Partnership is a key component of the mission of the Baltimore Symphony Orchestra. We recognize that our responsibility to the community extends beyond musical excellence in performance. The BSO has actively sought opportunities to work with other arts and education related organizations to share the goals of educational reform. This has resulted in unique programs that provide artistic learning experiences that students might not otherwise have.

The Baltimore Symphony Orchestra working with Baltimore City and County Schools developed and implemented "Arts Excel," an innovative school partnership program that uses music education and the Baltimore Symphony musicians as vital keys to education reform. Conceived as a national model, Arts Excel lessons and classroom presentations teach children the core curriculum in a way that excites and stimulates their active participation. Not only does this program enrich the lives of the students, it also changes how educators and musicians teach. Regrettably, few elementary teachers today receive arts training, and music and art teachers at higher-grade levels are often isolated from the traditional academic curriculum. Through BSO workshops and special training provided by the Arts Integration Institute of Towson University, teachers in grades K through 12 are now learning how to incorporate the arts into the classroom effectively. Music and arts teachers are central to program development, connecting them with other teachers and core curriculum. Teachers and musicians are empowered to use music and the arts as an effective educational vehicle.

The Baltimore Symphony Orchestra performed its first education concert in 1924. Over 70,000 students attend its mid-week education concerts annually. The BSO has partnered with the Maryland Music Educators Association in order to select music teachers to author teachers’ guides to each education concert. These guides contain lessons written to support the National Standards for Music Education and the Maryland State Essential Learner Outcomes. The learning activities in each guide also reinforce the thinking skills, the vocabulary and the various tasks incorporated in the Maryland State Performance Standards.
Assessment Program. Several weeks in advance of their visit to the Meyerhoff for an education concert schools are supplied with teachers’ guides and audiocassettes containing repertoire featured in each program. This enables teachers to fully prepare their students for the concert experience.

**The Holocaust Collaborative Project:**
*Corporate, Artistic, Academic, and Civic Partners Combine to Create a New Educational Initiative*

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In the spring of 2001, Olney Theatre for the Arts joined with partners from Comcast Cable Communications Inc., video producer Jeffrey Kramer, the Montgomery County Northeast Consortium of High Schools, and the Jewish Community Council of Washington to create a unique cross-curriculum arts-in-education program.

The Holocaust Project, funded by a generous grant from Comcast, provided three hundred eleventh grade modern history students with an opportunity to explore one of the darkest periods of world history through artistic expression – their own, and that of others. The students were from the three high schools – Paint Branch, James Hubert Blake, and Springbrook – that comprise the Northeast Consortium.

The project began on March 6 with a day-long orientation and training workshop for participating teachers: Amy Greene of Springbrook; Steven Cain of James Hubert Blake; and Jamie Paoloni and Judy Buchner of Paint Branch.

On Monday, March 26, more than three hundred students from ten classes came to the Olney Theatre Center to view the film *Survivors of the Holocaust*, produced by Steven Spielberg in association with the Shoah Visual History Foundation. Following the film, Holocaust survivor Nessie Godin spoke to the students and shared with them the harrowing and deeply moving story of her own experiences and those of her family. After a break for lunch, the students were divided into smaller groups for a discussion with other Holocaust survivors who shared their own first-hand accounts and answered questions.

For several days following the field trip, Olney Theatre Center teaching artists visited the students classrooms and led them through a series of creative writing exercises designed to help them explore the relevance to their own lives of the bigotry and hatred that led to the Holocaust. The teaching artists, in partnership with the classroom teachers, then encouraged the students to respond to what they had learned in artistic form – in writing or in any other medium they felt best expressed their individual ideas.

On the evening of April 30, excited students from all three schools stood in front of a packed house in the Olney Theatre Center’s Theatre Lab to showcase their work for an audience of parents, friends, teachers, school administrators – including superintendent Jerry Weast – and civic leaders. Most meaningful to the students was the presence of several of the Holocaust survivors who had shared their stories just weeks before.
The presentation included the reading of poems, stories, monologues, journals and the performance of a short play. It also included a documentary film created by video production students under the supervision of Jeffrey Kramer of Kramer Communications. It was followed by a Comcast-hosted reception where dozens of student-created drawings, paintings, illustrated books and other artistic works were displayed.

One student, Catherine Eicke of Blake, was quoted in her school’s newsletter as saying, "This experience allowed me to make connections beyond what happens from what I study in class. The point that hit home the most was how this continues today."

**Chamber Music Connections**

*A partnership between Chamber Musicians at the University of Maryland School of Music and Mt. Rainer Elementary School*

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Chamber Music Connections, in its second year, is a pilot community outreach project that prepares student ensembles to provide educationally and musically appropriate residencies in the schools. The goal is to develop a higher education training model that can be replicated without major upheaval to existing curriculum, that assists performers in fulfilling their education outreach activities in schools by developing their presentation, management, communication and program development skills, using curriculum-based, age-appropriate, and quality repertoire. Excellence is the focus: excellence in performance, excellence in repertoire, and excellence in education.

The project focuses on presentations by University of Maryland Chamber Musicians for elementary students. Presentations for this age group offer student chamber musicians exposure to elementary curriculums, theories of child development and experiences designing age-appropriate, curriculum-related presentations, all areas that are often not covered in a typical performance degree program.

Three undergraduate ensembles constitute the Chamber Music Connections program. Each student receives a stipend of $1,000 to provide 4-5 community services per year. Funding is being sought to add to an additional undergraduate ensemble to the program. The program began in September 2000, with a two-day Symposium for Chamber Music Students. Mt. Rainier School in Prince Georges County was selected for developing residencies with three ensembles: one woodwind, one string, and one brass.

**Mt. Rainer School**

Mt. Rainer School serves over 400 students: 75% African American, 13% Hispanic, 2% Asian Pacific. The school has 72% of the student population on the Free and Reduced Meals program (FARMS). The school employs a full-time general music teacher and a part-time instrumental music teacher. The Chamber Music programs are designed to help build and sustain interest in the school instrumental music program.
Program projections include:

- Incorporating classroom teachers in the planning and implementation of programming
- Development of a chamber music resource center
- Communication with other chamber music education outreach programs for information sharing and ongoing program growth and development

The Arts & Education

Agents of Change in Baltimore City

Community Arts Partnerships / Maryland Institute College of Art

The Office of Community Arts Partnerships (CAP) at the Maryland Institute College of Art (MICA) is charged with providing local Baltimore children with enriching art-based, out-of-school, educational experiences by utilizing the talents and energies of MICA art students. CAP programs are designed to deliver arts-based, after-school educational experiences and first-rate instruction to Baltimore City children.

A primary goal of the program is to foster healthy, long-term relationships between participating children and MICA students. This program seeks to provide comprehensive, community-based educational opportunities for MICA students and finally, to develop and nurture quality partnerships between the local Baltimore community, service providers, and MICA. One of CAPS first and most unique collaborators is The Child First Authority of Baltimore City.

The Child First Authority of Baltimore City

Child First is a Strategy

Created as a partnership, the Baltimore Child First Authority currently funds nine after school programs in one middle school and eight elementary schools throughout the city. The goal of the program is to create and provide high quality academic, cultural, and recreational activities for students in participating public schools by organizing parents, teachers, principals and staff, and church and community members to collaborate for the students’ and schools’ success.

Every site has a team of at least 20 members of those constituencies who plan and implement its program and participate in the organizing. Each site receives a grant of up to $80,000 from Child First, and the Authority organizes partnerships with other institutions such as the Maryland Institute College of Art, who add expertise and resources to the program as well.

Child First is an Authority

The Child First Authority is the only authority in the country created to meet the needs of children, with bonding authority and the ability to receive a stream of "dedicated funds" for its on-going operation. The Authority was established in 1996 by state and city legislation, as a result of two-year organizing efforts of its partner Baltimoreans United in Leadership.
Development (BUILD), a broad-based community organization affiliated with the Industrial Areas Foundation.

**Child First is Funded**
Since its creation, the Authority has sought and gained funding commitments from key partners in the corporate sector, the mayor and city council of Baltimore, the governor of Maryland, and key members of the state legislature. In fact, the Maryland legislature also approved a $400,000 capital bond bill in 1996 and nearly $900,000 for playground reconstruction this year for Child First sites.

**Child First is Organizing**
Organizing relationships for collaboration and success is the distinguishing feature of a Child First site. Partners are trained to build relationships using the organizing methods taught by BUILD organizers.

**Moving America: Maryland**

*A Partnership Between the Maryland State Department of Education, Arts Education in Maryland Schools, and Towson University*

For more information, contact Angelique Causey, Program Administrator @ 410.704.3883 or e-mail at acausey@towson.edu.

www.towson.edu/dance

Moving America: Maryland is a teacher training program for K-8 public school teachers that teams a qualified dance educator with grade-level teachers for the purpose of modifying curriculum and instruction to include dance. Teams of teachers merge their respective areas of expertise daily to develop strategies for providing students with kinesthetic and dance adaptations to traditional instruction.

This innovative program is unique as a system of delivery for arts integration by emphasizing teacher training, on site, in the classroom rather than on directing experiences exclusively to the student. The philosophy is that teachers are more effective when they incorporate movement in the service of learning; doing so, provides students with diverse ways of knowing and synthesizing information and concepts while meeting the state fine arts standards.

The product of a partnership between the Maryland State Department of Education, Arts Education in Maryland Schools, and Towson University, Moving America: Maryland unites key state agencies around a systemic reform of the complexion of arts education in Maryland's public schools.

Our media presentation at the 2001 Charles Fowler Colloquium presented the objectives, essential components, roster of participating schools, and established assessment components of the program. A brief sample activity requiring audience participation for the purpose of illustrating the Moving America: Maryland approach was also included.
Cecil County Public Schools

CREATE Fine Arts Initiative Grant
Community Resources to Enhance the Arts and Team-teaching Efforts

In the fall of school year 1997-98, the Cecil County Public Schools Fine Arts Department and community arts education consortium, ArtsReach, developed an innovative and far-reaching project titled CREATE, Community Resources to Enhance the Arts and Team-teaching Efforts. This project was a response to the Fine Arts Initiative grant request distributed by the Maryland State Department of Education throughout Maryland schools. The priority focus of these grants was to promote local school curriculum alignment with the Maryland Essential Learner Outcomes for the Fine Arts.

Funding in the amount of $20,000 was awarded to the Cecil County Board of Education by the Maryland State Department of Education to support this project. In the Spring of 1999, Cecil County applied for and was awarded a Goals 2000 grant, in the amount of $75,000, that allowed for the integration of dance and theatre into the existing second, third and sixth grade curricula at eight county schools. This has been accomplished through the collaboration of general classroom teachers and dance/theatre specialists. The initial CREATE program afforded by the Goals 2000 grant has recently been expanded to include targeted populations in all county elementary and middle schools through the award of a Maryland State Department of Education Fine Arts Initiative grant.

The Cecil County Plan was designed to integrate dance and theatre components to augment existing programs in music and visual arts. It mirrored two national research initiatives including the North Carolina A+ Schools project and the Chicago Arts Partnership in Education. The A+ Schools project focuses on integration of all the arts into the curriculum reflecting the multiple intelligence philosophy of Howard Gardner. The CAPE program develops partnerships between community arts organizations and schools to improve the quality of instruction in the arts. Partner organizations involved ArtsReach constituents including Cecil County Arts Council, Cecil Community College, the Community Cultural Center, Cecil Dance Theatre, the Gifted & Talented Drama Program and the Young Peoples Theatre Program. Targeted populations in this project included second and third grade students at Cecilton, Conowingo, Elk Neck, Kenmore and Thomson Estates Elementary Schools and sixth grade students at Bohemia Manor, Cherry Hill and North East Middle Schools.

The purpose of CREATE was to promote local school curriculum alignment with Essential Learner Outcomes for the Fine Arts, expand current fine arts offerings, include partnerships with school and community arts organizations, reflect exemplary practices identified in arts education research, and demonstrate a willingness to disseminate developed curricular materials throughout the state and nation.

Successes of project CREATE include:

- Staff and curriculum development between fine arts staff and classroom teachers to integrate the fine arts into regular classroom instruction;
- Team-teaching initiatives involving specialists, classroom teachers, and high school gifted & talented drama and dance students;
• Opportunities for targeted students to complete Essential Learner Outcomes in Theatre and Dance;
• Enrichment programs in theatre and dance presented by community ArtsReach consortium members to provide hands-on and real-life experiences in the arts;
• Long-range plans to continue programs through ArtsReach in all schools, thereby improving the quality of arts experiences;
• Plans for publication of lesson plans and summary of activities through a video presentation, printed summary/lesson plans, and scrapbooks;
• Change of attitude and support from students, staff, and administrators regarding the important role of all the arts in education.

Strategy I of this project focused on the development of a K-12 Dance Curriculum that could be used by dance specialists and general educators alike. This curriculum was developed through Cecil Dance Theatre with the help of classroom teachers and fine arts specialists. It was completed in the fall of 2000 and approved by Cecil County Public Schools for publication in February of 2001. It is currently being used to support CREATE activities in all of the participating schools.

The object of Strategy II of the CREATE project was the creation of integrated, multiple intelligence-based units for various subjects in second, third and sixth grades. Units were created in all of the participating schools that integrated theatre and dance into areas such as the second grade theme of Native American studies, the third grade theme of weather and the sixth grade theme of Ancient Rome.

Strategy III was centered on the enrichment portion of the grant. Students were exposed to performances of *The Nutcracker* and *Sleeping Beauty* through the grant’s constituent, Cecil Dance Theatre. They saw performances of *Really Rosie* through the Young Peoples Theatre Program and *The People vs. B. B. Wolf* through the Gifted & Talented Drama program. Students also saw performances at the Wilmington Playhouse and enrichment artists were brought into the schools.

Strategy IV of the CREATE program was focused on the development of a K-12 Theatre Curriculum. The Gifted & Talented Drama program along with classroom teachers and fine arts specialists developed this curriculum in the summer of 2000. It is currently being prepared for the approval process. The development of this curriculum resulted in a new high school theatre course to be piloted during the 2000-01 school year.

Cecil County Public Schools recognizes the significance of comprehensive programs in the arts. Over the past four years, many innovative programs have been developed to embrace all fine arts disciplines – music, art, theatre, and dance. Fine Arts Initiative and Goals 2000 grants have been awarded to assist this effort. These programs have directly affected all middle and elementary schools in the county.

**Duke Ellington School of the Arts:**
*Partnership between District of Columbia Public Schools, The Kennedy Center for Performing Arts, and The George Washington University*

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University of Maryland, College Park
Duke Ellington School of the Arts is located at 35th and R Streets NW in Georgetown, Washington, provides talented high school students with the opportunity to achieve both academic and artistic excellence. This dual emphasis forms the foundation upon which an Ellington education is built.

Ellington developed from the collaborative efforts between Peggy Cooper Cafritz and Mike Malone, founders of Workshops for Careers in the Arts in 1968. Workshops grew to become Duke Ellington School of the Arts—an accredited four-year high school program combining arts and academics. At its start, Ellington represented a partnership with the Ellington Fund—a non-profit organization that has since raised millions of dollars to supplement money allocated to Ellington by the District of Columbia Public Schools (DCPS). This partnership between the public school system and a private non-profit organization worked to ensure the highest level of academic and artistic training opportunities for Ellington students. Now, twenty-seven years later, the Ellington partnership has evolved to include a partnership with DCPS, the John F. Kennedy Center for the Performing Arts, and The George Washington University. This partnership continues to provide high school students with an educational experience that includes college preparatory academics, pre-professional artistic training and access to the cultural and intellectual resources of the District of Columbia.

Since August 2000, Mitzi Yates has been the principal and CEO of Duke Ellington School of the Arts. Prior to this position, she was the head of the Greater Hartford Academy of the Arts, an arts magnet high school in Hartford Connecticut and the Center for Creative Youth at Wesleyan University. She served as a member of the Connecticut Commission on the Arts for three terms, appointed by the House Speaker of the General Assembly. Currently she is the President of the Board of Directors of the International Network of Performing and Visual Arts Schools, an association of arts-focused schools: K-12 public, independent and residential.

The Essence of Opera Learning: Student Achievement in the Arts

A Partnership between the Montgomery County Public School Schools, The Washington Opera, and The Metropolitan Opera Guild

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Features of the partnership include:

- Professional development opportunities for teachers emphasizing standards-based instruction, cross-curricular themes, and the writing process;
- Programs that enhance students’ opera learning through hands-on workshops including docent visits, artist residencies, and field trips to The Washington Opera; and
- Tickets to performances for students and teachers.

The partnership builds upon a Metropolitan Opera Guild program entitled Creating Original Opera (COO). This program was originally implemented at Farmland Elementary.

During the first semester of the 2000-2001 school year, Ms. Scesa participated in an Executive Internship program with The Metropolitan Opera Guild in New York City. Under her guidance, and through funding from the Maryland State Department of Education Fine Arts Initiative Grant, a new phase of the dual partnership has emerged. The partnership expansion includes the implementation of five additional elementary schools (Burtonsville, Fox Chapel, Greencastle, New Hampshire Estates, Resnick) and two high schools (Richard Montgomery and Wootton) in the COO program. The funding has also provided training opportunities for a teacher team at Watkins Mill Elementary School to participate in The Washington Opera’s Music! Words! Opera! 2001 summer training program. With continued support from business partners, school administrators, community stakeholders, and under the guidance and creativity of dedicated teachers, the school system hopes to expand the COO programs into five to seven additional schools per year.

The COO program at Farmland Elementary school, entitled Le Clevique Kids Opera Company, has been highly successful. The program description that follows provides information on the impact of the partnership on students and the curriculum and benefits of the partnership for The Washington Opera.

La Clevique Kids Opera Company and The Washington Opera Partnership

Creating Original Opera is a distinctive and unique program produced by The Metropolitan Opera Guild of NY where students form their own in-school opera production company and take on the roles of their professional counterparts. The project is designed to enhance and connect to the school curricula by challenging students to write, produce and perform an original opera. The in-depth interdisciplinary curriculum for the classroom includes all aspects and components of the performing arts and visual arts AND encourages students to utilize and reinforce skills in all subject areas.

The partnership with The Washington Opera provides opportunities for students to investigate, shadow and receive instruction in the "on the job" skills of opera professionals. The partnership:

- Placido Domingo teaches students about his varied and complex roles as opera singer, conductor and Artistic Director.
- Edward Purrington, Artistic Administrator, familiarizes students with his responsibilities to audition singers, manage the company and decide the future performances and direction of the company.
- Production Manager instructs students on issues at the management level: liaison for all the design elements and stage crew.
- Wig and makeup designers train student artists to design and apply makeup.
- Costume Director tutors students in character study and its impact on the design elements of costuming.
• Public Relations Director shares her expertise with students on how to develop their press release, VIP database and the best ways to approach the media for coverage of their work.
• Composers critique student compositions.

Because of this unique partnership, students acquire skills that generate their own efficient paradigms to solve problems in a real work context. Situation-linked knowledge and skills lead to effective job performance allowing students to transfer acquired knowledge into practice. The program de-emphasizes the school model focused on individual performance to a work model that emphasizes socially shared performance.

As opera professionals participate in student learning in partnership with teachers and schools they: open dialogues among school, parents and other business partners; acquire a deeper understanding of the sequenced student learning that can be used in their apprentice programs; find value in providing professional development for teachers involved in the partnership; and evaluate a new source of publicity (student PR department). Students have recognized their Washington Opera partners when they appeared on Nightline, The Today Show, Channel 4 when presented as one of the outstanding programs in education in the Washington Area and in The Washington Post. Most recently The Washington Opera/La Clevisque Kids Opera Company received a $5,000 Business/School Partnership Award from The Wall Street Journal, the first elementary school ever to receive this honor.

Baltimore Clayworks:

The Arts and a Community in Partnership

Baltimore Clayworks is a ceramic arts center founded in 1980 with a mission to develop, sustain and promote an artist-centered community that provides outstanding educational, artistic and collaborative programs in the ceramic arts. Baltimore Clayworks is a true community of artists where creating, teaching, learning and doing are combined in ways that are as inventive as they are beautiful.

Whether it is in the classroom or studios, at a senior center, or in an East Baltimore community organization, Baltimore Clayworks combines a commitment to excellence with a dedication to sharing clay art with as broad an audience as possible. Recognized in the field as one of the nation’s premiere ceramic arts centers, Clayworks brings together school age students, adults, master potters, ceramic sculptors, professional artists, hobbyists and art lovers. Since its inception, it has been a model for community involvement and lifelong visual arts education.

Community Arts

While Clayworks has made its home in the middle-class neighborhood of Mt. Washington, it reaches into communities throughout Baltimore to bring clay art programs of authenticity and meaning to people and areas where arts opportunities are limited. As an incubator for the ceramic arts, Clayworks’ nurturing environment encourages artistic growth and interaction – artist to artist, teacher to student and creator to community. In February 2000, Clayworks held a weekend long strategic planning session involving members of the
business community, national leaders in arts program planning, parents in communities we serve, and Board members to develop the long-range vision for serving neighborhoods where access to the arts is limited.

This strategic session resulted in the charge to build strong collaborations with community organizations in our most disadvantaged neighborhoods, to provide clay programs to at-risk youth. Since our planning session, Clayworks has quadrupled the staff and funding for our community arts programs as well as grown from reaching 700 youth in 24 community centers in 2000 to over 2,000 youth in 40 communities throughout the city in 2001. Our reputation for providing high quality, results-oriented programs to youth where they live has enabled us to grow through significant funding from the Open Society Institute (Soros Foundation), Annie E. Casey Foundation, the Family League of Baltimore City, the William Baker Memorial Fund, the Lewis Baer Fund, the Blaustein Foundation and the Baltimore Community Foundation.

Clayworks is working toward being a vital part of some of the city’s most needy neighborhoods (designated as HotSpot neighborhoods by the Governor’s Office of Crime Control and Prevention) where access to the arts is limited or non-existent.

We are proud of our extensive community collaborations with our partners: Family Tree at Port Discovery, Morgan State University, Parks and People, Arena Players, Edmondson Westside High School, Greater Baltimore Women’s Basketball, Village Learning Place, UMAR Boxing Program, Arts in the Neighborhood, YMCA Druid Hill, YMCA at Patterson High School, St. Ambrose Family Outreach Center, Baltimore City and Baltimore County Police Athletic League sites including (Towanda, Webster Kendrick, Robert Marshall, Fort Worthington and Carroll Park), McKim Community Center, Paul’s Place Outreach Center, Boys and Girls Clubs, Kids on the Hill and Raising Strong Sisters.

Public Art

Clayworks also partners with organizations and youth in order to make public art. A recent collaboration with the Mid-Atlantic Arts Foundation involved the nationwide public art initiative: "Artists and Communities; America Creates for the Millenium." Clayworks partnered with the Foundation, muralist Mike Allewitz, and youth from five "hotspots" (see above) in the state of Maryland to create five painted and clay tile murals about Harriet Tubman and the Underground Railroad. The sites that were chosen corresponded to actual stops that were made by Harriet Tubman along the Railroad. Youth worked with Allewitz, and instructors, painting murals and monuments as well as making glazed clay tiles. These tiles represented quilt patterns used to relay messages along the route to freedom. The project involved a lot of negotiations with agencies all over the state but ultimately the project was successful.

One of the murals, intended for installation on a wall at The Associated Black Charities in Baltimore, created some controversy. This particular mural was to depict Harriet holding her arms outstretched with a rifle (which she often carried) in one hand. There was concern that the image of Harriet with the rifle was a violent one and that it should be eliminated from the plan. The artist refused to do. Clayworks supported the decision citing the historical relevance of the image. There was press coverage nationwide. Ultimately the
mural was not painted on a wall in Baltimore. It was painted on a canvas banner that has toured the United States and Europe. In the end it found its audience.