of a full Governing Council vote.

Charge: Provide oversight to develop an annual work plan for AGC-T, act as ambassadors to the community, and provide leadership on program direction, policies, awareness, and planning.

Composition: up to 25 members that represent community stakeholders and committee leadership (see *Rationale* above).
Structure: Chair/Co-chair, Committee Chairs and other appropriate community representatives.
Length of service: 2 year terms, renewable 3 times to six year maximum. Council members will be eligible to serve again after rotating off the Governing Council for one year.
Meeting requirements: Attend quarterly meetings and participation in committee meetings/activities.
Committees: Led by Governing Council members but including other members from outside the Governing Council. Committees create their own calendar of activities to accomplish annual tasks that reflect the charges that are provided by the Governing Council. Committees meet monthly or on an as needed basis.

Governing Council Member Responsibilities
Attendance: Attend quarterly Council meetings, with no more than three absences per year (including committee meetings), as well as one half day planning meeting each year.
Committees: Serve on at least one committee, attend committee meetings, and participate in committee activities.
Fundraising: Commit to specific fundraising activities each year.
Professional Development: Stay informed about AGC-T activities and observe programs when appropriate.
Ethics: Act in the best interest of the endeavor, disclose conflicts of interest, and excuse self from discussions and votes where there is a conflict of interest.

Executive Committee
Responsible for creating and monitoring a strategic plan that extends AGC-T mission beyond year three, developing and evolving an appropriate governance structure, maintaining an appropriate evaluation system, and leading the development of bylaws and other governance materials as needed.

Charge: Provide strategic and operational planning and oversight of all activities, develop and monitor budget and finance, ensure that all committees are effectively guided and supported. Plan and conduct an annual planning session and ensure appropriate follow up with staff and partners to create the year three and beyond AGC-T service plan and budget.

Members: AGC-T Governing Council Chair and Committee Chairs (3), AHCT Executive Director, Mayor's Office (1 rep), AGC-T Evaluator and TPS Superintendent (or his designee).

Marketing/Communications Committee
Responsible for ensuring AGC-T visibility, maintaining communication with stakeholders and for developing and leading the implementation of marketing and communications plan.

Charge: Support an annual marketing plan that will increase visibility of AGC-T in the region, ensure effective communication with all stakeholders through the AGC-T website and social media, establish and lead arts education awareness activities, plan and implement AGC-T public events, develop and distribute an AGC-T publication to inform the public about the initiative.

Members: This committee will include a minimum of three representatives from the governing council who have experience in such areas as marketing, public relations, social media and media relations.

Fund Development Committee
Responsible for cultivating relationships to support AGC-T financial needs.

Charge: Support an annual fundraising plan by making connections, assisting with grant writing, connecting AGC-T activities with other organizations for collaborative grants, and participation in solicitation, identification and reporting for donors.

Members: A Funder's Roundtable Liaison, AHCT Executive Director, and the AGC-T Program Coordinator, other members as appropriate.

Program Committee
Responsible for guiding the development of educational programming policies and procedures as well as recommending the focus of professional development for school and arts community personnel, and assisting in implementation and problem solving as the community develops an effective strategic delivery system for AGC-T.

Charge: Provide logistical support for Kennedy Center and other professional development activities to strengthen capacity of community arts education network, ability of classroom teachers to integrate arts into teaching, ability of schools to maximize the use of community arts resources, and other topics as they emerge. Provide input and direction to create an effective model of using community arts educators in schools.

Members: TPS Appointed AGC-T Liaison, TPS Core Curriculum Committee Member, TPS Teachers, Teaching Artists, and AGC-T Program Coordinator, other members as appropriate.

Committee Responsibilities

Annual Work Plan: Each committee provides the Council with an annual work plan.
Records: Each committee appoints a recorder to take and distribute meeting notes.

ACG-T Program Coordinator Responsibilities to Council and Committee Members
Information: Send timely financial reports and an update of organizational activities
Support: Provide information and support necessary to accomplish goals

Appendix O:
Letter to the Community Action Team

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

WASHINGTON, D.C. 20566-0001
202-416-9300
FAX 202-416-8255

June 7, 2012

To the Tulsa Any Given Child Community Arts Team:

On this occasion in which you are concluding the first phase of your work in the Any Given Child program, I want to congratulate you on the progress you have already made toward planning a future in which the arts are a part of every child's education in Tulsa.

Thank you for the gifts of your time and energy as you develop the long range plan to ensure equity in the delivery of arts education services across the community. The Kennedy Center will continue to be a resource for you as you strive to meet your vision of a comprehensive arts education for every child in Tulsa.

Best wishes,

Michael M. Kaiser
President

Appendix P:
Letter to the Community

To the Tulsa Community,

The arts have a unique ability to engage students who are otherwise unengaged, to inspire students who are otherwise uninspired, and often serve as the critical link keeping young people in school and on a path to fulfill their dreams and contribute to their communities. We simply cannot afford to ignore the benefits of arts education any longer.

We all know that arts education is an essential part of EVERY child's learning. Countless studies have demonstrated that young people benefit from learning skills in the arts—creating, communicating, collaborating, and thinking critically. These are the 21st century skills that our children need now in order to become tomorrow's innovators: the visionaries who will invent the next cutting-edge technology to fuel our economy and create jobs.

In September 2011, we began working with The Kennedy Center to chart a new course for arts education in our community, and to create a long-range arts education plan for students in Tulsa Public Schools. Today, with this report, we share what we have accomplished so far—including a look at where things stand, and the goals for our future.

Together we are focused on a future where:
***Every Child** engages in diverse arts experiences over the course of their education.*
***Every School** actively integrates the arts as a part of each child's learning.*
***Every Child** has opportunities to create, communicate, and think in concrete and abstract ways.*

In publishing this report we reaffirm our pledge to bring a complete arts education to every child, every day. Over the next year we will develop strategies and benchmarks to help us achieve our goals, and The Arts & Humanities Council of Tulsa has been charged with keeping all of the stakeholder groups focused on this work.

We look forward to an ongoing partnership with the Kennedy Center to make the arts an essential part of our children's educational journey.

Signed:

Dewy Bartlett
Mayor
City of Tulsa

Ken Busby
Executive Director and CEO
The Arts & Humanities Council of Tulsa

Dr. Keith Ballard
Superintendent
Tulsa Public Schools