



Oregon Arts Education Snapshot

January 2016





Sisters Folk Festival



Oregon Coast Council Arts



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The Oregon Community Foundation is to
improve life in Oregon and promote
effective philanthropy.

www.oregoncf.org



The mission of the Oregon Arts Commission
is to enhance the quality of life for all
Oregonians through the arts by stimulating
creativity, leadership and economic vitality.

www.oregonartscommission.org



Portland Children's Museum

Newport Youth Symphony



Oregon Arts Education Snapshot

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EXECUTIVE SUMMARY

Since the late 1990s, many Oregon schools have drastically reduced or eliminated arts education programs due to budget cuts. In response to this decline, nonprofit organizations have expanded their role in delivering arts education opportunities for students during both the school day and out-of-school time. The Oregon Community Foundation (OCF) and Oregon Arts Commission (OAC) developed the Oregon Arts Education Snapshot in order to better understand the ever-changing landscape of community-provided arts education throughout the state.

The Oregon Arts Education Snapshot provides an overview of arts education programming delivered by nonprofit organizations in Oregon that responded to a survey in summer 2015.

The survey responses explored in this report illustrate that no two organizations providing arts education are the same, yet many share common characteristics.

- Organizations with budgets under \$50,000 tend to spend a larger portion of their budgets on arts education programming, while organizations with budgets over \$2 million tend to spend a smaller portion. [See **Figure 1**, page 6.]
- Most organizations are providing several arts education opportunities with limited budgets and staff capacity.
 - Nearly two-thirds (65 percent) of responding organizations have fewer than two full-time equivalent (FTE) staff devoted to arts education.
 - Many organizations are supplementing staff with volunteers and contractors.
- Over half are providing out-of-school time and/or summer instruction to students, and nearly as many are delivering community performances. Less than 20 percent are providing training for teachers and/or school administrators. [See **Figure 2**, page 8.]
- Among survey respondents, music is the most commonly offered discipline for arts education programs. [See **Figure 3**, page 10.]
- Almost all organizations serve students in the K-12 spectrum, while just over a third of organizations serve children ages 0 to preschool. [See **Figure 4**, page 10.]
- Most organizations have programs that serve between 26 and 500 participants annually. [See **Figure 5**, page 10.]



Arts in Education of the Gorge

In their role as arts educators, organizations face a variety of challenges. Responding organizations identified lack of funding, other curriculum priorities in schools, and lack of space and/or time in schools as the three greatest hurdles to providing arts education. Underlying all of these challenges is a need for greater advocacy and stronger appreciation for arts education.

Organizations also acknowledge several necessary factors for ensuring equitable access to arts education, including advocacy for arts education in schools, responsiveness to community needs and adequate, high-quality human resources.

OCF and OAC encourage nonprofit organizations and other stakeholders to use the information found in this Oregon Arts Education Snapshot to better understand their place in the arts ecosystem and spur conversations about the availability of arts education for every student in Oregon.

“Equitable access requires meeting demand where the need exists. Arts education must serve the greater good by providing connectivity to social services, public safety and economic development. Arts education as a stand-alone is unsustainable. To create equitable access, arts education must be a leader in building healthier communities.”



Portland Opera



Ballet Folklórico Ritmo Alegre

INTRODUCTION

Since the late 1990s, many Oregon schools have drastically reduced or eliminated arts education programs due to budget cuts. In response to this decline, nonprofit organizations are expanding their role in delivering arts education opportunities for students during both the school day and out-of-school time. The Oregon Community Foundation (OCF) and Oregon Arts Commission (OAC) developed the Oregon Arts Education Snapshot in order to better understand the ever-changing landscape of arts education throughout the state.

“Arts education is wonderfully fulfilling. Students respond enthusiastically, as if they have been waiting for this very thing (being offered) for a long time. It is sometimes difficult for schools to justify making room for the creative arts with so many consequential demands on their time.”

The Oregon Arts Education Snapshot provides an overview of arts education programming delivered by nonprofit organizations in Oregon that responded to a survey in summer 2015. In conducting the survey, OCF and OAC asked about arts education instruction, training or experiences that occurred in or outside of a formal school setting and may have been delivered by artists-in-residence, classroom

teachers, arts specialists, teaching artists or volunteers between fall 2014 and summer 2015. (See page 8 for more information about types of arts education programs.) Those who responded to the survey make up a self-selected sample. In other words, they may or may not reflect the work of all nonprofit organizations providing arts education in Oregon.



Lane Arts Council

The Right Brain Initiative

Preliminary results from the survey were shared at the 2015 Oregon Arts Summit in Ashland, Oregon; discussion during the summit regarding the challenges faced by organizations providing arts education has informed presentation of the survey results, and highlights are included in this report.

This effort builds on the Oregon Arts and Culture Snapshot developed by OCF in fall 2014. This earlier report provided a sense of the broader landscape of arts and culture organizations throughout Oregon. Using data from OCF's grantmaking database, the Oregon Cultural Trust and the Oregon Department of Justice (which provides information from nonprofit tax returns), that report describes the organizations working in arts and culture in Oregon, including data about the number of organizations working in various regions and counties, their disciplines, and their reported revenue.

The Oregon Arts Education Snapshot also complements earlier work done by the Oregon Arts Commission: the Access to Arts Education in Oregon Schools report. Between 2011 and 2013, the Oregon Arts Commission released annual reports and a statewide, searchable database to increase public awareness of the range of arts courses offered in Oregon schools. Recognizing that nonprofit organizations play an important role in providing arts education, the Oregon Arts Education Snapshot seeks to describe the complementary programming provided by these organizations both during and outside of the school day.

WHAT RESOURCES DO ORGANIZATIONS HAVE?

Nearly half of responding organizations reported budgets under \$250,000, and 22 percent reported budgets under \$50,000. In addition, half of the organizations spend less than 30 percent of their total budget on arts education. However, this spending varies depending on overall budget size. **[Figure 1.]** The organizations with budgets under \$50,000 tend to spend a larger portion of their budgets on arts education programming, while organizations with budgets over \$2 million tend to spend a smaller portion. Among the smallest organizations, 42 percent spend between 81 percent and 100 percent of their total organizational budgets on arts education. In contrast, all but one of the largest organizations spend 20 percent or less of their total budgets on arts education.

“We don’t have a lot of money out here. We don’t have a lot of people here who have money, [but] we’ve had tremendous support from people in the community. I see the organization able to do a little bit more each year. I’m seeing a growth and that’s nice to see.”

Most of the organizations have few staff resources devoted to arts education. Nearly two-thirds (63 percent) of responding organizations have less than two full-time equivalent (FTE) staff devoted to arts education. The number of FTE staff seems to increase with budget size, but most organizations have less than two regardless of budget or percent of budget spent on arts education.

Many of the organizations are supplementing staff with volunteers and contractors. Most (91 percent) report engaging volunteers to deliver arts education programming, with one-third reporting 100 to 499 volunteer hours used in the last year. In addition, 57 percent of organizations report using contractors. The prevalent use of volunteers and contractors indicates that they are heavily relied upon for the delivery of arts education for many organizations.

Figure 1.
Smaller organizations tend to spend a larger portion of their budget on arts education, while larger organizations spend a smaller portion. Darker colors correspond with more organizations.

| TOTAL BUDGET | % OF TOTAL BUDGET SPENT ON ARTS EDUCATION | | | | | % ORGS |
|---------------------|---|-------|-------|-------|--------|--------|
| | 0-20 | 21-40 | 41-60 | 61-80 | 81-100 | |
| <\$50,000 | 5 | 7 | 2 | 5 | 14 | 22% |
| \$50,000-\$90,999 | 3 | 1 | 1 | 3 | 4 | 8% |
| \$100,000-\$249,000 | 7 | 9 | 2 | 4 | 4 | 18% |
| \$250,000-\$499,999 | 10 | 4 | 1 | 3 | 4 | 15% |
| \$500,000-\$999,999 | 12 | 4 | 2 | 4 | 2 | 16% |
| \$1M-\$2M | 9 | 3 | 0 | 1 | 2 | 10% |
| >\$2M | 15 | 0 | 0 | 0 | 1 | 11% |

ORGANIZATIONS in FOCUS

PORTLAND OPERA MULTNOMAH COUNTY

>\$2M
TOTAL EXPENSES

0-10%
TOTAL EXPENSES
ALLOTTED FOR ARTS
EDUCATION

1-1.9
PAID FTE STAFF
SUPPORTING ARTS
EDUCATION

0
VOLUNTEER HOURS
SUPPORTING ARTS
EDUCATION



PROGRAMMING: Portland Opera to Go offers in-school performances and provides arts integration curriculum for classroom teachers. Performing artists also visit classrooms and conduct arts-specific lessons. Last year, the program served students in seven different counties in Oregon.

The manager of education and outreach oversees the program and writes the curriculum to accompany in-school performances. Portland Opera to Go artists are young professional singers who audition and are selected by the director of artistic operations, general director, and manager of education and outreach based on their performing talent as well as their ability to teach audiences. Once selected, they are on contract and paid for their work.

ART CONSPIRACY YAMHILL COUNTY

<\$50,000
TOTAL EXPENSES

91-100%
TOTAL EXPENSES
ALLOTTED FOR ARTS
EDUCATION

0
PAID FTE STAFF
SUPPORTING ARTS
EDUCATION

300
ANNUAL VOLUNTEER
HOURS SUPPORTING
ARTS EDUCATION



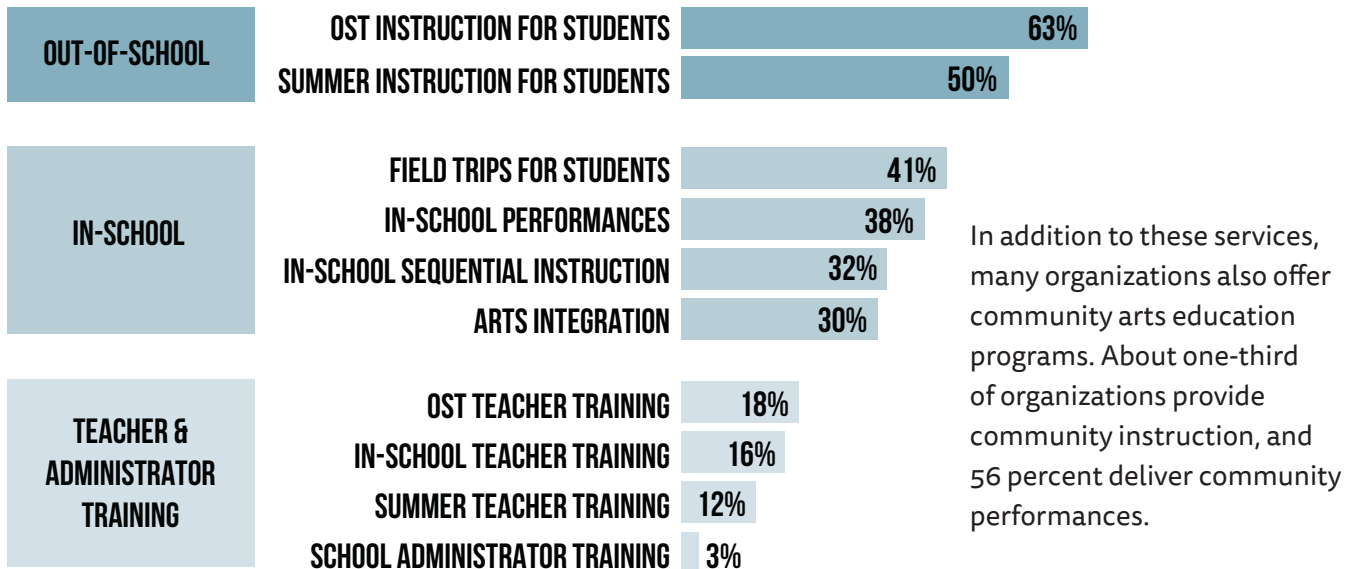
PROGRAMMING: Art Conspiracy offers out-of-school and summer instruction, field trips, and community performances in Yamhill County. Programs focus on performing and visual arts and served 86 students last year. Scholarships are available for students who are unable to pay for classes, and parents may become members to receive discounts.

The organization is run by three volunteer board members, and teachers delivering arts education are often volunteer artists. Students over the age of 15 are paid \$100 to help with classes as interns. Parents are encouraged to volunteer as well.

WHAT PROGRAMMING ARE ORGANIZATIONS PROVIDING?

Figure 2.

Most organizations provide out-of-school time (OST) and/or summer instruction.



PROGRAM TYPE

Over half of organizations provided out-of-school time instruction and/or summer instruction between fall 2014 and summer 2015. Between 30 percent and 40 percent of organizations reported delivering programs that likely occurred during the school day, including field trips, in-school performances, in-school sequential arts instruction and arts integration. Fewer than 20 percent of organizations reported providing training for teachers or school administrators. [Figure 2.]

Many organizations provide multiple types of arts education programming. Between fall 2014 and summer 2015, 89 percent provided at least two types of programs, and on average, organizations provided about four different types.

PROGRAM TYPES USED IN THE SURVEY:

OST Instruction for Students: Out-of-school instruction for students delivered outside of normal school hours (e.g. after school)

Summer Instruction for Students

Field Trips for Students

In-School Performances

In-School Sequential Instruction: In-school, discipline-specific, stand-alone arts instruction (e.g. ongoing music instruction offered during the school day)

Arts Integration: In-school arts integration with core subject areas (e.g. using music to teach math concepts)

OST Workshops/Training for Teachers: Delivered outside of normal school hours (e.g. after school)

In-School Workshops/Training for Teachers

Summer Workshops/Training for Teachers

School Administrator Workshops/Training

Community Instruction (e.g. pottery for adults)

Community Performance

ORGANIZATIONS *in* FOCUS

CASCADE SCHOOL OF MUSIC

DESCHUTES COUNTY

\$500,000-\$999,999
TOTAL EXPENSES

71-80%
TOTAL EXPENSES
ALLOTTED FOR ARTS
EDUCATION

1-1.9
PAID FTE STAFF
SUPPORTING ARTS
EDUCATION

0
ANNUAL VOLUNTEER
HOURS SUPPORTING
ARTS EDUCATION



PROGRAMMING: The Cascade School of Music provides weekly out-of-school and community instruction in music in Bend, Oregon. Most programming is delivered at the main facilities, but instruction is also offered at three local elementary schools.

ROSS RAGLAND THEATRE AND CULTURAL CENTER

KLAMATH COUNTY

\$500,000-\$999,999
TOTAL EXPENSES

21-30%
TOTAL EXPENSES
ALLOTTED FOR ARTS
EDUCATION

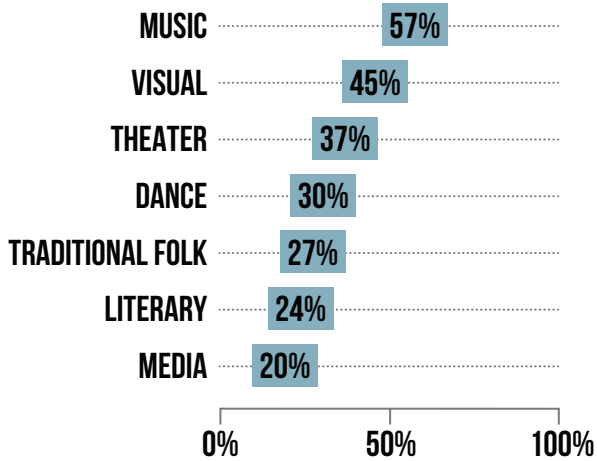
3-3.9
PAID FTE STAFF
SUPPORTING ARTS
EDUCATION

0
ANNUAL VOLUNTEER
HOURS SUPPORTING
ARTS EDUCATION



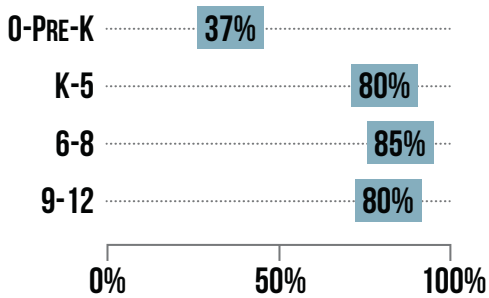
PROGRAMMING: Ross Ragland provides artists in residence, community performances and summer instruction for students in Klamath County. The Youth StARTS program serves 14 elementary schools through in-school and after-school classes taught by an artist in residence. Four different summer camps are available for students ages 5 to 18, and each camp culminates in a community performance. Community performances include reduced-price student matinees offered six to seven times a year and the Ragland Classical Series, a program that exposes students to classical music.

Figure 3.
Over half of organizations provide music programs.



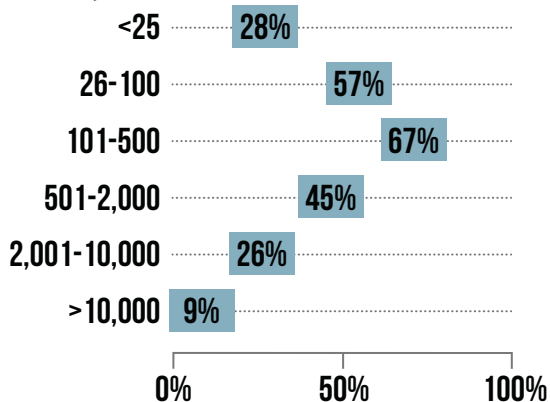
Note: Percentages total more than 100 percent because organizations may deliver arts education in multiple disciplines.

Figure 4.
Fewer organizations provide early childhood arts education programs.



Note: Percentages total more than 100 percent because organizations may deliver arts education to several different age groups.

Figure 5.
Most organizations have programs serving between 26 and 500 participants annually.



Note: Percentages total more than 100 percent because organizations may have multiple programs that serve different numbers of participants.

DISCIPLINES DELIVERED

Overall, music is the most commonly offered discipline, with 57 percent of organizations delivering music programs. [Figure 3.] This is not surprising given that music is the most common primary discipline among responding organizations. However, when program type is considered, visual arts is the most common discipline for arts integration as well as summer and OST workshops or training for teachers.

Almost half of organizations provide programming in only one discipline, while 26 percent offer two to three disciplines. For those that offer more than one discipline, the combinations vary widely depending on the organization's mission. The 10 percent of organizations that work in six or seven disciplines tend to be arts and culture councils.

AGE GROUPS SERVED

Between 80 percent and 85 percent of organizations serve students in kindergarten through 12th grade with one or more of their programs. In contrast, only 37 percent of organizations serve children ages 0 to preschool. [Figure 4.]

The age group served varies by type of programming. For most programming that occurs in or around the school day (e.g. sequential and OST instruction), elementary school students (kindergarten through 5th grade) are the most commonly served students. Programming offered declines through middle and high school. There are two exceptions: middle school (grades 6th through 8th) is the most served age group for those providing in-school performances and arts integration.

Over half of organizations serve postsecondary students, adults and/or senior citizens. Perhaps not surprisingly, 86 percent of organizations that provide community instruction do so for adults. Moreover, about one-quarter of organizations serve the full age spectrum from infants to seniors.

PARTICIPANTS SERVED

Most organizations report serving between 26 and 500 participants through their programs. [Figure 5.] Both community and in-school performances are more likely to serve more than 500 participants, while teacher training and workshops are more likely to serve fewer than 100 participants. Fewer than 10 percent of organizations report serving over 10,000 participants with any of their programs. Organizations that serve the most participants, such as the Oregon Shakespeare Festival, Portland Opera and Oregon Symphony, typically do so through community and in-school performances.

ORGANIZATIONS *in* FOCUS

SPARKPLUG DANCE

LANE COUNTY

<\$50,000

TOTAL EXPENSES

91-100%

TOTAL EXPENSES
ALLOTTED FOR ARTS
EDUCATION

<1

PAID FTE STAFF
SUPPORTING ARTS
EDUCATION

240

ANNUAL VOLUNTEER
HOURS SUPPORTING
ARTS EDUCATION



EARLY CHILDHOOD PROGRAMMING:

Therapeutic dance is offered for children ages 2 to 5 who have developmental delays. Using movement, the program explores concepts like size, levels, shapes and pathways, and promotes social, emotional and physical development.

ARTS IN EDUCATION OF THE GORGE (AIEG)

HOOD RIVER COUNTY

\$250,000-\$499,999

TOTAL EXPENSES

91-100%

TOTAL EXPENSES
ALLOTTED FOR ARTS
EDUCATION

1-1.9

PAID FTE STAFF
SUPPORTING ARTS
EDUCATION

0

ANNUAL VOLUNTEER
HOURS SUPPORTING
ARTS EDUCATION



PROGRAMMING: AIEG provides arts education programming to K-12 students, teachers and the community through in-school art residencies, after-school and summer programs, and community arts projects in Hood River, Wasco and Sherman counties in Oregon and Klickitat County in Washington. Programming is offered in literary arts, media, music, theater and visual arts, and is typically located in schools. Teaching artists are contractors who work closely with AIEG and receive annual training in arts education research and best practices.

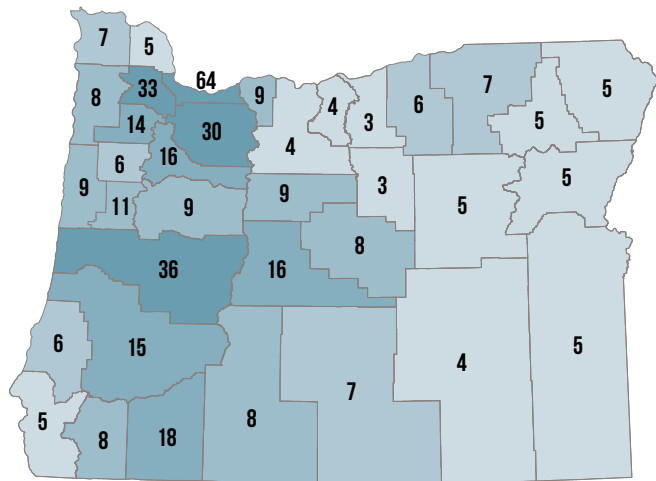


The Right Brain Initiative

COUNTIES SERVED

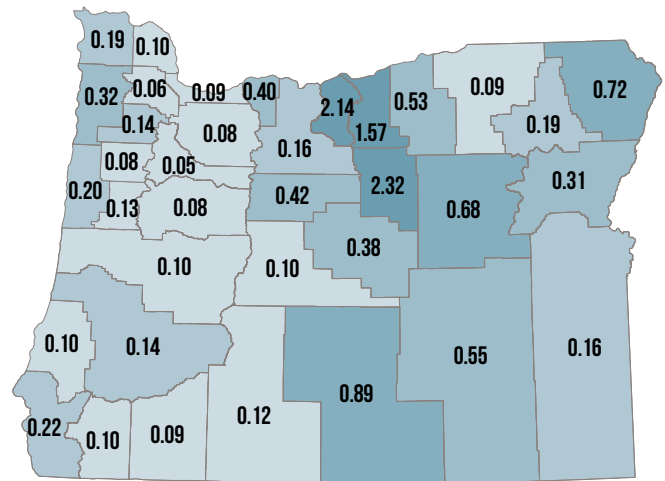
Although respondents are located in only 27 of the state's 36 counties, together they serve every county in the state. Looking at the number of responding organizations operating in each county, arts education appears to be most heavily concentrated in the Portland Metropolitan area and Lane County. However, after accounting for population, parts of Central and Eastern Oregon appear to have a higher concentration of responding organizations. **[Figure 6.]** Nearly 60 percent of organizations serve just one county, but another 22 percent serve two or three counties. The geographic spread of programming varies by the type of program. **[Figure 7.]** For example, while two-thirds of organizations provide OST instruction for students, those organizations are not as evenly spread across the state compared to organizations that provide arts integration.

Figure 6.
Most responding organizations deliver programs in the Portland Metropolitan area and Lane County.



Total number of responding organizations operating in each county

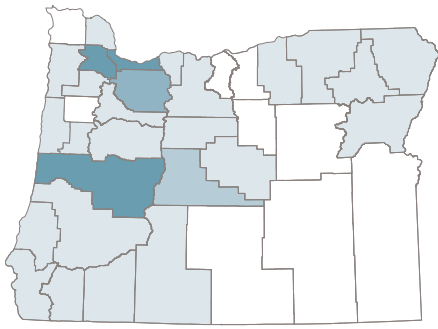
After accounting for population, parts of Central and Eastern Oregon appear to have a higher concentration of organizations.



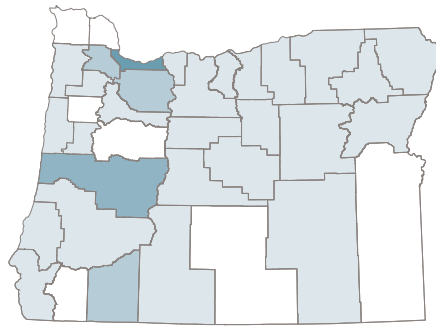
Responding organizations operating in each county per 1,000 residents

Figure 7.

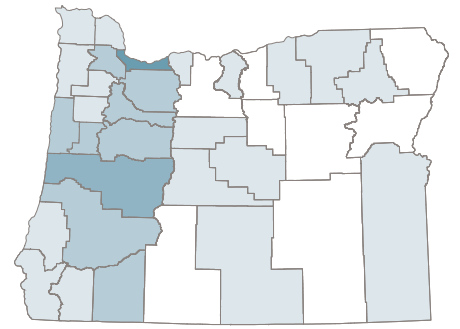
Geographic distribution of arts education programming varies greatly by program type. **Darker colors** represent **more organizations** providing programs.



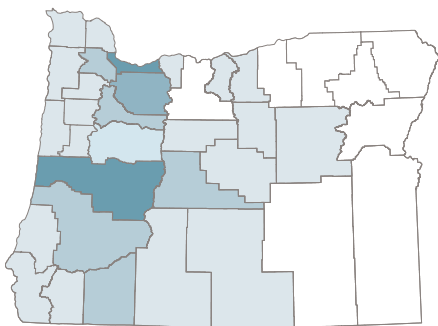
OST INSTRUCTION FOR STUDENTS



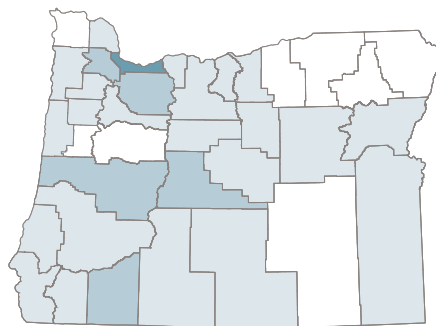
SUMMER INSTRUCTION FOR STUDENTS



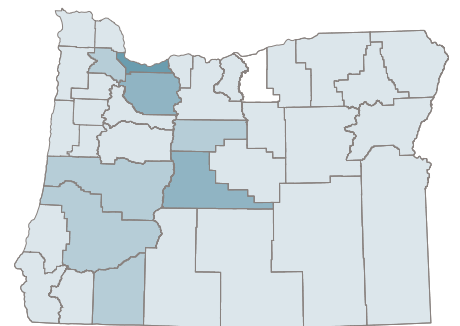
FIELD TRIPS FOR STUDENTS



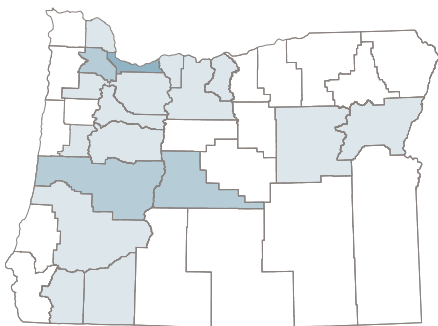
IN-SCHOOL PERFORMANCES



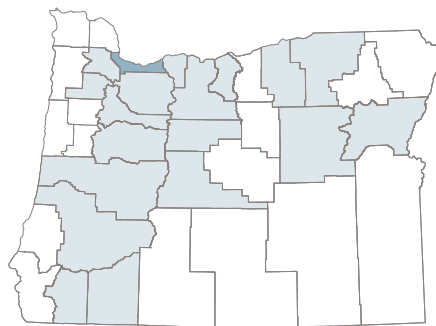
IN-SCHOOL SEQUENTIAL INSTRUCTION



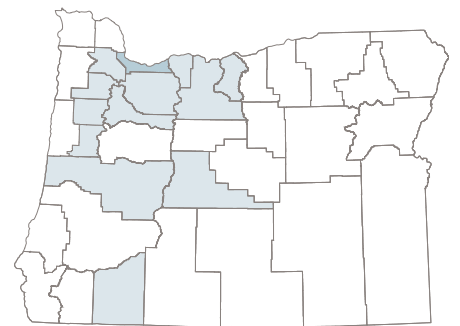
ARTS INTEGRATION



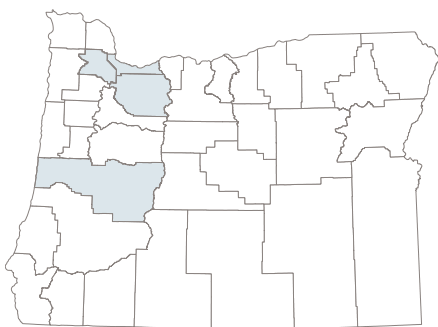
OST TEACHER TRAINING



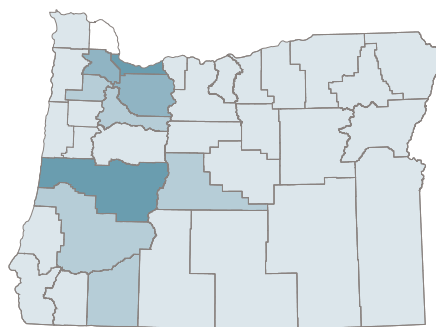
IN-SCHOOL TEACHER TRAINING



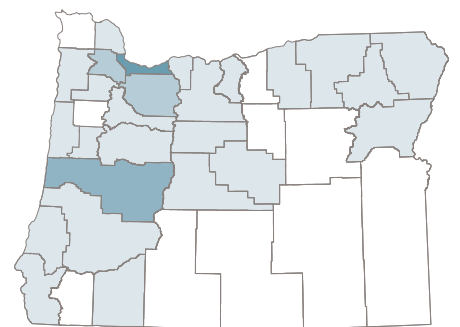
SUMMER TEACHER TRAINING



SCHOOL ADMINISTRATOR TRAINING



COMMUNITY PERFORMANCES



COMMUNITY INSTRUCTION

WHAT CHALLENGES DO THEY FACE?



Port Orford Arts Council

The survey asked arts organizations, “What are the greatest challenges to offering more arts education as part of your programming?” Respondents rank-ordered a list of 10 possible challenges and also offered additional barriers and comments.

Respondents ranked **lack of funding, other curriculum priorities in schools, and lack of space and/or time in schools** as the three greatest challenges from the list provided in the survey. In addition, a **lack of value for arts education** was called out as a significant challenge by survey respondents.

Lack of funding was the top challenge identified regardless of organizational budget size. Due to the limited availability of financial support, organizations report competing to secure not

only government funds but also local funding. Respondents say that competition for resources and, in some cases, small amounts of available funding, impede the continuation and growth of arts education programs. Organizations that implement grant-funded programs must also manage various priorities and guidelines that come with each source of funding. This leaves at least some organizations struggling to maintain the consistency of their programs as they adapt to meet funding requirements.

Organizations also noted that the lack of funding restricts their ability to reach wider and underserved populations.

“At the beginning of last year, we cut our arts outreach program that brought residencies to schools. It was a grant-funded program, and each year there was a new funding stream and new priorities/goals/initiatives to meet. It was too difficult to keep the program consistent, and it was very difficult not to know whether or not we would be funded for the following year.”

TOP 10 CHALLENGES TO PROVIDING MORE ARTS EDUCATION

- LACK OF FUNDING** 1
- OTHER CURRICULUM PRIORITIES** 2
- LACK OF SPACE AND/OR TIME** 3
- SCHEDULING DIFFICULTIES** 4
- DIFFICULTY COMMUNICATING WITH SCHOOLS** 5

“In our community, we are fortunate to have the support of the school district, volunteers and collaborating organizations. However, our area continues to be impoverished, making finding funding support at the local level extremely difficult. Our program has room to grow ... How can we find consistent even partial funding?”

“Fitting quality (authentic), ongoing arts education within a school’s stuffed schedule takes buy-in from both teachers and administrators. Many think arts education is worthy, but just not AS worthy as the academic curriculum.”

“Our facility is maxed out, and that is the biggest obstacle to expanding our services.”

“Teachers are stretched so thin with trying to give enough time to teach basics and meet testing expectations. Teachers are appreciative of having artists in the classroom, but the time frames are so fragmented it can be challenging to provide a schedule for artists to visit the students.”

Nearly **3 out of 4** organizations deliver at least one type of in-school programming that requires communicating with schools, such as providing a music class during the school day.

A lack of support for operational costs, including marketing and communications efforts, has led some organizations to impose fees that might further inhibit participation in their programs.

During a session at the 2015 Oregon Arts Summit, arts education stakeholders discussed and explored the root causes of the lack of funding for arts education. This discussion was intended to identify potential actions to respond to this challenge.

Art Summit attendees noted several funding needs, including support for operating costs that are not often covered by typical grant funding. They also voiced a desire for support in developing and building capacity to implement curriculum. Attendees commented that artists are often not trained as educators, and they need more and better curriculum resources as well as training in how to deliver that curriculum. At the same time, some Arts Summit participants expressed frustration that a focus on lack of funding can detract from actually providing arts education.

Much of the discussion connected back to the need for more value to be placed on arts education and for arts organizations to build their own capacity to advocate for arts education. One attendee noted that arts education organizations should have been much more outspoken when budget cuts began, but that most leaders and staff of these organizations are not trained in advocacy or public policy.

“For our small organization, we struggle with infrastructure for our education programs. While adding educational programming has been important to our board, it has not been important enough to hire additional staff. We also struggle with finding a balance between providing opportunities for low-income students and enriching the experiences of those with the means for private arts education.”

“Lots of things are important that are unfunded. Why does lack of funding stop us?”

LACK OF QUALIFIED ARTS EDUCATORS **6**

“Greater numbers of teaching artists ... are available closer to larger city centers. Making sure that children in rural (or even some outer-suburban) areas are able to access the same level of arts education involving teaching artists’ expertise can sometimes be more difficult.”

LACK OF TRANSPORTATION **7**

“Transportation is the biggest obstacle. Kids who have working parents can’t get to after-school programs. Our community has only marginal public transportation.”

LACK OF QUALIFIED STAFF **8**

Nearly **63%** of responding organizations have less than two FTE staff devoted to arts education programming.

LACK OF FAMILY ENGAGEMENT **9**

“It’s difficult to engage high school students without parental support. If teens aren’t brought here by the schools or parents, they don’t show up.”

LACK OF ENOUGH VOLUNTEERS **10**

91% of responding organizations engage volunteers to deliver programs.



Lane Arts Council

Other curriculum priorities in schools was also identified by survey respondents as a significant barrier to providing arts education. They noted that new education standards, including Common Core and Next Generation Science Standards, require school administrators and teachers to focus on testing and measuring outcomes of student learning in subjects like math and science. This leaves less time available for arts education during the school day. Respondents noted that these requirements influence the value placed on arts education.

Closely connected to the balancing of curriculum priorities is the third greatest challenge identified in the survey, **lack of space and/or time in schools**. Some respondents noted that they do not have adequate space to provide quality arts education. They also noted that time constraints make it difficult for schools and teachers to get the most out of visiting artists, and that teachers lack the time to engage in planning and delivering arts education.

A number of survey respondents also identified a **lack of value or perceived value for arts education** as a significant challenge in providing arts education programming. This lack of value was described as both very localized — that more school administrators and teachers need to acknowledge the importance of arts education — and more broadly — that a lack of value for arts education is reflected in the policies and budget priorities at the state and federal levels as well. Some respondents connect this lack of value directly to a lack of understanding about the benefits of arts education, such as enhancing academic performance and developing social and emotional skills of students.

As previously noted, this was also a clear theme from the discussion at the 2015 Oregon Arts Summit. During that discussion, attendees noted that they know good research exists to support the value of arts education in supporting student success, but that arts organizations haven't been successful to date in putting that research to use to advocate for arts education.

Additional challenges described by respondents include a more general lack of human resources and administrative capacity; challenges related to communication and marketing; difficulty building partnerships with schools; administrative turnover in schools; and other extracurricular priorities (e.g. competition for student interest/time).

WHAT ARE THE MISSING INGREDIENTS FOR EQUITY?

Finally, the last question in the survey asked arts organizations, “Other than funding, what do you think are the missing ingredients for providing equitable access to arts education in Oregon for all K-12 students?” Not surprisingly, the responses reflect the challenges outlined in the previous section. However, organizations enumerated several additional elements necessary for equitable access, many of which are interrelated.

Advocate for the value of arts education, especially with those in school administration.

“I think it boils down to principals seeing value in arts education. If I can get into a school, then our value can become more evident.”

“A true understanding by boards of education and even administrators of the importance of arts education for all students. Also, true collaboration between schools and nonprofit arts organizations – the silos are hard to break down.”

Recognize and address issues of poverty while providing arts education.

“(R)ecognize that many families do not have the disposable income required to support or supplement the arts education of their students (e.g. buy or rent musical instruments).”

Understand and respond to community needs. This includes directing programming to the underserved or underrepresented, providing multicultural arts education curriculum, and serving students with varying physical, social and emotional abilities. This requires practices and resources related to equity, diversity and inclusion.

“There is a huge disconnect between what schools need and want, what students and families need and want, and what arts education providers have to offer and think is good for the community.”

“There’s no question that recruitment and retention have to be implemented with an equity lens, which means understanding the historical and contemporary disparities that make some students more able to participate. This involves a whole set of practices to attract students and to ensure the atmosphere is supportive enough for them to perform at their best.”

Develop and maintain adequate and quality human resources. Respondents noted that they struggle to find enough administrative and programmatic staff to serve all the students they wish to serve.

In addition, respondents noted that the following are also necessary: adequate space and time for both delivery of arts education and planning for arts education; attention to both rural and urban areas; the commitment and engagement of both students and other educators (e.g. school administrators and teachers); quality arts education resources (e.g. curriculum); transportation for students and family members; and the development of partnerships between schools and organizations.



Portland Children’s Museum



Caldera

CONCLUSION

The survey responses explored in this report illustrate that no two organizations providing arts education are the same, yet many share common characteristics. The examples provided throughout this report are intended to highlight the diversity of the organizations providing arts education and their arts education offerings.

In their role as arts educators, organizations face a variety of challenges. Responding organizations identified lack of funding, other curriculum priorities in schools, and lack of space and/or time in schools as the three greatest hurdles to providing arts education. **Underlying all of these challenges is a need for greater advocacy and stronger appreciation for arts education.**

These challenges, and particularly the need for greater value of (and advocacy for) arts education, parallel some of the work being done through the national Building Public Will for Arts and Culture project. In recognition of the decline in funding for and participation in arts and culture activities, the first phase of the Building Public Will effort sought to understand how people define arts and culture experiences, determine what core values drive arts and culture engagement, and establish a messaging framework for building will. As the next phase begins — intending to actually shift public will in the long term — arts education organizations and other stakeholders may be able to look to this effort for lessons in messaging about arts education.

OCF and OAC hope that the information in this Oregon Arts Education Snapshot will aid arts education stakeholders in understanding their place in the arts ecosystem and spur conversations about improving the availability of arts education for every student in Oregon.

“The community must understand the value of arts education. Without community support for the holistic benefits of expression through art, I’m not certain effective change will happen.”



Ethos, Inc.



Coos Art Museum

WHO RESPONDED?

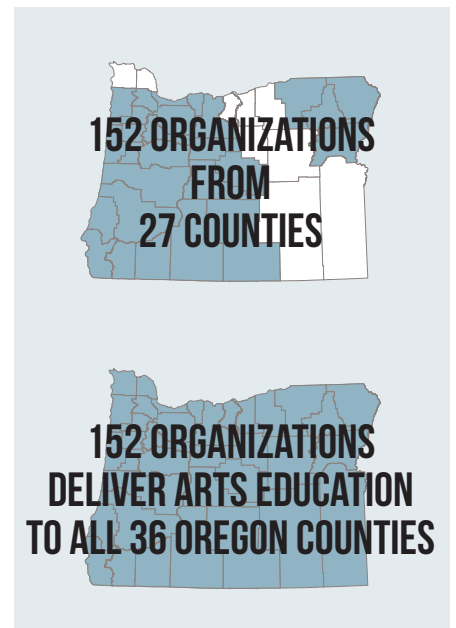
Drawing on data from seven Oregon funders, 355 nonprofit organizations were invited to take the survey. Of those invited, 152 organizations that provide arts education responded,¹ resulting in a 45 percent response rate. Those who responded make up a self-selected sample. In other words, they may or may not reflect the work of all nonprofit organizations providing arts education in Oregon.

Respondents hold a variety of positions in their organizations. A little over half of the respondents are executive directors, 23 percent are program staff, 14 percent are board members, and the remaining hold development or operations positions.

Organizations that participated in the survey are located in 27 of the 36 counties in Oregon, but almost three-quarters are in Multnomah (43 percent), Lane (18 percent) and Jackson (8 percent) counties. As reported in the Oregon Arts and Culture Snapshot, Multnomah and Lane counties have the highest concentrations of arts and culture organizations overall in the state, and Jackson County has the fifth highest.

While responding organizations work across all artistic disciplines, over half report music as their primary artistic discipline, followed by visual art (37 percent) and theater (29 percent). These were also the top three disciplines for arts organizations overall, according to the 2014 Oregon Arts and Culture Snapshot.

Survey Respondents



¹An additional eight organizations responded that do not currently provide arts education and, of those respondents, four do not plan to provide any programming in the next year. Organizations cite several reasons for not providing or planning to provide arts education, including the lack of resources; a focus on programming for other audiences, patrons or age groups; and/or arts education is not part of their mission.

SURVEY RESPONDENTS

| | | | |
|---|---|--|--|
| #instaballet | Emerald Art Center | Oregon Public Broadcasting | SMART |
| Actors Cabaret of Eugene | Estacada Together | Oregon Shakespeare Festival* | South Benton Community Enhancement |
| Alpenfest | Ethos, Inc. | Oregon Supported Living Program's Arts & Culture Program | South West Music School |
| Applegate House Heritage Arts and Education | Eugene Ballet Company | Oregon Symphony | Sparkplug Dance |
| Architecture Foundation of Oregon | Eugene Concert Choir | p:ear | Springfield Museum |
| Art Conspiracy | Eugene Symphony | Pacific Youth Choir | Stumptown Stages |
| Artists Repertory Theatre | Focus on Youth | PDX Jazz | The Aperture Project |
| Arts Central | Free Shakespeare in the Park | Pendulum Aerial Arts | The Aspire Project |
| Arts Council of Pendleton* | Friends of Chamber Music | PNCA | The Circus Project |
| Arts in Education of the Gorge | High Desert Chamber Music | Poetry Data Project | The John G. Shedd Institute for the Arts |
| Atelier 6000 | Hollywood Theatre | Portland Actors Conservatory | The KBOO Foundation |
| August Wilson Red Door Project | Ikebana International Portland Chapter 47 | Portland Art Museum | The Lab Band Program Association |
| Ballet Fantastique | Illinois River Valley Arts Council | Portland Baroque Orchestra | The Museum At Warm Springs |
| Ballet Folklorico Ritmo Alegre | Isinglass | Portland Center Stage | The Piano Santa Foundation |
| Blue Sky, the Oregon Center for the Photographic Arts | Jewish Theatre Collaborative | Portland Children's Museum | The Portland Ballet |
| Boys & Girls Club of Corvallis | KIDS-HEAL | Portland Columbia Symphony | The Rural Art Center |
| BRAVO Youth Orchestras | Kids Unlimited of Oregon | Portland Gay Men's Chorus | Third Angle New Music |
| Bridgeway House | Know Your City | Portland Institute for Contemporary Art | Third Rail Repertory Theatre |
| Britt Music & Arts Festival | Kukatonon Children's African Dance Troupe | Portland Opera* | Tualatin Valley District of OMTA |
| C.R.O.W. (children's repertory of Oregon workshops) | Lake Arts Council, Inc. | Portland Piano International | Umpqua Symphony Association |
| Caldera | Lakewood Center for the Arts | Portland Playhouse | Umpqua Valley Arts Association* |
| Cascade School of Music* | Lane Arts Council | Portland Youth Philharmonic Association | Vibe of Portland |
| Center for the Arts Foundation | Libraries of Eastern Oregon | Port Orford Arts Council* | Wallowa Valley Music Alliance |
| Central Oregon Symphony Association | Lincoln City Cultural Center | Prineville Music Theater Camp | Washington County Museum |
| Centro Cultural of Washington County | Literary Arts, Inc. | Profile Theatre | Western Oregon University |
| Chamber Music Amici | Live Wire Radio | Rainy Day Blues Society | Willamalane Park and Recreation District |
| Chamber Music Northwest | Living Opportunities, Inc. | Regional Arts & Culture Council | Willamette Partnership |
| Chehalem Cultural Center | Metropolitan Youth Symphony* | Rogue Gallery & Art Center | Wind & Oar Boat School |
| Children's Healing Art Project (CHAP) | Miracle Theatre Group* | Rogue Valley Genealogical Society | Wonderworks Children's Museum of the Gorge |
| Children's Museum of Eastern Oregon | Museum of Contemporary Craft | Rogue Valley Symphony | Woodburn Art Center |
| Color Outside the Lines | Music Workshop | Rose Children's Theatre | Yaquina River Museum of Art |
| Community Arts Project | My Voice Music | Ross Ragland Theater | Young Audiences of Oregon & SW Washington |
| Coos Art Museum | Newport Symphony Orchestra | Salem Art Association | Young Writers Association |
| Cottage Theatre | Newspace Center for Photography | Santiam Hearts to Arts | Youth Choir of Central Oregon |
| Crossroads Carnegie Art Center | Obo Addy Legacy Project | Saturday Academy | Youth Music Project |
| Dance Umbrella for South Coast Oregon | Old Library Studio | Seacoast Entertainment Association | Youth Symphony of Southern Oregon |
| Disjecta | Opal Center for Arts and Education | Shelton McMurfhey Johnson House | |
| Douglas County Museum | Oregon Coast Council for the Arts | Siletz Bay Music Festival | |
| Downtown Languages | Oregon College of Art and Craft | Siskiyou Music Project | |
| Eastern Oregon Regional Arts Council DBA ArtsEast* | Oregon Contemporary Theatre | Sisters Folk Festival, Inc. | |
| | Oregon East Symphony | Sitka Center for Art and Ecology | |
| | Oregon Humanities | Skipping Stones, Inc. | |

**These organizations participated in a pilot survey and provided feedback about the survey design.*

On the cover, Port Orford Arts Council
On the back, The Right Brain Initiative

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OCF works with individuals, families, businesses and organizations to create charitable funds to support the community causes they care about.

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