

Video #5 BARNRAISING FOR ARTS INTEGRATION

Collaborative Development Strategies

The Arts in Education world has witnessed an explosion of interest and sophistication in the work of teaching artists, educators, researchers, and arts managers over the last few years. Even in the face of dwindling financial resources, the level of service and creativity continues to rise in communities around the country. Current research has elevated our work to a level of unprecedented legitimacy in the educational world. A ground swell of interest, talent, and hard work is forming at the grassroots level that has the potential to catapult this industry into the forefront of American Education. Funding presents a major obstacle to the continued growth of our profession. “Top-down” funding structures have been limited in their capacity to support this growing level of

activity. Grant writers are overworked. In many cases, financial pressures have forced arts institutions to lay off their development staff in an effort to balance the books.

Meanwhile, schools across the country have been equipped with new educational technology (computers, distance learning labs, broadband wireless hardware). These huge investments by school districts are often underused because of a lack of appropriate integrated curriculum applications. A growing number of funders see this problem and are ready to fund projects that develop sophisticated curriculum applications of educational technology. Furthermore, there exists a growing “army” of enthusiastic teachers, cultural organization representatives, and talented teaching artists that bring passionate support to the field of Arts in Education. Though we are all driven by the positive affects on children, many of us also possess the additional motivation of career development and income.

This leads us to what many are predicting is the next economic age. We are hearing from many fields about the rise of what some call the “Creative Economy” of the “Conceptual Age.” If the Information Age was built on skills of analysis, quantification, and ultimate access to information, the next age seems to require these skills plus the ability to empathize with diverse communities, and to sort out and synthesize disparate information and concepts into new products and services. If we are shipping data processing jobs to India and other nations, then we must lead in the innovative thinking that defines new businesses and new institutions.

The creative skills of artistic minds are now necessary to build new partnerships that can respond to emerging opportunities and the needs of our children.

Emerging Communication Technologies and Arts Integration

Educational Culture has always been intertwined with the economic culture in our country. One does not necessarily create the other, however education and economics have always experienced a complex set of interacting influences. The frontier farm had the home school. When the economic center shifted from the farm to emerging towns, the one-room schoolhouse was born. This was necessary since shopkeepers needed math, reading and writing skills to manage business transactions. The 19th century placed the factory in the center of economic culture. Our current school culture is still steeped in this model. As communication technologies have transformed business culture, our schools are also beginning the process of reform. Connectivity now drives world

economics and schools are beginning to utilize more communication technology and are searching for ways to connect disciplines and teachers. Arts Integration is a natural vehicle for this new wave of school reform. Its multi-disciplinary foundation and its commitment to broad-based team planning places our profession in a key position to lead the next significant wave of school reform.

Furthermore, emerging communication technologies need content to display their innovative capabilities. Arts Integration should provide this content whenever possible.

***We must discover the ways in which our *goals are common*, and our *resources are complementary*. We must see connectivity as the element that drives our profession forward...especially in the funding of our activities. Our work is doomed to disappearing support if we follow old business models.

The Market Strategy

An artist takes the components of their artistic discipline and recombines them in new and interesting ways. The genius of an artist is often measured by the way that he/she can manipulate the basic elements of their artform.

*****Don't just compete for existing opportunities, CREATE NEW ONES!** We create new opportunities by combining our networks and resources in new and creative ways. Our business development strategies can be as creative as our art!

BARNRAISING AT A GLANCE

1. ***Barnraising Partnerships are born from Curiosity* -Identify your Assets/Goals and additional resources are needed to meet these goals**
2. **Create a Constellation of Support in your community**
3. ***Barnraising Partnerships are built on Trust*- Develop necessary contracts and covenants**
4. **Go on the hunt!**
5. **Gather new contacts from every failure and success**
6. **Do it all over again!**

Barnraising Partnerships are born from Curiosity

Communities of Mutual Self Interest-Assets/Goals Worksheet

Communities of Mutual Self Interest persevere and flourish because the partners grow in understanding the needs, the goals, and the dreams of their fellow partners and potential funders. Your ability to empathize with partners at all levels is directly proportionate to the success of your partnership.

A. What Assets do Bring to a Partnership (include professional, avocational, and personal assets)? Remember that EVERY activity has its corresponding network of connections and resources.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

B. What Goals, Challenges, and Dreams do I have for Arts Integration (record what you need to realize each goal)?

1. _____

2. _____

C. Write your goals and challenges in short, concise statements, as if you were writing for an NPR news report. You must articulate you ideas quickly and with great precision. This helps streamline your communication with potential partners. For example, “My school has a 30% population of ESL students, mostly from Puerto Rican origins. We need to make our school more culturally hospitable to the families of these students.”

D. Ask others about their Goals/Dreams and compare them to your list. Which ones are common?

E. Ask others about their resources and challenges and compare them to your list. Which ones are complementary? Which resources do you still lack? Ask others to see if anyone can provide the missing resources for your project?

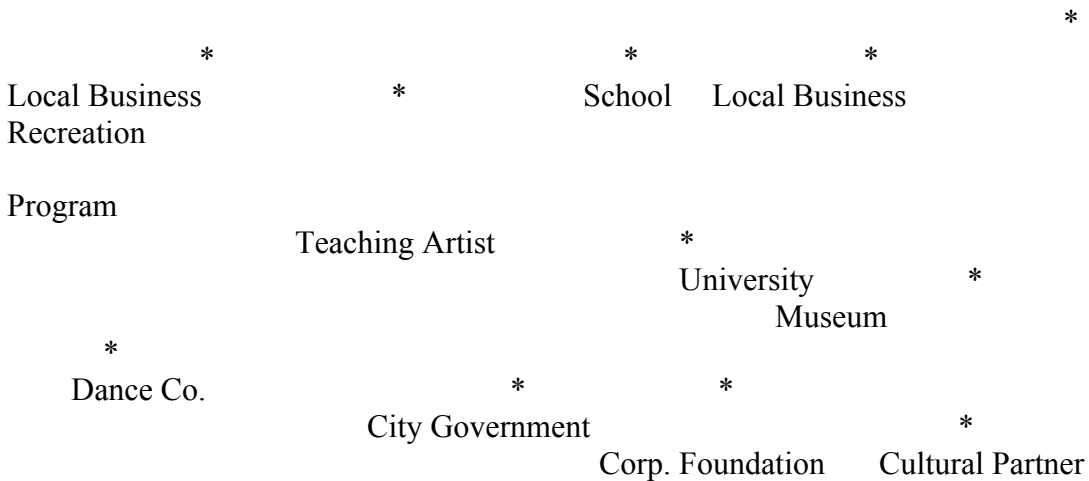
F. Define the roles and responsibilities of your founding partners. Who will act as the clearinghouse for project ideas and grant requests? Who will be in charge of grant searches, promotion, development of project materials, political advocacy? This clearly written statement will allow each partner to efficiently leverage their time and effort toward the growth of the project. Project momentum is lost when partners do not know what they are supposed to be doing!

G. Once the project comes into focus, write a one-page project abstract that defines the project. This statement will help disparate partners retain a common vision for the project.

The Constellation of Partnership

Ancient societies looked to the night sky, and saw images by connecting one star to another. In many cases, these images guided their civic, economic, and religious lives.

The creation of an arts partnership requires a similar process. We see many possible resources in our communities and networks. Our ability to connect these resources in a meaningful way, is directly proportional to our ability to build strong partnerships. To build long lasting partnerships, we must find those things that bind disparate institutions and individuals together. Every time we see a common goal or complementary resource, we can “draw a line” to connect them. Gradually, a “constellation of support” will emerge.



The three main stars in the “constellation” are the school, the artist, and the cultural partner. What are the issues that bind these “stars” together in your community? You may also begin to see connections to other community resources.

Once the picture emerges, a project may be proposed by any member of this constellation, but the strength of the proposal depends on participation by all the members. To ensure a strong partnership, the originator of a project idea must have a

sense of the strengths and challenges of the other partners. You must find the *confluence of self-interest* that binds your partners together. For example, the school may need help boosting ELA scores for their 8th graders and the administration is encouraging teachers to work across disciplines. The cultural partner may have BOD member that works for a local technology firm that is searching for ways to be a good corporate citizen through community giving. The Teaching artist (literary arts) initiating the project, discovers from the core history curriculum that Galileo often presented his scientific findings in the form of a dialogue. The teaching artist designs a project in which 8th graders write up the findings of their science experiments in both the modern lab report format as well as in the form of a dialogue (in the style of Galileo’s writings). Students use web-based technology for project research (this fits the criteria of the local corporate foundation), students synthesize the knowledge from their science class in two forms (one scientific, the second dramatic-this gives them more practice with certain ELA standards), and the English and the Science teachers are working together and learning more about how they team up for future projects. We also find that the local science museum and the local university are searching for new ways to connect with area schools. An area church has also initiated a lecture series on the relationship between science and religion. A regional corporation has a relevant grant opportunity. The Galileo story (a story that embodies concepts in many curriculum areas and grade levels) connects all of these community partners and helps to address their respective needs. As you can see, this project creates a confluence of self interest among all of the players. Please note that you need not connect ALL of your community resources in a single project. In the star field above, draw lines between NYSCA, the cultural partner, museum, school, university, church, and artist and watch the image emerge.

Notice that the project above is based on an intriguing body of information and content. Though artists often like to talk process and teachers often like to talk about method, most long-term, sustainable partnerships are built on concrete needs, facts, and outcomes. Furthermore, members of grant panels often must read hundreds of pages of grant narratives. An intriguing idea, that solves a concrete problem, will stand out in the midst of other grant narratives and will more likely be funded.

Divide the partnership duties and create clear definitions of each member’s responsibilities and their potential rewards. Duties may include...

1. grant searches
2. grant writing
3. financial management of projects
4. promotion
5. project management
6. political advocacy, etc.
7. Clearinghouse of Grant Opportunities

Identifying Target Funding Opportunities

One partner must act as the “clearinghouse” for all project ideas and grant requests. The cultural partner is often a good choice for this job, though other partners can also step up for this duty. The clearinghouse job is essential to managing the potential flood of opportunities generated by your team. This means, that all partners must plan ahead to leave enough time for research, reflection, and development of new funding

avenues. This collaborative work requires time and communication, so last-minute initiatives are usually not effective, and they create an unnecessary level of stress among your partners. The partnership should sustain an ongoing level of inquiry throughout the year, so when funding requests present themselves, they do not have to start “in the garden of Eden.”

ALWAYS SAVE REJECTED GRANT PROPOSALS!!!! With a little editing, they may plug into other requests.

For Each Grant Opportunity...

1. Brainstorm your concept with partners.
2. Distill the project down to major concepts/goals and articulate these in a one page list of bulleted talking points- This will allow the partners to create their respective portions of the grant with a clear, singular voice.
3. Divide up duties in the production of the grant. Who will write the narrative (or portions if this is a large application)? Who will prepare the budget? Who will communicate with outside contacts as necessary? Who will assemble the component parts of the grant and edit for content/style? Who will proofread the application and ensure that it is sent ahead of the deadline?

Grant Production Management Worksheet

Name of Grant opportunity _____

Title of our Project _____

Deadline for Submission _____

Who will write the narrative?

Who will prepare the budget?

Who will communicate with outside contacts as necessary?

Who will assemble the component parts of the grant and edit for content/style?

Who will proofread the application and ensure that it is sent ahead of the deadline?

Attach a copy of Project Talking Points

Attach a copy of all grant materials (application, resources, guidelines, etc.)

The Baseball Rule

Network Development work (in these tough times) is a lot like baseball. If you get on base ***3 times out of every 10*** at-bats, you make it into the Hall of Fame. That means that if you fail 7 out of 10 times, you are going to the Hall of Fame! Do not discouraged with grant rejections, turn them to your advantage.

The Value of Every Failure

1. Ask for feedback on a rejected application. Find out how to make the next attempt better.
2. Collect all new contacts from every attempt. They may be valuable in the future.
3. Save all rejected grant narratives. With few alterations, they can be used for other requests.

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