Partnerships and Local K–12 Arts Education Policy Development: Significant Beginnings

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Abstract: The author presents reviews that identify success factors in music and arts education partnerships between cultural institutions and K–12 schools. She incorporates the evaluation of one Massachusetts partnership, Arts Can Teach (ACT), to examine the connection between partnerships and K–12 arts-program policy decisions. ACT is a collaborative effort among Boston's Wang Center for the Performing Arts, the Lynn Public Schools, and LynnArts, which matched music specialists and teachers in other disciplines with practicing artists for one-year partnerships. Success factors of the ACT partnership are considered in terms of their similarity to success factors from the literature on music education partnerships. The author discusses implications for increasing and sustaining music and arts education programming and local arts education policy development.

Keywords: Arts Can Teach, arts education partnerships, cultural institutions and schools, local arts education policy, music education partnerships

In the past thirty years, the music and arts education field experienced a significant growth in the number of partnerships among public school systems and cultural and community organizations (Bumgarner Gee 2004; Myers and Brooks 2002; Myers and Dansereau 2006; Arts Education Partnership 2003; Porter and Kramer 1999; Riley 2002). As characterized by Riley, partnerships embodied a national policy agenda that education would remain a local function, a state responsibility, and a national priority. Funded by federal and state arts agencies initiatives, partnerships with local school systems have included businesses, universities, community arts groups, and local cultural institutions, or a combination of these. In the introduction to an issue of *Arts Education Policy Review* (2003) dedicated to arts partnerships, the editors concluded, "The jury is still out on arts partnerships. None of the authors sees overwhelming evidence that they always live up to the advance hype that they receive in the press" (3). In Chapman's (2007) latest report on the effects of the No Child Left Behind legislation on arts education, she challenged the advocacy of the partnership model in advancing sustainable arts education in local schools. Indeed, since the 1970s, the arts partnership antecedent program Artists in the Schools has grown exponentially; arts education leaders have also called for more, and especially more rigorous, evaluations of the impact of partnership programs on K–12 music and arts education (Bumgarner Gee 2002, 2004; Chapman 1992; Winner and Hetland 2000). However, researchers who evaluated partnership programs cited barriers to designing methodologically sound studies for field research: formal controls and random participant assignments are not possible, a participation bias prevails, and stated goals are so all-inclusive and vague as to be unidentifiable, much less measurable (Abeles et al. 2002). One result is that much of the partnership evaluation research focuses on potential outcomes of arts experiences in more general cognitive, sociocultural, and personal learning behaviors (Abeles et al.) instead of specific musical skills and understanding (Hanley 2003). Even reports focused on specific genres such as orchestra education faced research designs confounded by myriad delivery systems and timetables, such as youth concert series, regular after-school programs, musicians' residencies, and community organization partnerships. Consequently, outcome criteria are somewhat blurred because they are being synthesized into generalities such as "nurturing musical growth," "implementing quality programs," "conducting responsive evaluation," and "institutionalizing excellence," (Myers and Dansereau 2006, 3). An additional obstacle to understanding what partnerships have accomplished in music education is the multiarts nature of many partnership programs, making

conclusions concerning music, visual art, theater, or dance difficult to draw. In addition, arts-specialist communities and professional service organizations have raised objections to and warnings about what some characterize as the outsider approach to arts education reform, at the exclusion of those historically responsible for comprehensive K–12 music and arts instruction (Bumgarner Gee 2002, 2004; Chapman 2007; Chi 2004; Music Educators National Conference et al. 1986).

A small number of studies, varying in methodological approach, rigor, and targeted topics, have examined the impact partnership alliances have had specifically on music education. Abeles (2004) reported on the positive effects that orchestra or school partnership programs had on vocational propensity toward music among elementary school children. Hanley's (2003) observations of curricular content in Canadian school partnerships with the Royal Conservatory of Music characterized the depth of musical content students experienced insufficient to even consider the experience "music education." Upitis, Smithrim, and Soren (1999) reported that teachers gained new skills in music in professional development partnership programs in Canadian school systems. Colley (1996), Myers (1996), and Wolf (1997) reported that partnerships brought about demands at the local level for increased staffing for music and other arts instruction by certified arts specialists, thus demonstrating the partnership model's catalytic value in increasing the amount of instructional contact school children have with qualified music specialists. Boston's New England Conservatory is engaged in an ongoing process to develop a replicable model that offers comprehensive music instruction and an interdisciplinary curriculum to preservice teachers in an elementary lab charter school, which is also being tested in three other cities (Arts Education Partnership 2003).

In a comprehensive review of research in the thirty-five years since the emergence, development, and status of partnerships in arts education, Myers and Brooks (2002) concluded the growing emphasis on partnerships as a delivery model is not likely to abate. Their prediction continues to warrant the attention of the arts education research community (Arts Education Partnership 2005; Chapman 2007). Although the evaluation research literature remains insufficient to render conclusive evidence as to partnerships' impact on student learning in the arts or other subjects, a growing body of literature identifying qualities that constitute successful collaborations among various constituencies exists (Myers and Brooks 2002; Myers and Dansereau 2006). Practitioners and researchers in both music and arts education cite the need for research that analyzes the strategies and structures that eventually lead to local policy development, which sustains arts programming in schools. Abeles (2004) calls for additional research that identifies the anatomy of partnership strategies. Seidel (2002) suggests investigating how the collaborating partners should relate to one another and engaging participating teachers in action research to move beyond site-specific findings. Hope (2002), however, calling for policy-oriented research, cautions, "Policy analysis is never useful for taking action unless it is centered in reality" (10).

How, then, is the music education research community to proceed on the issue of the role of partnerships in music education? Considering its traditional emphasis on an orchestra-band-chorus-general-music model, which has characterized school music programs for decades, how are music teachers and program directors to interact with the force of new delivery mechanisms and models of arts education? How can we use our existing knowledge of multiple research methodologies to create a coherent research agenda, additive in nature and centered in a reality, that defines the issues clearly and sets forth next steps for study? How can we develop models for examining partnerships with sponsoring institutions while serving the interests of K–12 arts programs and advancing our knowledge of effective interaction with our professional music colleagues in the wider community?

Eisner (2002) cites seven shifts in an emerging research agenda for arts education, one of which is to abandon the single-study approach to educational issues in favor of an array of related studies that build on each other over a five- to ten-year period. I did not neatly adopt one research paradigm for this article. I conceived this design to be what Eisner terms a *heuristic for inquiry*. I do not draw conclusions about the effects of partnerships on student learning in the arts or other subjects. Rather, I present a collective view of how partnerships best function in K–12 school settings. For the inquiry, I used the definitions of policy created by two leaders in music and arts education policy. Richmond (2002) characterizes policy as a vehicle by which philosophy is carried out, that is, linked to decision making and resource allocation. Hope (2002) defines policy as a perceived need to act, that is, policy decisions arise because of a question of how to proceed, a new piece of knowledge or research, and values or opinions.

Method

The process of this research had two parts. First, to review, synthesize, and analyze select studies of music and arts partnerships to identify specific organizational design features and administrative strategies that evaluators and reviewers have claimed lead to successful or positive outcomes in partnerships. Second, that synthesis was compared and contrasted with the results of an in-depth, comprehensive five-year case study evaluation of one partnership between a major performing arts organization and a local school district in the Boston area. From this two-step process emerged a research-based blueprint for how organizations partnering with K–12 school districts might best proceed to create policies and practices that benefit K–12 music and arts education.

Part One

Partnership arrangements vary in the amount of access and depth of subject content that students or teachers experi-

ence (Arts Education Partnership 2003; Deasy 2002; Myers and Dansereau 2006). Abeles et al. (2002) differentiate comprehensive partnerships with a mission to promote learning in the arts and in subject areas outside the arts from the limited, isolated experience trips to a museum or musical performance (for example, Chi 2004). Comprehensive partnerships typically provide a package: curricula, teacher development workshops, periodic visits from professionals, access to institutional collections, and other resources not typically available in school environments. The six partnership studies I chose for this study covered a range of artistic disciplines and curricular goals and varied in the types and length of music and arts experiences offered. Half were concerned with music education; half encompassed multiarts programs. I selected them because each researcher either identified organizational structures and strategies that led evaluators to conclude the partnerships had value or recommended specific strategies that would improve the partnerships' effectiveness. Because the body of learning-effects research on arts education partnerships (which purports to measure the effects of partnership programs on student learning) is diffuse and inconclusive, an examination of the interaction of organizations' strategies with student impact was not possible, and I make no attempt to either support or refute the existence of correlations between outcome effects and organizational strategies.

From the Myers and Brooks (2002) review, I selected five partnership studies that identified organizational features that enhance a partnership's educational value. Three of these targeted music education; the other two were multiarts programs. A more recent study in which Rademaker (2003) evaluated a midwestern multiarts advocacy initiative completed the sample of six studies. Myers (1996) studied orchestra-school partnerships and examined principles of effectiveness. Wolf's (1997) examination of Boston's Music Education Collaborative studied both student outcomes and the effectiveness of the collaboration. Robinson (1999) observed the collaborative process in his case study of a partnership between the Eastman School of Music and Rochester public schools. Dreeszen (1992) synthesized results from arts education institutes funded by the National Education Association to derive nine factors of successful partnerships. In preliminary reports of eighty-one site-based partnerships in the New York City Arts Partnership program, Baker (2000), using a multiple-perspectives approach, identified strategy issues the organization needed to address. Rademaker studied the collaborative strategies and mechanisms an arts advocacy group that partnered with a school system in the Midwest used to determine whether its policies were beneficial or problematic for K–12 arts programs. The factors (causing a positive influence or being recommended as an improvement on what occurred) that each author identified as connected with a partnership's success are found in table 1 for comparison.

How can we develop models for examining partnerships with sponsoring institutions while serving the interests of K–12 arts programs and advancing our knowledge of effective interaction with our professional music colleagues in the wider community?

Part Two

Lynn Public Schools and Arts Can Teach: A Partnership Case Study

Lynn, a community with thirty-one schools, is thirty minutes north of Boston and attracts numerous ethnic groups (twenty-eight languages are spoken in some schools). At the time of the evaluation, the average per capita income was $13,026, and its student population (14,769) was 52 percent minority. Boston's Wang Center for the Performing Arts, the Lynn Public Schools, and Lynn-Arts, a community-based arts organization, launched Arts Can Teach (ACT) as a joint initiative in 1998. I led an evaluation of the ACT initiative from its inception to the end of its four-year pilot phase in 2002 (Colley 2002a).

During this time, the General Electric Fund, the Horizon Foundation, the Wang Center, the Boston Foundation, the Massachusetts Cultural Council, and the National Endowment for the Arts funded the program and ACT's purpose at inception was "to establish the arts as a well-integrated component in the Lynn school curriculum, while providing the tools to help community members achieve their long-term goals for cultural programming" (Wang Center Interim Reports, ACT I–III, ctd. in Colley 2002b). ACT was based on five essential concepts that have remained constant during the past five years:

1. The arts belong in all classrooms.
2. The arts are valuable learning aids in curricula and important independent subjects.
3. Teachers who have personally experienced the arts are more likely to incorporate them as natural enrichment for their curricula.
4. Training artists in pedagogy and teachers in creating artwork promotes discussion and idea exchange, and injects new vitality into the curriculum and the arts community.
5. Presentation is a valid method and product for assessing student learning.

The mechanism for transforming this conceptual framework into an opera-

TABLE 1. Factors Authors Identified as Connected with a Partnership's Success, Having a Positive Influence, or Recommended as an Improvement

Author, date, and study	Identified success factors and recommendations for success
Dreeszen (1992) National Education Association Arts Education Institutes	Leadership and vision Effective planning Broad-based community representation Teacher participation Artist participation Public awareness and communication Awareness of program catalyst Site-specific program design Ongoing assessment
Myers (1996) Orchestra-School Partnerships	Valuing of education in the orchestra Ongoing and adaptive planning among partners Commitment to sustained programs Implementation of high-quality teaching and learning Shared resources and funding Evaluation that provides profile for continued planning
Wolf (1997) Boston Music Education Collaborative	Work only in schools with a music specialist Retain highly skilled curriculum developers Musicians more concerned with the curriculum Partners more intentional regarding commitment of resources to the partnership Curriculum links made to skills inherent to music, such as listening and responding
Robinson (1999) Eastman School of Music and the City of Rochester	Collaborators must understand that functioning well depends on an individual's ability to deal well with ambiguity, frustration, and tension
Baker (2000) New York City Arts Partnership	Focus on curriculum depth Adequate time for implementation Consistent and purposeful professional development Data collection on student impact Participation of school leadership who can effect school change
Rademaker (2003) Midwest Arts Collaborator's Inc.	Consult with arts education professionals Create programs that offer freedom of choice for students Consider arts education as basic; Chapman (1992) believes this should mean offering sound, balanced, and continuous instruction in art Use the expertise of arts education professionals when designing curriculum or programs Concentrate on public relations for arts education

tional plan for the local school system was a collaborative structure that engaged a town's various constituents—school administrators, community organizations, artists, teachers, students, parents, and business leaders—in a concerted and unified effort to infuse the arts into classrooms. ACT is based on the premise that people learn best by doing. Thus, ACT artists representing many art forms work directly with teachers of various content disciplines, serving as instructors and mentors to train teachers in various art forms for one year, a feature the evaluators found to be valuable. Conceived as a model designed to encompass many subjects, the content-area teachers involved, including arts specialists, determine the content-area goals for learning in any project. The degree to which this structure influences the establishment of goals for learning in the arts is dependent both on the involvement of arts specialists in the program and the degree to which an involved artist sets arts-based skills as a project goal, even when not officially articulated by the classroom teacher in written project plans:

> When we questioned ACT IV artists as to the degree that topics, vocabulary, and abstract concepts [related to typical art-based curricula] . . . were included or addressed in their projects, and what they would expect students to know or understand about *art* as a result, the replies indicate that neither teachers nor artists expect students to acquire this body of knowledge as a result of the ACT program. Some do acknowledge, or speculate, that understanding may occur incidentally or accidentally. One disciplined-based content outcome we found, for example, in the Act IV cohort was a painter who used portraiture as a technique in the study of Native Americans. Another ACT IV painter, when asked what she would expect students to know or be able to do *in art* as a result of the science project where students observed and recorded visually Lynn's natural habitats replied, "that drawing helps you to see in a deeper way; also, how to 'tune' colors, i.e. to obtain the naturalists' shades of blues and greens through explorations with color mixing—that not all paint comes out of a bottle the color you need to accurately replicate what you observe in nature." (Colley 2002a, 11)

Clearly, although not explicitly stated as content-driven goals of projects for learning in the arts, the ACT projects nonetheless targeted, encouraged, and developed artistic skills such as the ones described earlier. Because self-selecting personnel who wish to learn an art form rather than focus on a specific curricular goal drive the program's design, the curricular outcomes are divergent from project to project, teacher to teacher, and year to year.

The core of the ACT program consists of five components: Summer Institute, Orientation and Residency, Independent Project, Presentation, and Evaluation. Each program component features a checklist for teachers and artists to use as a guideline in terms of what their respective responsibilities are to the program, summarized in the following:

Summer Institute (July). Teacher-and-artist pairs work together for 28 hours in the artists' studios or appropriate work settings. Teachers and artists receive stipends for the Summer Institute training period. Hours can be broken up over the course of the month, depending on pair schedules and the scope of the project. Within the Summer Institute, the artist-teacher pair develops a project that fosters the teacher's own learning in the art form. To close the Summer Institute, all pairs meet to share their projects and experiences.

Orientation and Residency (October–January). This phase of the program introduces the students to the ACT program through the artist. The orientation is held over two to three classroom sessions, in which the artist presents examples of his or her work as an artist and the teacher serves as a facilitator in bringing the artist into the classroom dynamic. The teacher then shares the project that the pair completed as part of the Summer Institute. It is recommended that the residency start within two weeks of the orientation period. In the residency period, the artist and teacher co-present and co-direct a project with the students, with each partner responsible for specific instructional tasks. For the residency project, the artist takes the lead with the students, with the teacher offering technical support. Residencies typically last up to 10 hours, usually over the course of several sessions.

Independent Project (January–February). In the independent project phase of the program, the focus of the instruction of the art form shifts to the teacher, who now presents a project from start to finish, with the artist's role in the classroom limited to observer and evaluator. The teacher feels supported, but at the same time is encouraged to complete a project completely independent of the artist. The independent project also serves to immerse students in the application of the art form to a specific curricular area. Now having adapted the supporting role, the artist views the project and begins to ascertain the best way to present the project.

Presentation (March). In the presentation portion of the program, the teachers and students learn from the artist how to plan, craft, and stage an exhibition or performance as a means of evaluating and sharing the student work generated in the Independent Project. The presentation can be presented schoolwide as a way of showcasing the art projects directed by the teacher, confined to the individual teacher's classroom, or shared with the larger community.

Evaluation (April). The presentation piece, and process, is integral to the artistic discipline, and also serves as a tool for assessing students' work in the targeted content area and skill. In addition to evaluating student learning, the evaluation process uses written forms and group meetings to identify strengths and weaknesses of the ACT program itself in meeting the participating district's assessment plans.

The ACT partnership evaluation team's goals were (*a*) to synthesize data collected during the first two years of ACT, (*b*) to conduct ongoing evaluations of years three and four, and (*c*) to combine data from all four years into a comprehensive longitudinal summary. Substantively, the investigation assessed the program's impact on teachers' behaviors and attitudes and studied the organizational and administrative program operations that influenced the program's relative effectiveness. Data collection and methods included multiple perspectives: examination of program documents over the course of the initiative, analysis of more than 150 participating teachers' and artists' written evaluations, personal interviews with participants and program administrators, review of videotaped classroom work, and on-site observations of classes and meetings. Ultimately, the evaluation team's charge was to use this information to assess what had and had not worked over the course of the program's four years in development, what shape and direction ACT should take in Lynn over the next five years, and what the defining parameters of replication, if advisable, in other sites should be.

Results provided evidence that the ACT initiative advanced the arts in Lynn's classrooms, schools, and communities. As the evaluation team expected, the partnership did not achieve fully its original mission to "establish the arts as a well-integrated component in the Lynn school curriculum," but the collaborative made significant strides in that direction (Colley 2002a, 16). Over the course of six years, analysis of data from the ACT partnership experience suggested the following:

1. The ACT model is an effective catalyst for increasing public attention to learning, both in the arts and in other subjects.
2. The program is an effective catalyst for increasing support for and attention to learning in and through the arts in the school system.
3. Systemic change in local arts education policy is a slow and multidirectional process. To influence arts education policy in the upper administrative levels of a school system, one must simultaneously conduct a high-quality program at the grassroots teacher level.
4. Persistent attention to participant satisfaction results in increased and multiyear participation.
5. High standards among participating artists are essential.
6. Word of mouth is the most effective recruitment tool for program growth. This was true among teachers, artists, and school administrators.

Policy Implications

The second evaluation component, that is, identifying the specific administrative behaviors through which a major cultural institution was able to effect change in local arts education policy, is pertinent to this discussion. In tracking these changes, the evaluation team examined structural and conceptual developments the program underwent in four years. Specifically, this led to the identification of five behaviors of the cultural institution over the course of ACT's implementation that were key factors in the partnership's success.

First, it managed growth sensibly. Figure 1 shows participation growth in

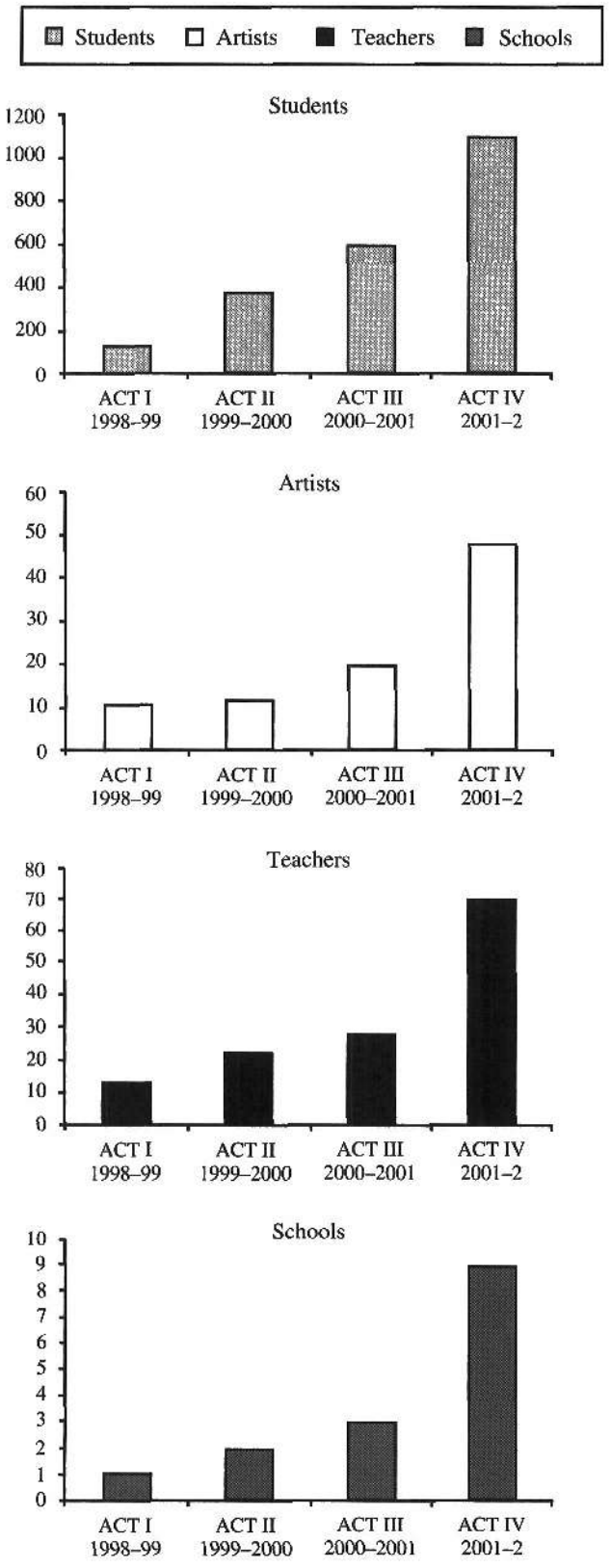

FIGURE 1. Indicates participation growth over the four years the Arts Can Teach (ACT) program was in development in numbers of schools, teachers, artists, and students.

numbers of schools, teachers, artists, and students over the four years that the ACT program was in development. For each of its four implementation years, the program had a significant number of repeaters who acted as program ambassadors and mentors for those new to the routines.

Second, it was responsive and committed to participant satisfaction consistently and sincerely. In the program's first and second years, the staff made ten significant changes in structure and requirements based on teacher and artist feedback (Colley 2002b). Moreover, the program's structure and design allowed considerable professional and equitable interactions between teachers and artists and was flexible enough to incorporate improvements when participants deemed them necessary. The evaluators were particularly complimentary of Lynn's arts specialists presence in ACT's participant pool, a factor they reported lacking in past evaluations of partnership programs. Moreover, they found this to contribute to the assurance that learning in the arts would be a component of the program (Colley 2002b).

Third, the Wang Center and LynnArts staff continually provided external validation to teachers through public exhibitions of student and teacher work, the ACT newsletter to constituents, field trips to Wang Center performances, and person-to-person connections with outside professionals and dignitaries:

> In assessing the extent to which ACT's operations strategy aided in achieving its mission, we felt that the culminating Spring exhibition at LynnArts represented a significant turning point for this program. First, according to the LynnArts executive director, it was the most well-attended event ever at Lynn's only art gallery. Second, it was attended by a host of local and state dignitaries prominent in education and the arts. Among them were: President of the Lynn Business Foundation, Wang Center Chief Executive Officer, Lynn Public Schools Director of Fine Arts, Superintendent of Schools, representatives from General Electric and the Massachusetts Cultural Council, LynnArts Board members, three Lynn school committee members, and an overflow crowd of teachers, artists, parents, and students. Third, as a joint exhibition of LynnArts and the Fine

> Arts Department, it was a public display of cooperation between ACT partners and the Lynn public schools Fine Arts Department. A student violinist who made all-state orchestra played solos as her music teacher accompanied. Arts specialists had mounted displays of the students' work from art classes. (Colley 2002a, 14)

All these efforts publicly validate and support teachers' intellectual and pedagogical work, which, the evaluators noted in their experience conducting evaluations of such programs for fifteen years, is too rare a commodity in teacher's professional lives.

Fourth, from the outset the partnership was committed to the program's continuance at the site after the withdrawal of outside financial support from the Wang Center and others. Considering the scores of soft-money arts education initiatives that appear and disappear when grant money expires, this commitment to sustainability from the outset shaped operative decisions as the program progressed, and was continually in the minds of the program's sponsors. It eventually proved successful and resulted in the financially strapped Lynn school system's $25,000 commitment to ACT in the school district's fine arts budget in the spring of 2002. Although some unforeseen personnel changes led to a growth plateau for one year, LynnArts and the school's fine arts department jointly administered the program; the school department and a grant from General Electric, a major local employer, funded it.

Fifth, based on the program's acceptance, development, and success at one site, the sponsors sought to replicate the ACT model in other school districts as the implementation phase in Lynn was ending. This, too, required a year to develop training tools and procedures to transfer and customize the program components for their expansion to new clients. The Wang Center's 2003 request for proposals from applicant school districts specified a required four-year commitment—one planning year and three implementation years—and explicitly specified the financial and administrative responsibilities to which the schools were required to commit. The Wang Center and LynnArts promised 100 percent of artists' fees in the first year, 50 percent in the second, and 25 percent in the third, as the school district's support increased in opposite ratios.

In its development and evolution, the ACT model has somewhat narrowed its original mission of systemic change. As described in materials for prospective and newly participating school districts, the program builds on strengths in the community to fill a void in arts education, that is, a need that cannot be met solely by the schools. As of January 2005, the ACT program was being replicated in Revere and Everett, two urban school districts outside Boston and close to Lynn, a strategy that enables LynnArts to be closely involved in the planning year. Having begun their ACT planning year in May 2004, each district designated a district-level overseer as the ACT coordinator to supervise the administration of the program in-house. The coordinator, together with participating artists and teachers, attended a training session on integrated arts curricula that outlined the program's parameters and each participant's responsibilities.

The model's basic structure was maintained, yet each school district customized it according to its needs. The ACT structure is effective because it offers continuity among participating districts but simultaneously allows flexibility in each district to accommodate differing schedules, resources, and teacher participation. For example, in the Revere School District, the district director of fine arts and a music teacher served as the ACT coordinators for their district. This district chose a school with a previous commitment to arts integration and a plan to become an arts magnet school in the district as ACT's first-year site. In the 2004–5 academic year the entire fourth-grade staff participated in the program. Because the school already had a strong visual arts program, the administration mandated that each teacher work with an artist from the dramatic arts. In contrast, the Everett School District saw a need for more visual arts integration in its first-year ACT school site. The K–8 school inhabits a recently renovated building with state-of-the-art facilities, including an auditorium and *firing kiln*. In this school site, a first-, third-, and seventh-grade teacher participated the first year, working with a painter, ceramist, and photographer. In contrast to Revere, where administrators targeted a single grade to meet curricular objectives, Everett invited all teachers in the school to volunteer for the program, and a recently retired district coordinator of arts agreed to return to be the ACT coordinator.

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Discussion

Table 2 shows a comparison of the success factors identified by the ACT evaluators with those cited by evaluators of six other partnership studies. Four of the six studies also identified success factors or recommendations

TABLE 2. A Comparison of Success Factors Arts Can Teach (ACT) Evaluators Identified with Those of Six Other Partnerships Studies

ACT success factors	Convergence with partnership studies
Managed growth sensibly	Effective planning (Dreeszen) *Evaluation providing profile for continued planning (Myers)* Adequate time for implementation (Baker)
Responsive and committed to participant satisfaction	Artist and teacher participation (Dreeszen) Ongoing assessment (Dreeszen) *Ongoing and adaptive planning among partners (Myers)* *Musicians (artists) concerned with broader curricula (Wolf)* *Collaborators dealt well with ambiguity, frustration, and tension (Robinson)* Consistent and purposeful professional development (Baker) *Consult with arts education professionals (Rademaker)*
Provided external validation to teachers	Broad-based community representation (Dreeszen) Public awareness and communication (Dreeszen) Concentrate on public relations (Rademaker)
Committed to sustainability at site from outset	Leadership and vision (Dreeszen) Site-specific program design *Shared resources and funding (Myers)* Participation of school leadership who can effect change (Baker)
Replication to other sites (continuity, flexibility)	Leadership and vision (Dreeszen) Shared resources and funding (Dreeszen) Participation of school leadership who can effect change (Baker)

Note. Music study coherence in italics.

that the ACT partnership exhibited. All of the boldfaced studies—those specifically devoted to music partnerships—shared organizational characteristics with ACT study results.

Convergence with music partnerships was most heavily concentrated in the area of responsiveness to participant satisfaction. Rademaker's (2003) multiarts advocacy study cited a high-quality jazz curriculum created by a visiting artist who was unknown to the music personnel in the district as one example of a partnership weakness. I put it in italics because it resulted in her recommendation to consult with arts education professionals as an effective partnership practice. This recommendation is supported by Chapman's criticism of partnerships being championed to supplant rather than support comprehensive school arts programs in less affluent school districts that do not employ qualified arts specialists (2007). In their final recommendations to ACT program planners and proponents, the evaluators underscored this point and its influence on arts-based learning goals:

> Now that the ACT program has launched a foundation for acknowledgement of art and art making as a "window to content" by its proponents, it is appropriate and prudent—if *arts* education is, as claimed, the targeted and ultimate beneficiary of ACT, that program officers clarify which content is really targeted and served. So far, and currently, it is not the arts in most cases . . . That ACT participation *leads* to learning in the arts and has been a *catalyst* for support of Lynn's arts education programs is established. . . . The differences between objectives of programs that facilitate learning *through* the arts and those that foster learning *in* the arts is a point we feel merits attention in the next stage of ACT's existence in Lynn. ACT teachers and artists need to be at least aware of the state frameworks related to the art forms that they themselves are learning and helping their students to acquire. Simple acts like using the vocabulary of the discipline, properly naming the techniques they are using, pointing out the effects of changing media, etc., will establish the given art form as an *intellectual* body of knowledge wedded to the students' "hands-on" learning. . . . In addition, when possible, conversations between Lynn's fine arts personnel and ACT's artists should be facilitated, especially in instances when content disciplines intersect. (Colley 2002a, 11–12)

In terms of organizational factors, Myers's (1996) success elements of continued planning and sharing resources and funding identified in his study of orchestra school partnerships align with the ACT partnership attributes of managing growth sensibly and commitment to sustainability. His recognition of the need for ongoing and adaptive planning is evidenced in the ACT partnership by the significant structural changes that occurred in the program between years One and Two, all of which were based on participant feedback (Colley 2002b). Robinson's observations of the Rochester-Eastman School partnership of personnel who were able to deal well with ambiguity, frustration, and tension were demonstrated by the emphasis that the ACT coordinator placed on communicative relationships among all parties involved—teachers, artists, principals, and the district's fine arts coordinator. Finally, for those partnerships targeting music in particular, Rademaker's (2003) and Wolf's (1997) observations on the crucial role of arts specialists are noteworthy. They indicate that participant satisfaction should be defined to include consultation with discipline-based teachers in the school district for partnerships to achieve maximum value for K–12 programming and policy development. Constantino (2003) corroborates this finding in her study of several decades of K–12 arts partnerships in Chicago schools.

Summary

What does a case study of one partnership in one school district tell us about the cultural institution's role in

shaping local arts education policy? What can those responsible for developing local K–12 policies in music education learn from the observations of a series of partnerships in diverse communities and locations? In Lynn, the growth of a program that paired teachers and artists over five years resulted in (*a*) the school administration providing continued funding for the program (with the endorsement of the fine arts director), (*b*) school principals' requests for additional arts specialists, (*c*) community leaders' participation in public music and art exhibitions, and (*d*) early replications of ACT in two neighboring towns. Although relatively small in comparison with the total cost of the ACT program over four years, and small in comparison with expenditures of established school arts programs in more affluent communities, these are nonetheless significant beginnings in local educational policy development—literally and symbolically. Because of the ACT program's presence and its popularity among teachers, the town's chief executive officer for education decided to commit resources to educating children in and through the arts. The involvement, support, and imprimatur of a recognized and prestigious cultural institution and accompanying financial support from others launched the program. It took four years to develop and improve it into a workable model. The Wang Center's, LynnArts's, and Lynn Public Schools' experience demonstrates and supports research findings presented herein from other music and multiarts partnerships that—armed with a well-conceived idea; a workable, continually improving operational structure; and a responsiveness to constituents—major cultural institutions can advance the status of arts education in the schools and communities they serve.

There are a number of potential research questions this review and synthesis of partnership research suggest. The most obvious task is to track and record the evolution of ACT as it is replicated in other districts. Its transformed manifestation in Revere and Everett, for example, demonstrates the model's ability to adapt to local arts education needs and programs. How will local parameters in these two towns shape the model's structure and potentially influence its ultimate usefulness? Which of ACT's five program components will prove more or less effective than it did in Lynn? How will, for example, a focus specifically on one fourth-grade ceramics program in Revere differ from the usefulness of the model for Everett's three teachers of first, third, and seventh grade working with a painter, ceramicist, and photographer?

The larger policy questions of mission and strategy for local K–12 arts education policy development are also provocative. Three areas in which we need detailed and thoughtful policy research exist: (*a*) studies that specifically and accurately track the catalytic value of partnership programs in developing and supporting local system-based arts programs over time, because so many partnership programs vanish once the grant money runs out; (*b*) studies that continue to clarify the structural elements of partnerships that lead to success but then further identify the types of school systems that are more or less suitable to particular structural features; and (*c*) studies that objectively differentiate programs engendering learning through the arts from learning in the arts, supportively acknowledging examples of programs that achieve both missions. Both are valid and important because each plays a vital role in maintaining a healthy artistic community in our schools and society.

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