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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
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.]
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."
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.

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.

"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."
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.
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.

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.**

<table>
<thead>
<tr>
<th>TOTAL BUDGET</th>
<th>0-20</th>
<th>21-40</th>
<th>41-60</th>
<th>61-80</th>
<th>81-100</th>
<th>% ORGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;$50,000</td>
<td>5</td>
<td>7</td>
<td>2</td>
<td>5</td>
<td>14</td>
<td>22%</td>
</tr>
<tr>
<td>$50,000-$90,999</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>4</td>
<td>8%</td>
</tr>
<tr>
<td>$100,000-$249,000</td>
<td>7</td>
<td>9</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td>18%</td>
</tr>
<tr>
<td>$250,000-$499,999</td>
<td>10</td>
<td>4</td>
<td>1</td>
<td>3</td>
<td>4</td>
<td>15%</td>
</tr>
<tr>
<td>$500,000-$999,999</td>
<td>12</td>
<td>4</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>16%</td>
</tr>
<tr>
<td>$1M-$2M</td>
<td>9</td>
<td>3</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>10%</td>
</tr>
<tr>
<td>&gt;$2M</td>
<td>15</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>11%</td>
</tr>
</tbody>
</table>
PORTLAND OPERA
MULTNOMAH COUNTY

>$2M
TOTAL EXPENSES

0-10%
TOTAL EXPENSES
ALLOCATED 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
ALLOCATED 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.

<table>
<thead>
<tr>
<th>Program Type</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Out-of-School Instruction for Students</td>
<td>63%</td>
</tr>
<tr>
<td>Summer Instruction for Students</td>
<td>50%</td>
</tr>
<tr>
<td>Field Trips for Students</td>
<td>41%</td>
</tr>
<tr>
<td>In-School Performances</td>
<td>38%</td>
</tr>
<tr>
<td>In-School Sequential Instruction</td>
<td>32%</td>
</tr>
<tr>
<td>Arts Integration</td>
<td>30%</td>
</tr>
<tr>
<td>OST Teacher Training</td>
<td>18%</td>
</tr>
<tr>
<td>In-School Teacher Training</td>
<td>16%</td>
</tr>
<tr>
<td>Summer Teacher Training</td>
<td>12%</td>
</tr>
<tr>
<td>School Administrator Training</td>
<td>3%</td>
</tr>
</tbody>
</table>

In addition to these services, many organizations also offer community arts education programs. About one-third of organizations provide community instruction, and 56 percent deliver community performances.

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**
## Cascade School of Music

**Deschutes County**

$500,000-$999,999 TOTAL EXPENSES

71-80% TOTAL EXPENSES ALLOTED 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 ALLOTED 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.
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.
**SPARKPLUG DANCE**
LANE COUNTY

- **<$50,000** TOTAL EXPENSES
- **91-100%** TOTAL EXPENSES ALLOTED 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.

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**ARTS IN EDUCATION OF THE GORGE (AIEG)**
HOOD RIVER COUNTY

- **$250,000-$499,999** TOTAL EXPENSES
- **91-100%** TOTAL EXPENSES ALLOTED 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.
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.

**Figure 7.**
After accounting for population, parts of Central and Eastern Oregon appear to have a higher concentration of organizations.

<table>
<thead>
<tr>
<th>Counties served</th>
<th>Total number of responding organizations operating in each county</th>
<th>Responding organizations operating in each county per 1,000 residents</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total number of responding organizations operating in each county</td>
<td>Responding organizations operating in each county per 1,000 residents</td>
</tr>
<tr>
<td></td>
<td>7 5 6 11 16 30 33 4 3 6 7 5 9 4 3 6 7 5 9 5 6 8 15 18 8 7 4 5 10</td>
<td>0.10 0.10 0.09 0.12 0.14 0.33 0.55 0.22 0.10 0.09 0.14 0.89 0.10 0.10 0.10 0.12 0.09 0.16 0.10 0.09 0.12 0.14 0.33 0.55 0.22 0.10 0.09 0.14 0.89</td>
</tr>
</tbody>
</table>
Figure 7.
Geographic distribution of arts education programming varies greatly by program type. Darker colors represent more organizations providing programs.
WHAT CHALLENGES DO THEY FACE?

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.

“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.”

TOP 10 CHALLENGES TO PROVIDING MORE ARTS EDUCATION

<table>
<thead>
<tr>
<th>Top Challenge</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lack of Funding</td>
<td>1</td>
</tr>
<tr>
<td>Other Curriculum Priorities</td>
<td>2</td>
</tr>
<tr>
<td>Lack of Space and/or Time</td>
<td>3</td>
</tr>
<tr>
<td>Scheduling Difficulties</td>
<td>4</td>
</tr>
<tr>
<td>Difficulty Communicating with Schools</td>
<td>5</td>
</tr>
</tbody>
</table>

“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.”
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.

“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.”

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

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

“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.”

91% of responding organizations engage volunteers to deliver programs.

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.
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.
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.

CONCLUSION

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.
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, 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.

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

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