

**A DOCUMENTATION AND ANALYSIS OF**  
**SURDNA ARTS TEACHERS FELLOWSHIP PROGRAM (SATF)**  
**THE FIRST DECADE**  
**2000—2010**

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## PREFACE

On a late October weekend in 2001, the inaugural cohort of the Surdna Arts Teachers Fellowship program (SATF) —21 artist/teachers from public arts high school across the country—gathered in New York City to discuss their SATF experiences, as well as the artistic/educational challenges they daily face. It was a challenging start for an initiative with bold ambitions related to the support of excellence in public arts high schools. Barely a month had passed since the tragic events of 9/11 and Surdna staff appropriately worried in advance as to whether it would be logistically and emotionally possible for people to attend: Could and would teachers leave their home communities, especially with security still on high-alert, to spend time so near the epicenter of the disaster? What priority would they assign to a convocation about their struggles as artist/teachers, in the context of national conversations about more base-line survival issues?

It is telling that 100 percent of first-round fellows successfully made their way to New York City that weekend—impelled by the desire to share information about their fellowship experiences, as well as an impulse to join collectively with like-minded artist/teachers who work daily at a grass-roots level to instruct and inspire students as they forge their place in the world. Equally telling, is the fact that the day opened with a beautifully choreographed, participatory ritual, designed by two of the Fellows. Artists “spoke” eloquently, but without direct verbal exchange or recourse to analytic discourse; their collective actions (folding and floating slips of paper carrying personal reflections into water passed person to person) evoked the power of art to help navigate profound intellectual, emotional and political challenges.

In that first gathering, the contours of the program’s success factors could already be discerned. Most noticeably, the program appeared to have effectively selected for artist/teachers ready to “go the distance”—literally, in this case of extenuating circumstances, but equally so, as will be discussed in the pages that follow, on a more micro level in terms of their readiness to take risks, set high standards, and engage deeply—within their artistic and educational practice, and sometimes beyond, in wider realms of civic engagement.

Also in evidence from the start was a dynamic and intentional tension that lies at the heart of the SATF Fellowship. On the one hand, SATF asks participants to engage in a process that seems, at least on surface, to be abundantly selfish, and far removed from their daily classroom teaching. In essence, the application asks prospective Fellows: what do *you* need, for *yourself*, in this moment, to advance *your* personal artistic practice. For a community of professionals so abundantly focused on the needs of others—i.e. their students—this orientation was initially viewed as both startling and stimulating. So out-of-the-norm is this type of open-ended invitation, that many Fellows retrospectively commented that they initially thought that there must be a “trick” embedded in the SATF application, or that they’d somehow misread or missed the fine print.

Yet even as the Fellowship provides resources for the pursuit of a personal creative agenda, this self-focused aspect of SATF is balanced by structural elements in the fellowship design, which help recipients thoughtfully integrate their creative talents and fellowship-related experiences into more public realms (from the individual, to the

classroom, to the school, to the larger community). In this way, its frame is larger, as are its ambitions.

Looking back on that first gathering, from a distance of ten years, Round 1 Fellows recalled, with deep emotion, its power to bind, heal, validate and clarify. “As a group of people from around the country,” said a first-round Fellow, “we really understood our work as an opportunity that went beyond personal growth.”

# PART I: HISTORY, CONTEXT, AND PROGRAM REACH

## About this Document

The report that follows provides a documentary summary and analysis of the Surdna Arts Teacher's Fellowship (SATF) program. Over the past decade, SATF has provided artistically-focused professional development to 174 artist/teachers, working within 58 public arts high schools nationally with the aim of improving the quality of teaching and learning within these vital community-based institutions. As SATF reached its ten-year mark, the Foundation determined that it would be helpful to look retrospectively at what had been accomplished and explore challenges and questions regarding SATF's future.

The analysis that follows is based on a review of existing program documents; interviews with 26 Fellows and nine school leaders, and two site visits to participating schools.\* (Lists of interviewees can be found in Appendix C.)

Interviewees voiced strong support for SATF. To an embattled sector at a time of acute challenge, SATF provides, in the view of participants, national validation, unique learning opportunities, and vital financial resources.

This Report analyzes the nature of SATF impact and how it is being achieved, identifies program refinements that could enhance outcomes, and identifies questions for consideration as the Foundation looks toward future program potential. It is divided into four parts, as follows:

- *Part I: History, Context and Program Reach*, provides background information about the program's origins and development, as well as a statistical snapshot of program reach.
- *Part II: Initiative Design: Valued Program Components*, examines each key structural component of the Fellowship design as it relates to program outcomes.
- *Part III: Program Impact*, looks at the dimensions of program impact as manifest on the individual, school and community level.
- *Part IV: Observations and Questions for Consideration*, identifies issues for consideration as the program explores its future potential for impact.

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\* Interview subjects were chosen to provide a cross-section of Fellows and schools, based on artistic discipline, year of participation, school type, and geographic locale. Site visit schools included a first-round school (Baltimore School of the Arts) with a pre-professional, conservatory-style focus, and a ninth-year school (John Sayles School of Fine Arts in Schenectady, NY), a non-audition school, which entered the program following a recent change in program guidelines. Documents reviewed included reports filed by Fellows and administrators, yearly convening minutes, yearly statistical digests of program data, and commissioned research and evaluation reports.

## **Program Background**

**Addressing Quality:** In 2000, the Arts Program at The Surdna Foundation launched the Surdna Arts Teachers Fellowship program, an initiative designed to address critical professional development needs among arts teachers who work in specialized public arts high schools. The initiative grew directly out of the Arts Program's early concerns with issues of instructional quality in specialized public arts high schools.

At these institutions, talented students committed to artistic advancement receive daily arts instruction, regardless of income, race, or ethnicity. But as school reform efforts in recent years triggered the proliferation of many new public arts high schools, the Foundation became concerned about the gap between what many of these arts high schools promised students and their families (rigorous preparation for further education and/or careers in the arts) and the actual quality of teaching in some schools "In public education, quality is a social justice issue," noted Ellen B. Rudolph, Surdna's Thriving Cultures Director (formerly Arts Program), by way of explicating SATF's originating impulse.

Teacher burn-out among the most talented faculty members at public arts high schools was another area of concern. Additionally, looking systemically at the chronic under-representation of certain socio-economic, racial and ethnic groups in the country's leading pre-professional training institutions, and within arts professions more broadly, it became clear that public arts high schools played a crucial role in cultivating a vigorous and diverse artistic pipeline.

**The Critical Role of Public Arts High Schools:** At the time, the Foundation had few interactions with public arts high schools, but it soon developed an understanding that these institutions played pivotal roles in serving low-income, artistically talented students. With the assistance of consultant Richard Klein (former head of LaGuardia High School of Music & Art and Performing Arts in New York City and New World School of the Arts in Miami), Surdna began to strategize about ways to support these institutions in their quest for artistic excellence and equity. A 1998 study commissioned from Klein identified support for the professional development of arts teachers who teach in these schools as a critical area of need, and one where Foundation investments might yield systemic and lasting impact.

**Teacher Challenges:** Teachers in arts high schools, other Surdna commissioned research revealed,\* live in something of a paradox: they are highly valued agents of school reform, offering an alternative program for the thousands of mostly urban youngsters with passion for and talent in the arts. Their dedicated work often provides the fulcrum for effective desegregation programs, as their provision of high-level art, music and dance instruction in sponsoring schools often makes these schools attractive for diverse populations.

On the other hand, the professional development needs of these highly specialized teachers are largely ignored, with few opportunities to hone their dual craft as artist/teachers. Often marginalized through part-time employment arrangements and paid with "extra funds" from magnet grants and foundation largesse, these teachers function in the shadow of "core" academic teachers.

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\* *The Surdna Arts Teachers Fellowship Program*, Carol Fineberg (March 2000)

**Designing the Pilot:** Building upon the Klein report, arts and education consultant Carol Fineberg worked with Surdna staff to develop the structure and focus of the SATF Fellowship. The program is based on the premise that *artistically-driven professional development opportunities* will:

- 1) revitalize teachers and enhance their teaching skill set in terms of both content knowledge and process;
- 2) better position participants to guide students with career ambitions in the arts;
- 3) help counteract artist/teacher “burn-out”;
- 4) enable more teachers to satisfy professional development requirements; and
- 5) facilitate the capacity of artist/teachers to function as change agents, both within their schools and beyond.

The basic design of the Fellowship has remained constant over the program’s ten-year history, although there have been important refinements along the way. The three key components are as follows:

- **FELLOWSHIP STIPEND:** Fellows receive a \$5,500\* grant to pursue an artistically-driven professional development experience of their own design.
- **CONVOCAATION:** All Fellows, accompanied by a school leader (principal or department chair), attend a weekend convocation in New York City in the Fall of their fellowship year.
- **COMPLEMENTARY GRANT TO SCHOOL:** The school of each participating Fellow receives a \$1,500 post-fellowship grant restricted for the Fellow’s fellowship-related follow-up activities with students.

## **Program Evolution**

**Leadership:** For the first three years, SATF operated under the guidance and coordination of outside project consultant Mindy Duitz. Duitz established operational procedures, helped chart program direction, and served as a thought partner to the Foundation in mapping the initiative’s potential for growth and deeper impact. Kimberly Bartosik assumed leadership of the program in 2003, first in her capacity as Surdna Arts Program Associate Program Officer and later, beginning in 2007, as an independent consultant. To this position, she brought the crucial expertise of being a working artist. Bartosik refined guidelines and panel procedures; forged accessible and supportive processes to counsel prospective applicants (thereby adding a further dimension of teacher support to the program); and helped introduce innovations into the convening structure, which resulted in a more dynamic, artistically-driven approach.

**Convening:** Over time, particular attention has been paid to convening “casting”—with the introduction of guest speakers who were especially well positioned, by virtue of their stature in the professional artistic community and the nature of their work—to discuss the

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\* The initial grant was \$5,000; it was raised to \$5,500 in 2009.

boundary-crossing that is at the heart of an artist/teacher's work.\* Hearing from artists who pursue socially-engaged work with high levels of artistic integrity has stimulated deep and nuanced dialogue among Fellows and administrators. In recent years, the break-out session discussion topics (chosen by convening participants) have shown wider range; conversations about operational issues are now augmented with increased attention to issues of culture and context.\*\*

**Technology:** Beginning in 2009, technology resources have provided another source of program enhancement: the initial stage of the application process (Letter of Intent to Apply) shifted to an on-line format; on-line chat rooms, developed to address the information needs of finalists, created an easily accessible communication resource; and access to the services of a "media-specialist," retained by Surdna, helped Fellows enhance the quality of their convening presentations.

**Guidelines:** In an important program extension, SATF introduced a guideline shift in 2009, opening the way for the program to serve a wider range of schools. SATF dropped the requirement that applicant schools have an audition process, with the recognition that a growing number of these arts-focused schools had compelling need for SATF. Currently, the program accepts applications from arts teachers working in arts-focused charter and magnet high schools, as well as specialized public arts high schools.

**Assessment:** Throughout, formal and informal assessment procedures have facilitated program refinements, providing a formative feed-back loop to the Foundation.\*\*\*

### **SATF Statistical Snapshot**

An analysis of statistical data reveals that SATF has experienced steady growth in terms of number of schools served, with geographic reach into all regions of the country, and relatively even distribution between visual and performing arts. Data highlights include the following:

- **The cumulative number of schools has risen steadily** from 14 schools in the inaugural year to 58 in 2009, with 4 to 8 new schools joining the program each year (See Appendix B).

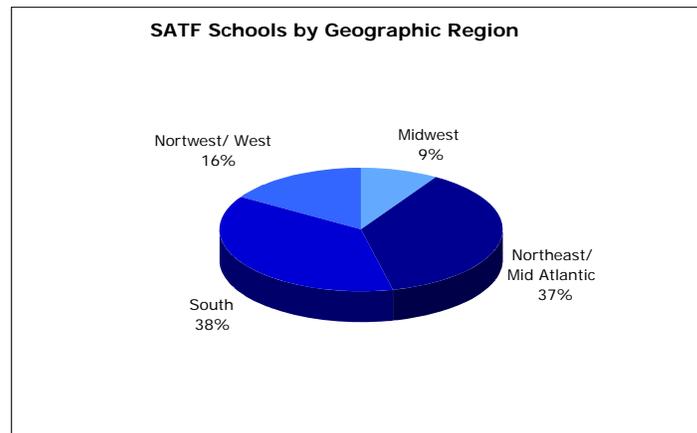
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\* Convening guests have included: Karen Finley, performance artist (2004); Victoria Marks, choreographer (2005); Nadia Sirota, violinist (2006); Ain Gordon, playwright/actor (2007) and Rick Lowe, visual artist, founder of Project Row Houses.

\*\* Topics at the 2009 convening included: 1) How do we develop students as engaged community members? 2) How do you draw upon the cultural expressions of students so they can develop their artistic talents and voice? 3) How do you prepare students for a world when we don't know what it will be like? 4)How can current instructional practices be elevated, extended and approached in a more holistic manner?

\*\*\* Yearly final reports from Fellows and administrators; feedback sessions on potential program refinements at the annual convening; commissioned evaluation and research reports (Bevan,2003 and Levine,2006) at critical program development junctures; site visits.

- **Of 58 SATF schools, 50 percent have multiple fellows.** Of these 29 schools, close to half have more than five Fellows (See Appendix A). Since the presence of multiple Fellows at a school generally increases the likelihood of systemic impact, this is a positive trend.
- **SATF schools can be found in all regions of the country,** with the largest concentration of schools in the South, followed by the Northeast/Middle Atlantic region. Two schools in the Northeast (Boston Arts Academy and Greater Hartford Academy of the Arts) and one in the South (New Orleans Center for the Creative Arts) have especially high concentrations of Fellows (see Appendix A).



- **SATF serves artists working across the disciplines,** with a relatively even split between visual arts—painting, sculpture, photography, film, video, etc. (43 percent), and performing arts—music, theatre dance (47 percent); creative writing fellowships (8 percent) and “other” (2 percent) make up the balance of Fellowships.

### **SATF Schools in Context**

**The Diverse Landscape:** The landscape of public arts schools served by SATF is extraordinarily diverse; structurally, there are schools that combine arts and academics; residential, state-wide or regional schools; and arts-only, partial-day schools (where students do academic coursework elsewhere). From a mission and longevity standpoint, there are likewise vast differences. Many of the more established specialized public arts high schools came into being in the late ‘60s through mid ‘80s, buttressed by civic pride and community commitment to offering high-level pre-professional training opportunities to gifted students (following the lead of LaGuardia High School of Music & Art and Performing Arts, established in 1936).

In this same period, many arts magnet schools also took root: although sharing many characteristics with specialized arts high schools, their founding mission had as much to do with racial integration as arts learning. Charter schools have provided another structural home for schools with arts-based learning missions. More recent school reform efforts—especially the small-schools movement and school-within-schools restructuring efforts—

have seen the establishment of arts-focused schools where mission may relate more to student engagement or holistic learning, than to high-level pre-professional training.

**Key Challenges:** Whatever their founding mission, schools indicated that they share common challenges—the largest being the worsening financial constraints under which they must now operate. In the context of budget slashing, school leaders find themselves besieged by requests that reflect little understanding of the baseline needs of a public arts high school. Many expressed concern that financial constraints might necessitate retrenchment on programs that vitally connect their institution to the larger community.

**Opportunity and Change:** Despite these difficulties, schools reported taking on new challenges as they work to position themselves more centrally within their communities. At a recent SATF convening and during phone interviews undertaken for this Report, school leaders spoke, with passion and enthusiasm, about the changing structural role of their schools within their community. Representative lines of activity are highlighted below:

- ***Pipeline Programs.*** Some schools have launched ambitious pipeline programs to insure that they can attract economically and racially diverse populations (Baltimore School of the Arts’ afternoon school enrichment TWIGS program, for example, now serves over 700 financially-challenged middle school students, approximately 35 percent of whom ultimately succeed in the school’s very competitive audition process); other high schools are exploring the possible launch of feeder middle schools and run summer institutes to address professional development needs of local and national communities (Boston Arts Academy). (These nascent programs currently face significant financial threats, however.)
- ***Economic and Cultural Revitalization:*** Other schools are looking at ways they can function as partners in their community’s revitalization efforts (New Orleans Center for the Creative Arts, Booker T. Washington Magnet High School in Montgomery, John Sayles Fine Art High School in Schenectady), keeping talent in the community and drawing new residents who place value on strong, well-functioning schools as important community cultural assets. As communities plan cultural arts districts as part of economic development strategy, public arts high schools find themselves increasingly engaged with those efforts. Additionally, a number of schools conceptualize their role, in part, as being a progressive voice within largely conservative communities.
- ***New Facilities:*** New buildings are expanding opportunities for public arts high schools to connect with communities. Over the last several years, a number of schools have opened new facilities and/or refurbished long-derelect buildings, and this is helping to drive and/or realize long-standing community engagement strategies (Fine Arts Center in Greenville, SC; Harrison School of the Arts, Lakeland, FL; Frank Sinatra School of the Arts in NYC; New Orleans Center for Contemporary Art, LA). With assets such as gallery spaces and well-furbished theatres, these schools reach out to potential community partners.

## **PART II: INITIATIVE DESIGN: VALUED PROGRAM COMPONENTS**

Against a backdrop of very positive feedback, it is useful to explore *how* SATF is working, *who* it is serving and *why* it has been so positively embraced by the community it seeks to assist. The section that follows examines each structural component of SATF, to better understand how it contributes to overall program outcomes, which are discussed in detail in Part III of this Report.

Highly valued SATF design features include:

### **VALUED SATF DESIGN FEATURES**

- *An open-ended, artistically-driven application process*, which respects the artist/teacher’s ability to identify and shape an effective learning experience.
- *A rigorous panel process, spearheaded by artists* with deep field knowledge and analytic capacity.
- *A fellowship grant structure with capacity for impact on multiple levels (individual, school, community)*, which does not dictate or pre-determine avenues by which impact can be optimally achieved.
- *A knowledge-sharing national convocation*, which reflects and champions the links between high artistic standards and effective pedagogy; reinforces and extends the validation that comes with the initial grant; helps participants overcome isolation; and forges productive networks for ongoing learning and action.
- *A post-fellowship grant to schools*, which provides valuable financial support to resource-challenged institutions and bridges the self-directed work of the individual grant and its more community-directed application.

Each of these components is discussed below.

### **Application**

The application format—specifically its open-ended nature and its artistically-focused orientation—is the strong foundation upon which SATF success outcomes substantially rest. It is consistently characterized by Fellows as unique, challenging (in a positive way), a welcome departure from typical grant application procedures, inherently validating, and an early and welcome signal of Surdna’s fundamental respect for the work of artist/teachers. Aspects of the application that are of particular note include the following:

- *Self-selection*: The application structure, according to interviewees, renders it most appealing to teachers who are deeply grounded in their artistic practice (or aspire to reclaim that aspect of their professional life), energetic, risk-takers, and ready “go the distance” because of their unshakeable interest in pursuing the dual role of artist/educator.

- *Mapping a Plan:* Research revealed that SATF impact tends to endure\* and this may stem, in part, from the personal strategic planning that the application process engenders. If Fellows have done an authentic inventory of needs and goals, which seems a necessary prelude to successful passage through the panel process, they will likely be primed to build upon their Fellowship. “SATF encouraged me to seek out other opportunities,” said Michel Varisco (Round 3 Fellow, New Orleans Center for the Creative Arts). “Once I saw that I could do this and be successful, I starting to apply for other things.”
- *Respect for Teachers:* The application—with its open structure—is the first signal to many prospective applicants that Surdna values and respects teachers—and believes that they just might know what they need and how they can optimally move their work forward (very different from the top-down, more dictatorial system within which many must operate). “Here is an organization that says, tell us what you need and why you need it and how it will help you...we believe in you,” said Paul Christensen (Round 9 Fellow, Baltimore School of the Arts). “It is so rare to experience that kind of trust.”

### **Panel Process**

The SATF selection process is multi-step. The SATF director and one or more outside readers initially screen Letters of Intent (LOI) to Apply, with the aim of identifying potential finalists and eliminating schools that do not meet program guidelines. Surdna then invites finalists to submit a full application, which includes open-ended questions about Fellowship goals and process, and support materials such as letters of reference, resume and budget (see Appendix E). Staff track data patterns related to application volume and other features to determine whether adjustments need to be made to the Fellowship’s recruitment/communication strategies.

Surdna staff yearly “cast” the panel based on the discipline mix of the finalist applicant pool, so there is appropriate expertise and field knowledge across disciplines and additionally seeks a balance of seasoned panelists and “new blood.”

The panel process serves other important functions, beyond adjudication. Panelist comments and questions help the Foundation learn more about the field, so it can recalibrate and fine-tune the initiative. Also, panelist comments about individual applications are shared with applicants upon request.

### **Grant to Artist/Teachers**

A discussion of the grant to artist/teachers can be found in the analysis of Fellowship impact, which follows in Part III.

### **Convening**

The convening is a watershed experience for most SATF participants—it reinforces the sense of validation they have already experienced, but more significantly, it helps them understand their work within a wider frame. In this two-day gathering, artist/teachers do brief presentations about their Fellowship; hear from a guest speaker (typically a socially-

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\* Fellows interviewed almost a decade following their SATF experience spoke with the same sense of immediacy and engagement as those who had received their Fellowships in more recent rounds.

engaged artist of stature who is pursuing artistic work outside conventional realms); and meet in small and large groups to discuss topics of mutual interest.

- *Thinking Big*: The convening provides a mechanism by which the already high-expectations that Fellows typically bring to their work are further cultivated. They are encouraged, directly and indirectly, to think ambitiously about their post-fellowship activities. The convening helps Fellows understand that they are part of a larger national tapestry of teachers working on behalf of artistic and education excellence.
- *Reinforcing Value*: Especially in the last several years, as massive budget cuts and external curricular and certification pressures related to No Child Left have placed programs in jeopardy, the convening reinforces for participants that what they do is of value and is not being carried out in isolation.
- *Practical Knowledge*: As Fellows hear about best practices and challenges in other schools, they become more reflective about their own practice, comparing and contrasting the efficacy of different approaches.
- *Networking*: In their day-to-day work, Fellows often feel isolated, from both their professional peers and their teacher colleagues. Connecting with like-minded artist/teachers is both psychologically uplifting and helpful on a practical level. The sharing of artistic work sets in motion a process by which affinities among Fellows are identified and working partnerships sometimes forged.
- *Professional Growth for Administrators*: When a school has Fellows over multiple rounds, members of the administration necessarily make multiple and return trips to the convening.\* This creates a compelling forum for their own professional growth, and one that they indicate is unavailable to them elsewhere. This is especially important for administrators who come to their role with minimal arts training.
- *Recalibrating Relationships*: The convening often casts the administrator-faculty relationship in a new light, as both parties are able to see one another function in another context; the meeting is specially designed to foster non-hierarchical relationships among participants.

*“I work with so many teachers who have lost their fire, but everyone at the convening brought a sense of urgency to their work. They’re trying to be artists and the teaching hasn’t beaten it out of them. SATF Fellows are people I want to work with and stay connected to; it is so easy to feel isolated and disheartened when you do this work.”*

*--Foster Dickson (Round 9 Fellow, Booker T. Washington Magnet High School, Montgomery, Alabama)*

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\* It is a requirement of the SATF Fellowship that a school administrator attend the convening with the school’s Fellow. This enhances the possibility of broader, systemic fellowship impact within the school.

## Post-Fellowship Grant to Schools

The \$1,500 follow-up grant to Fellows to use within their schools functions in multiple ways.

- *Administrator Buy-in:* On a very basic level, the post-fellowship grant helps cultivate buy-in of those administrators who may not initially recognize the value of artistically-driven professional development, but do recognize the benefit of additional direct funding for their school. For resource-strapped schools, the post-fellowship grant can effectively double the amount of money yearly available to a teacher to run his/her program.
- *Curriculum Extensions:* Follow-up grants to schools often make the application of Fellowship knowledge possible—without a kiln, an arts teacher can't pass on newly-developed knowledge about ancient pottery techniques; without digital equipment, it is difficult to elevate the technical proficiency of photography students and prepare them for the marketplace that awaits them. These added resources become a permanent fixture in the classroom and open up instructional possibilities over many years. Curriculum extensions similarly result through the presence of guest artists, supported through post-fellowship funds: these individuals add to students' arts knowledge and networks, and bring aspects of professional practice more vividly to life.
- *Knowledge Transfer for Faculty:* Additionally, the presence of guest artists in the school often provides additional professional growth opportunities for the Fellow, and sometimes for teacher colleagues as well. Their presence also sometimes functions to catalyze interdisciplinary activity within the school.

## PART III: SATF IMPACT

### Landscape of Activity

Since Fellows are encouraged to “dream big,” in a very individualistic way, and through an open-ended application process, it is not surprising that the fellowship projects collectively reflect an extraordinary range of learning opportunities—in terms of where Fellows chose to go, how they structure their time, and what they prioritize as their goals.

Some Fellows travel to distant locales to immerse themselves in traditional forms in their authentic cultural context, while others seeks out workshop opportunities, here and abroad, to enhance technical skill at renowned artist colonies and festivals. Mentorship relationships form the backbone of some Fellowships, while other artist/teachers go it alone through a very individualized course of study that may involve time and space for project completion or physical immersion in an unfamiliar physical landscape with the anticipation that environmental factors—light, sound, topography, population density, etc.—will fuel new ways of working. Overall, fellowship projects can be broadly characterized according to five basic types, with some theme and variation and cross-over among categories:

#### KEY FELLOWSHIP CATEGORIES

- *Category 1: Skill Development through Summer Institutes, Workshops and other Structured Learning Opportunities*
- *Category 2: Time and Space to Develop Work*
- *Category 3: International Travel and Cultural Immersion*
- *Category 4: Mentorship Projects*
- *Category 5: Other/Independent Travel*

### Impact Levels

The research confirmed that artistic revitalization has the capacity to elevate and enrich pedagogic practice and often has impact beyond the reach of the classroom. The section that follows is divided into three parts as follows:

- **INDIVIDUAL IMPACT** on a) artistic practice and b) classroom teaching.
- **SCHOOL IMPACT** manifest through curriculum change, collaboration, advocacy, leadership development, and intangibles such as “school pride.”
- **COMMUNITY IMPACT** reflected in local partnership building, pipeline initiatives, and inter-site networking and exchange among SATF participants.

**Individual Impact → School Impact → Community Impact**

## Individual Impact

Teachers consistently indicated that they had emerged from their Fellowship with new-found energy and excitement for their teaching and artistic work; had increased content knowledge in their disciplines; had incorporated new instructional material into teaching methodology; had pursued new artistic opportunities; and had experienced a sense of personal pride that comes from validation by a prestigious national granting organization. These initial impacts, they reported, continue to animate their practice.

Two key types of individual impact can be distinguished, although they often interweave:

- Impact on artistic practice; and
- Impact on classroom instruction.

**Impact on Artistic Practice:** Impact on artistic practice is seen across all fellowship categories. The following observations can be made:

- *Concrete Skill Development:* When the Fellowship involves a *Structured Learning Experience*, here or abroad, (Category 1 and Category 3) impact is generally the most evident and directly observable: the skill is learned (digital photography, computer-assisted music composition, physical theatre techniques, screen-printing) and its application finds expression in new work produced (a production or gallery show often results within a year of the Fellowship). In the immediate aftermath of the Fellowship, these techniques and skills naturally find their way into classroom practice.
- *“Finding Voice”:* When Fellowships are structured around *Time and Space to Develop Work* (Category 2 and sometimes Category 4), the impact may be more intangible. Fellows referenced “finding their voice” and being “more settled in their role as artist/teacher.” They tended to be “more present” in their art work in the classroom, according to self-reports, and more confident in their role as mentor. They relished the new-found respect they felt, from both students and colleagues. They more readily and openly spoke to their students about the importance of mastering life-skills (such as writing) as part of developing themselves as artists. Many established new artistic practice/teaching routines in the aftermath of the Fellowship, which allowed more consistent pursuit of their creative endeavors within the context of their teaching practice.
- *The Artist’s Societal Role:* With Fellowships involving *International Travel and Cultural Immersion* (Category 3), new skills and techniques were typically mastered. But beyond techniques learned, information gathered, and confidence gained, such experiences frequently prompted an interrogation and reappraisal of the societal role of the artist.
- *Entrepreneurship:* Across all fellowship categories, Fellows tended to seek out further opportunities to develop themselves creatively, in the aftermath of the Fellowship. Many interviewees drew direct links between their SATF experience and subsequent grant opportunities, newly developed artistic projects, and deepened relationships with professional colleagues.

**Impact on Classroom Instruction:** Research confirmed that SATF has strong impact on classroom practice in terms of both instructional content and teaching approach.\*

Key areas of individual impact within the classroom are highlighted below:

**SATF IMPACT ON CLASSROOM INSTRUCTION**

<b>New Techniques/Resources</b>	Fellow learns a specific new skill or technique and introduces it to students (ex: print-making, digital photography, electronic composition) as part of existing class.
<b>Confidence</b>	Fellow demonstrates greater confidence, shares experience with students, garners respect, models entrepreneurial skills.
<b>Understanding/Empathy</b>	Fellow develops new-found appreciation for what it means to be a student; introduces more process-oriented instruction.
<b>“Modeling”</b>	Fellow more actively engages in artistic production during class time; less compartmentalization of artist/teacher role.
<b>Cultural Exposure</b>	Fellow brings knowledge of different cultural techniques/perspectives to classroom instruction. Often shifts world view of role of art in society and communicates this to students.
<b>Energy/Risk-Taking</b>	Fellow is energized to move beyond entrenched ways of teaching—different assignments, more risk-taking. Fellow experiences less conflict/tension in the artist/teacher role.

*“I don’t feel as though I will ever lose my connection with the Fellowship or that it will ever get old. It keeps expanding. It changed how I think about my own work and what is possible for students to experience in the classroom. It changed how I think about my ability to create community and build trust in the classroom.”*

*--Pit Menousek Pinegar (Round 6, Greater Hartford Academy of the Arts)*

\* 92% of Fellows indicated that SATF had high/medium impact on their teaching quality and style.

## School Impact

School-wide impact typically surfaces at schools with multiple Fellows (50% of SATF schools have multiple Fellows), although there are also schools with only one Fellow where impact is evident beyond the individual classroom.

**Schools with Multiple Fellows:** Within three years of SATF’s launch, Surdna took note of an interesting phenomenon: at certain schools there appeared to be “naturally occurring networks” of SATF Fellows. Teachers from these schools regularly applied, and many made it successfully through the application process. Administrative leaders from these schools, as a consequence of their school’s strong program track record, returned to the convening year after year; their enthusiasm for the program and their knowledge of field-wide issues building steadily. By year five, 18 schools had multiple Fellows, and by year nine, 29 schools had multiple Fellows. Currently 14 schools have more than five fellows.

This spurred the Foundation to pose some questions about program impact and evolution: Why was this occurring at some schools and not others? Was this a trend that should be encouraged—and if so, how? Did the presence of multiple Fellows at a school create a platform for systemic change?

A study commissioned in 2006, pinpointed several “readiness attributes” that tended to be present at schools with high initiative participation rates; identified a range of school and community benefits that can accrue when a school has multiple Fellows, and concluded that “as cohorts of energized teachers take root at SATF schools, they have the power to become agents for change in their communities.” Key findings related to readiness attributes are summarized below:

### **READINESS ATTRIBUTES: SCHOOLS WITH MULTIPLE FELLOWS**

- *Leadership:* At schools with multiple Fellows, there is typically a school principal or director who is strongly committed to the professional development philosophy championed by SATF. The leader encourages teachers to continually advance as artists and seeks out structural ways in which they can do so within the context of the school environment.
- *Faculty Culture and Community:* Where there are school-based opportunities for teachers to share their artistic work—for example, “salons”—interest in the SATF program builds swiftly, and the salons become a mechanism to sustain and build upon the Fellowship after its completion. When program participation over time is coupled with active sharing of that experience with school colleagues, these exchanges serve to re-animate early round Fellows and re-connect them with the formative power of their initial experience.
- *Early Round Fellows:* In many schools with multiple Fellows, their earliest Fellows tend to be school leaders, highly respected by their peers. By both the scope and quality of the work they undertake—through their Fellowship and during the post-Fellowship period—and their active mentorship of colleagues, they function as powerful program advocates. Although leadership is not an explicit selection criteria for the Fellowship, many program participants function in this capacity in their schools.

At schools with multiple Fellows, the value of artistically-driven professional development is continually reinforced, as is the overall SATF approach. Over time, an increasing percentage of faculty members come to share the bond of participation, as well the experience of “big-picture” thinking that the convocation engenders. Additionally, at schools with multiple Fellows, the administrative leader has the opportunity to make multiple visits to the convening. Since administrators generally function “without peer group” in their home communities, they especially value this opportunity.

**Levels and Types of School Impact:** The key levels of SATF impact on schools with multiple fellows are detailed below:

**IMPACT LEVELS: SCHOOLS WITH MULTIPLE FELLOWS**

<b>LEVEL 1 IMPACT</b>	<b>Intangibles/School Climate:</b> School pride; leveraging/promotional opportunities (recruitment, funding, positioning, policy); internal mentoring of prospective and past recipients.
<b>LEVEL 2 IMPACT</b>	<b>Structured Sharing/Faculty Linkages:</b> Structured, ongoing sharing of fellowship experience with faculty colleagues—re-energizes early-round fellows, validates the artist/teacher model, provides opportunities for joint artistic learning/sharing, builds departmental bridges (across artistic disciplines and arts/academics).
<b>LEVEL 3 IMPACT</b>	<b>Curriculum, Internal Collaboration:</b> Cross-departmental teaching and learning projects; curricular changes, new courses, realignment of departmental orientation/focus.
<b>LEVEL 4 IMPACT</b>	<b>Leadership/ Administrators:</b> Ongoing participation in convenings due to new Fellows; resource and network cultivation; new approaches to faculty development.
<b>LEVEL 5 IMPACT</b>	<b>External Partnership Development:</b> Forging ongoing relationships with outside cultural institutions and community partnerships; active repositioning of school in local artistic community.

**Case Studies: The Program in Action:** The way that SATF impact builds and circulates within a school with multiple Fellows shows great variation, which is to be anticipated, given the range of school structures and missions. Examples below illustrate the various ways schools have leveraged SATF for school-wide change.

## **Case Studies: The Program in Action**

- **Deep Integration: Active Leveraging:** *At Boston Arts Academy (11 Fellows), the SATF Program has been fully and aggressively embraced by school leadership and staff. The program is credited with playing an important role in evolving the school’s capacity to develop a program based on “arts for democracy’s sake.” Teachers are expected and encouraged to apply to SATF (“the question is not if, but when”). “As we are evolving, the experience of our teachers through the Fellowship gives us a language to talk about what we are doing and where we want to go,” noted the school’s headmaster, Linda Nathan. Almost every BAA Fellow has pursued a line of creative work that either promoted interdisciplinary learning within the school or deepened the school’s connection with the community. Additionally, fellowship learning has promoted the integration of technology throughout the curriculum (and provided a platform for effective fundraising in this area). The school conducts salons where teachers share their SATF experiences and has recently instituted artistically-focused staff retreats. So valuable does the headmaster personally find the professional development she receives through SATF that she periodically lobbies the Foundation about the possibility of attending convenings even in years when the school has no Fellow.*
- **Evolving Impact:** *At Baltimore School of Arts (5 Fellows), the SATF Program has made strong teaching better within the visual arts department and has provided useful networking and professional development opportunities for the school’s leader. It could have a more systemic impact with later-round Fellows from the technical theatre department, which is a relatively new program with an evolving mission. As the school marks its 30<sup>th</sup> year as one of the country’s leading conservatory-style programs, its leadership speculates that SATF could be intentionally leveraged as a leadership development tool in the future—providing younger faculty with a breadth of experience and big-picture thinking that could help them shape the future direction of the school.*
- **Leadership Development:** *At Los Angeles County High School for the Arts (6 Fellows), the school relies extensively on part-time faculty, which has made it challenging to build a sense of cohesion among staff. But with strong new leadership at the helm, the situation is changing. The school’s principal is intent on seeding a series of “essential conversations” within the community to clarify school mission (is it a school for opportunity, or for the most talented, or for both?) and wants to position the school as a vital community resource. His SATF convening participation (rounds 8 and 9) has fueled his commitment to this process, while at the same time providing him with a resource network to assist him in navigating this complex and politically-charged effort. Concurrently, as more of his faculty participate in SATF, this provides an internal, informed base that can productively partner with him in this process.*
- **Raising the Bar:** *At John Sayles High School of the Performing Arts (2 Fellows), which qualified for SATF participation in Round 9 when guidelines changed, SATF is bringing valuable resources to a school struggling to address low graduation rates (currently at 57 percent) in an economically challenged community. In this school, arts teaching is pursued as an engagement strategy to keep kids in school. Resources are scarce. The \$1,500 follow-up grant makes a sizable impact on what teachers can accomplish, effectively doubling their yearly budget allocation for arts materials and*

supplies. Teachers at John Sayles face the challenge of tailoring instruction to many levels in one classroom, while at the same time developing strategies to keep the bar high for their most talented students. The city of Schenectady (rebounding from the loss of anchor industries) is on a cultural and economic upswing, according to interviewees, in an urban revitalization that is being fueled by arts-related entrepreneurial activity in its once derelict downtown. As some teachers at John Sayles are playing a role in this effort (one SATF Fellow, for example, organizes a monthly artist open studio night in the downtown area and has created collaborative art-making projects between her students and local residents), the revitalization that comes with SATF participation has potential for spill-over impact within the broader community.

- ***The Power of the Empowered Individual: At Tacoma School of the Arts (1 Fellow)*** the efforts of a seventh round Fellow are fueling important school-wide change, and point to the possibility of SATF helping to catalyze systemic change even if fellowship participation rates are relatively low. Unlike most Fellows, Tacoma's Fellow elected to stay close to home—hiring adjunct faculty to cover classes in order to create 15 photo composites. Work was done at the school, where students could observe the art-making process. The arrangement was crafted out of necessity (she needed access to the school's equipment), but being "in and not in" the school gave her fresh perspectives on its operational structures. She now works part-time as a teacher and devotes the balance of her school-based time to developing and fundraising for programs that link artists to the community.\* To accommodate these new life-rhythms, she has also productively restructured her art-working process, relying increasingly on commissions as the mechanism to move her creative work forward.

## **Community Impact**

There are several avenues by which community-wide impact is occurring at SATF schools:

***Energized and more confident as a result of their SATF experience, Fellows have taken greater initiative in tapping into community resources that strengthen their programs.***

For example, a Fellow at Culver City School of Visual and Performing Arts, described an exponential increase in community resources that now fuel her arts instruction, attributing this directly to her SATF experience. In the aftermath of her Fellowship, over a period of six years, she secured a scholarship to participate in a Gifted and Talented conference in New Orleans (where she reconnected with NOCCA Fellows); gained acceptance to the Teacher Institute at Art Institute of Chicago; became a mentor teacher for Otis College of Arts' teacher development program; successfully applied to be part of a national consortium of teachers through Art 21 that creates curriculum extensions for a PBS series on contemporary art used across the country; and forged a partnership that brings UCLA graduate architecture students into her classroom to collaborate with students. "I reclaimed my artist self and became more pro-active," said visual artist/teacher Kristine Hatanaka (Round 4). "Surdna gave me the confidence to try new things in a lot of different areas.

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\* These include an adjunct artist program for the entire district; after-school enrichment and tutoring programs; and arts/humanities integration curriculum.

Layers upon layers have opened up to me and my students, my after-school program has grown from 20 to 60 kids. I became a grant-writer; I wanted to do more with students and had to make it happen.”

***Following their Fellowship year, many SATF Fellows have mounted gallery shows or professional productions; these helped create a cross-fertilization between the school and professional arts community.*** Students ventured beyond the confines of their school building to view the work of their teachers and/or teachers mounted exhibitions or performances within the school that brought outside audiences. Some Fellows tackled ambitious projects that combined the work of professional artists and students, mounting these for outside audiences within the community. For example, following her SATF Fellowship at historical Williamsburg (which focused on historical reconstruction), a costume design teacher at Baltimore School of the Arts modeled a version of her fellowship experience with her students. The students studied original Revolutionary War documents at the local historical society; created scenarios that provided the basis of improvisational work by theatre students at the school\*; later costumed the short scenes; and mounted public performances of their work at the Maryland Historical Society for a public history symposium as well as for home-school students across the region. Planning for next year’s production on Baltimore in the Civil War is in the works.

***In communities undergoing revitalization, the quality of the schools is an important cultural asset. As SATF raises the bar of instructional excellence, arts high schools have found themselves better positioned to contribute to that process.*** Schools with a critical mass of Surdna Fellows often use their school’s SATF track record to buttress their public assertions about artistic and educational quality of their institutions. A number of SATF Fellows and school leaders report a concerted effort to position their schools as a potential engine for economic and social development.

The principal at John Sayles School of Fine Arts, for example, noted that the CEO of the arts institution that is spearheading that city’s cultural renaissance and downtown revitalization was persuaded to move to the city, in part, because he believed the arts high school offered a viable educational option for his children. A creative writer from Alabama told convening participants that his SATF project (a statewide pod-cast about people creating positive change in their communities) and his commitment to working within Montgomery’s public schools stemmed from his desire to “stop hating Alabama” for its stifling aspects, and make it a place where he and others would want to live. “We are the cradle of the Confederacy and the birthplace of the Civil Rights Movement,” said the school’s principal, Quesha Starks; the school sees its role, in part, as bridging those two histories and the work of its SATF Fellow is providing a very public way to pursue that agenda.

***SATF Fellows have forged linkages at the convening that have catalyzed the development of teacher exchanges, collaborative artistic projects, and collaborative***

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\* The Fellow, an award-winning costume designer, wrote the scripts based on transcripts of the improvisations—her first foray into playwriting; she approached a BAA playwriting teacher to mentor her.

*learning opportunities among students across communities.* In the early years of SATF, Surdna supported a few teacher exchanges among sites. These faculty exchanges linked schools, across state lines and across regions of the country. To some degree, they recapitulated and reinforced some of the core benefits of SATF, including observing best practices (and “other practices”) at another school. For the host school, there is exposure to new content and methods and professional growth opportunities for staff as participant-observers. Out of these exchanges have also come collaborative artistic projects between artists from different regions of the country.\*

In a more recent development, connections made at SATF are resulting in the linkages of *students* across communities. Visual arts teachers at NOCCA and Greater Hartford Academy of the Arts discovered that they had deep interests in using local environments and topography as a springboard for artistic creation. Students from both schools have been given similar assignments and have gone out into their very different environmental settings to pursue them. Through Skype and other internet resources, they are sharing results, reflections, and critique sessions—as a way of “literally widening their world.” Similarly, at the Round 9 convening, three Fellows (Mark Williams from Washington D.C.; Foster Dickson from Montgomery, AL and Lara Naughton from New Orleans) realized they had shared political interests. They initially hoped to develop a project where the students would jointly visit major civil rights sites in Montgomery and produce artistic work based on those experiences. That proved not feasible, due to cost and scheduling considerations, so the Fellows are now developing an online community forum for the three schools, where students will share and critique one another’s work. “We will start,” said Foster Dickson (Booker T. Washington Magnet High School, Montgomery, AL) “and see where it takes us.”

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\* The program lapsed due to infrequent usage; despite strong interest in the teacher exchanges, arranging these exchanges proved to be logistically daunting for many Fellows (given teacher schedules, school commitments and obligations, and other responsibilities). Yet the frequency with which the value of these exchanges was affirmed during the interview process suggests that re-introducing support for teacher exchanges merits consideration. Such exchanges provide an opportunity to solidify and follow up on ideas seeded during the convening, reinforce the artist/teacher’s positive identify as a master artist/teacher; provide learning experiences by providing direct exposure to another school’s operational and philosophical approach, while also functioning as a form of community building across sites.

## **PART IV: OBSERVATIONS AND QUESTIONS FOR CONSIDERATION**

As SATF moves forward, the following observations and questions may be useful in charting the program's course:

### **Observations**

Observation #1: Field Value: Taken collectively, arts high schools champion a vision of education that is grounded in diversity and engagement and stands in contrast to the more narrow, test-driven, standards-based approaches that have come to dominate much of contemporary public education. Although SATF is a fellowship program that targets the individual artist/teacher as an entry point, it indirectly helps strengthen an important cultural community asset, where students of all socio-economic groups are given an opportunity to excel and cultivate their own voice.

Observation #2: Equity: At its base, SATF is a democratic program—any teacher, from any city or town across the country from a qualifying school, with appetite for the opportunities that SATF provides and appropriate credentials, has the chance to be part of a highly competitive national initiative. Surdna has not pre-designated which specialized arts high schools can and cannot be part of the program; nor can principals dictate which of their teachers can and cannot apply. There is a productive and natural funneling process that seems to take place as new schools come into the program—some will more or less disappear from the SATF radar after their first Fellows; others quickly find traction and build momentum.

Observation #3: Follow-up Investment Opportunities: Schools with multiple Fellows are places where additional investments by the Foundation might have the greatest traction, as these schools tend to demonstrate conditions of readiness related to teacher quality, administrative leadership, and staff cohesiveness and communication. Additionally, over the life of the program, certain Fellows have distinguished themselves as “master” artist/teachers, by virtue of the exceptional artistic quality of their work and the catalytic energy that they bring to their school and community. Several of these Fellows asked that the Foundation be made aware of their readiness to assist in the further realization of SATF's goals and ambitions, because they so strongly believe in the program model.

Observation #4: Saturation and Retirement: Some schools are approaching the saturation point with SATF, as most of their teachers have moved successfully through the program. Additionally, at some of these schools, veteran teachers who came into SATF in its early rounds are retiring. These schools may find themselves waiting anxiously until young hires can qualify,\* so the school can collectively benefit from SATF.

Observation #5: Momentum: Fellows have demonstrated impressive entrepreneurial spirit in finding ways to follow-up their SATF Fellowship with other learning experiences and time/space resources. At the same time, the experience of SATF schools that receive other streams of funding from Surdna through their 501c3 (BAA and NOCCA especially)

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\* To qualify for SATF, an artist/teacher must have a minimum of five years teaching experience within a public arts high school.

suggest that follow-up grants, even of modest amounts, can help Fellows maintain forward-momentum. Several Fellows at these schools have leveraged school-based professional development funds in the form of “mini-sabbaticals”; these may take the form of a small chunk of concentrated time off during the school year or may be used to reduce teaching load.

**Observation #5: Time:** *Time*, for process and production, was a follow-up need articulated by many Fellows. Additionally, structures that allow Fellows to be “there and not there” within a schools (i.e. still in one’s community but not overwhelmed with teaching obligations) have allowed some Fellows to think more expansively about their artist/teacher role.

**Observation #6: Target Teacher Populations:** The SATF selection process (application and panel) appears to select effectively for teachers who are recognized in their communities as risk-takers, leaders, and highly dedicated artist/teachers. Interviews also revealed that there may be some strong artist/teachers who may not be applying. This includes teachers with young children (the logistics of getting away for the Fellowship are difficult, although the budget does allow for childcare costs); teachers who can not financially afford to forgo higher-income producing summer jobs; and highly-skilled teachers who may not be doing the type of generative work that lends itself to the fellowship structure.

**Observation #7: Professional Practice:** Professional artistic practice, carried out beyond the boundaries of the school, is appropriately given strong weight in the panel selection process. Yet in schools operating beyond major urban centers, artist/teachers in the performing arts (dance and theatre especially) may find few opportunities to pursue their own creative growth (through choreography and directing) with populations other than their students.

**Observation #8: Validation and Connection:** On a day-to-day basis, many artist/teachers function in an environment where they feel consistently devalued, not trusted, and infantilized (a \$200 grant from the State may require three pages of paper work documentation; retrieving a box of paper clips from a locked cabinet may take three requisition slips). For this reason, they especially value the trust and respect that is implicit in all aspects of the SATF program design and operation (and some said it called them to an even higher standard). Additionally, functioning in an environment where they feel isolated, teachers yearn for connection with like-minded artist/teachers that the convening provides. They hunger to sustain these connections; opportunities to reconnect with SATF Fellows, and learn more about their post-Fellowship activities, surfaced repeatedly as a suggested program extension.

**Observation #9: Part-Time Faculty:** The SATF eligibility requirements appropriately recognize that part-time staffing is a common employment pattern at many arts high schools. Part-timers function in multiple ways, so their capacity to function as the “currency for change” within schools varies. Many part-timers are integral members of the faculty; others have less direct opportunities to leverage broader fellowship impact. In some cases, part-timers can be change-agents in the community, because they teach in many locales, across the continuum of training, and may also be involved in teacher

training. If Surdna seeks to make follow-up investments within a school, it will be helpful to clarify how part-timers function there.

**Observation #10: Asking Questions:** An unintended benefit of the research undertaken for this study was that site visits encouraged cohorts of Surdna Fellows (and prospective Fellows) to reflect collectively on their SATF experiences, guided by questions that focused largely on issues of sustainability and systems change. Through that process, teachers reconnected with the original intensity of their Fellowship experience, identified unrealized post-Fellowship goals, and reflected collectively about what SATF could mean to their school over the longer-term.

**Observation #11: Information Flow:** SATF has a variety of strong systems in place to capture data about the fellowship experience in its immediate aftermath, and has relied on commissioned research and evaluation, as well as informal reports, to track longer-term impacts. But there is currently no established method by which Fellows are invited to share important next-steps in their Fellowship trajectory over the longer-term. “Alumni news,” captured in a simple, user-friendly manner, could help generate information that would be valuable to the Foundation, as well as past Fellows.

**Observation #12: Administrator Revitalization:** Over the course of SATF’s ten-year history, school administrators have consistently suggested that Surdna consider a program extension in the form of a Fellowship that would address their own needs for artistic revitalization and ongoing learning.

## Questions for Consideration

- ***Breadth Versus Depth:*** What is the value of establishing a foothold in an increasing number of schools, versus working more deeply within a more delineated cohort?
- ***Monitoring School Participation Patterns:*** Once a school has achieved a certain SATF participation rate, how might Surdna staff site-visit “interventions” be used to sustain and deepen program impact?
- ***Schools with Multiple Fellows:*** In what ways can Surdna assist strong schools that have reached a saturation point with SATF while they build their next eligible faculty cohort through new hires?
- ***Follow-up Support:*** What types of school-based funds might be established for strong schools (as evidenced by their SATF track record or other criteria) that could support “next steps” within a more school-directed frame? What types of structural parameters would be appropriate and necessary, given the range of school missions at SATF-supported arts high schools? Is there a type of invitational follow-up fellowship grant that could further support emerging field leaders?
- ***Convening Time:*** Should Surdna consider alternative times to schedule its annual convening? What are the trade-offs between retaining the current fall schedule, which

builds upon the “high” of the Fellowship experience in its immediate aftermath, versus a timetable that would allow for greater sharing of “next steps” and classroom/ community applications? Could a second experience be introduced so all these benefits are realized?

- ***Reunion and Reconnection:*** Are there ways to facilitate ongoing knowledge sharing and connection among Fellows from the same round? How can Fellows continue to learn from the post-Fellowships experiences of their peer Fellows? Can this happen through some type of on-line sharing, or is face-to-face connection essential to create productive and useful exchanges?
- ***Teacher Exchanges:*** Should Surdna consider re-launching a pilot SATF Fellowship exchange program, given the depth of interest expressed for this process by Fellows?
- ***Continuum of Training:*** Could SATF Fellowship support be augmented with opportunities for school leaders (department chairs, administrators, and senior faculty) to visit institutions further up the pipeline to better understand what is being taught, and how, at leading conservatories, colleges and professional training institutions, so arts high schools can better prepare their students for next steps?
- ***Mentorship:*** Are there artistically-focused professional development opportunities that could be offered through a mentorship model, that would benefit developing artist/teachers who lack the resume to qualify for SATF?

## PART V: CONCLUDING REFLECTIONS

During the research process for this Report, the following question was posed to a Fellow from a school with a strong SATF track record (10 Fellows): Is there a characteristic or attribute that the Fellows at your school share, or that sets them apart from other artist/teachers? Her initial response was an unequivocal “no”: the successful SATF applicants were simply too diverse. (And indeed, there is impressive range in the cadre of artist/teachers who yearly apply to SATF.) But no sooner had the interview concluded than she electively penned a long, thoughtful follow-up letter to clarify her response. Like so many interviewees, she was intent on being as specific, clear, and responsive as possible—going the distance in a reciprocal effort to be helpful to a Foundation that had so significantly helped her move forward in her work as both an artist and teacher. She wrote:

*SATF Fellows work really hard at a) their own craft, letting nothing get in the way—that is to say they write, paint, perform, etc, regardless of their other responsibilities and outside influences, and b) they are always alive in their own creative lives. Musicians are composing, dancers are choreographing, actors are looking for new avenues in which to express their ideas. Fellows have a highly developed sense of artistic curiosity and imagination. We are artistic ‘problem solvers’ by nature. ‘What if’ or ‘What would happen if’ is a big part of how we think.”*

“What if” is an imaginative, individual question about artistic process, but it is also a social one, which carries with it an implicit questioning of the status quo (i.e. what if things were different; what if race, class and ethnicity were not impediments to students seeking to cultivate their artistic talents and creative voice )? Over the course of SATF’s ten-year history, its central design principle has been validated: artistic revitalization of artist/teachers in public arts high schools has helped raise the instructional bar in the classrooms where Fellows teach and has catalyzed many artist/teachers to think more expansively about what they can accomplish in their schools and communities. Animated by the creative question “what if,” artists/teachers can function as powerful change agents in multiple ways—from helping individual students see, think, and move in different ways; to leveraging resources that strengthen instructional quality within their schools; to catalyzing connections among diverse constituencies within communities.

## **APPENDICES**

Appendix A: SATF Multiple Fellows Per Schools

Appendix B: School Program Entry Year with Fellow

Appendix C: Interview Subjects

Appendix D: SATF Fellows and Projects

Appendix E: SATF Application

**APPENDIX A**  
**SATF MULTIPLE FELLOWS PER SCHOOL**

VA = Visual Art  
D = Dance  
T = Theatre  
M = Music  
MA = Media Arts  
CW = Creative Writing

<b>School</b>	<b># of Fellows per Discipline</b>	<b>Round</b>
A.W. Dreyfoos School of the Arts: West Palm Beach, FL	VA-2	1,2
Baltimore School of the Arts: Baltimore, MD	VA-3 T-2	1,5,7 9
Booker T. Washington High School for the Performing and Visual Arts: Dallas, TX	D - 2 T -3 M -1 VA - 2	1,3 2,5 2 3,4
Boston Arts Academy: Boston, MA	VA -4 D -3 T -2 M-2	1,5,6,8 1,2,8 3,5 5,6
CAPA—Pittsburgh Creative Art HS: Pittsburgh, PA	VA-2 M-1 T-1	2,6 5 8
Culver City HS: Culver City, CA	VA-1 M-2 D-1	4 5,8 7
Douglas Anderson School of the Arts: Jacksonville, FL	D -1 T -1 M - 1	2 3 3
Duke Ellington School of the Arts: Washington, DC	VA - 1 CW - 2	1 6,9
Fine Arts Center: Greenville, SC	VA -3 M -2 CW-1 D-1	1,3,8 4,5 5 5
Frank Sinatra School of the Arts: Long Island City, NY	VA - 2 D-1	7 8
Governor's School for the Arts: Norfolk, VA	VA - 5 T -1 M -3	1,2,3,5,6 2 4,5,6
Greater Hartford Academy of the Arts: Hartford, CT	VA-2 T-3 M-2 CW- 2 D-1	3,7 5,6,7 6,9 6,7 8
Harrison School for the Arts: Lakeland, FL	T-1 VA-1	4 9

Howard Blake School of the Arts: Tampa, FL	CW – 2	6,7
John Sayles School of Fine Arts, School of Fine Arts: Schenectady, NY	M-1 VA-1	9 9
La Guardia High School of Music & Art & the Performing Arts: NY, NY	M -3 VA -4	1,8 1, 3, 4,5
Los Angeles County High School for the Arts: Los Angeles, CA	VA – 3 T – 3	3,5,9 4,6,8
Metropolitan Arts Institute: Phoenix, AZ	VA-2 T-1	1,9 1
Morris County School of Technology, Academy of Visual & Performing Arts: Denville, NJ	VA-1 M- 1	7 8
New Orleans Center for the Creative Arts: New Orleans, LA	T -2 VA -9 CW -4 M -3 MA-1	1,4 1,3,4,5,8,9 2,3,5,9 4,5,7 2
New World School of the Arts: Miami, FL	M-1 D-1 VA-1	6 6 7
Orange County High School for the Arts: Santa Ana, CA	VA-2 MA-1	5,6 7
Perpich Center for Arts Education: Golden Valley, MN	M -3 VA-1 D -1 T -1	1, 4 1 2 3
Pinellas County Center for the Arts at Gibbs High School: Pinellas County, FL	VA – 2 T -2 D -1	2,5 3 4
San Diego School of Creative Arts: San Diego, CA	D-1 T-1	5 6
School of the Arts: Rochester: NY	VA -1 D -1	1 4
South Carolina Governor's School for the Art and Humanities: Greenville, SC	VA- 3 M- 1 CW - 1	5,7,8 6 6
Stivers School for the Arts: Dayton, OH	VA-2	9
Vancouver School for the Arts and Academics: Vancouver, WA	T-1 M-2 D-2	1 2,3 2,3

## **APPENDIX B: SCHOOL PROGRAM ENTRY YEAR WITH FELLOW**

### **FIRST-ROUND PARTICIPANTS**

Baltimore School of the Arts, Baltimore, MD  
Booker High School, Sarasota, FL  
Booker T. Washington HS for the Performing and Visual Arts, Dallas, TX  
Boston Arts Academy, Boston, MA  
Dreyfoos School of the Arts, West Palm Beach, FL  
Ellington School of the Arts, Washington, DC  
Fine Arts Center, Greenville, SC  
Governor's School of the Arts, Norfolk, VA  
LaGuardia High School of Music & Art and Performing Arts, New York, NY  
Metropolitan Arts Institute, Phoenix AZ  
New Orleans Cent for the Creative Arts, New Orleans, LA  
Perpich Center for Arts Education, Golden Valley, MN  
Vancouver School of the Arts, Vancouver, WA  
School of the Arts, Rochester, NY

### **NEW SCHOOLS/FIRST FELLOW: 2002**

Coronado School of the Arts, Coronado, CA  
Douglas Anderson School of the Arts, Jacksonville, FL  
Pinellas County Center for the Arts, St. Petersburg, FL  
Pittsburgh HS for the Creative and Performing Arts, Pittsburgh, PA

### **NEW SCHOOLS/FIRST FELLOW: 2003**

Greater Hartford Academy of Arts, Hartford, CT  
Larkin High School, Elgin, IL  
Los Angeles County HS for the Arts, Los Angeles, CA  
Middlesex County Vocational & Technical High School, East Brunswick, NJ  
Patapsco HS and Center for the Arts, Dundalk, MD

### **NEW SCHOOLS/FIRST FELLOW: 2004**

Cooperative Arts and Humanities, New Haven, CT  
Culver City High School Academy of Visual and Performing Arts, Culver City, CA  
Detroit High School for Fine and Performing Arts, Detroit, MI  
Northeast School of the Arts, San Antonio, TX  
Harrison School for the Arts, Lakeland, FL  
High School of Art and Design, New York, NY

### **NEW SCHOOLS/FIRST FELLOW: 2005**

Brooklyn High School of the Arts, Brooklyn, NY  
Governor's School of the Arts, Richmond, VA  
Orange County High School of the Performing Arts, Santa Ana, CA  
San Diego School of Creative and Performing Arts, San Diego, CA  
South Carolina Governor's School for the Arts and Humanities, Greenville, SC

**NEW SCHOOLS/FIRST FELLOW: 2006**

Capital Area School for the Arts, Harrisburg, PA  
Howard W. Blake Magnet High School of the Arts, Tampa, FL  
Manatee School for the Arts, Palmetto, FL  
New World School of the Arts, Miami, FL  
Shenandoah Valley Governor's School for Arts and Humanities, Fishersville, VA

**NEW SCHOOLS/FIRST FELLOW: 2007**

Art and Music Academy at Bayard Rustin Educational Complex, New York, NY  
Bergen County Academy for Visual and Performing Arts, Hackensack, NJ  
Dupont Manual Magnet High School, Louisville, KY  
Frank Sinatra School of the Arts, New York, NY  
Las Vegas Academy of International Studies, Las Vegas, NV  
Tacoma School of the Arts, Tacoma, WA  
Morris County School of Technology, Academy of Visual & Performing Arts, Denville, NJ

**NEW SCHOOLS/FIRST FELLOW: 2008**

North Carolina School of the Performing Arts, Winston-Salem, NC  
Paseo Academy of Fine and Performing Arts, Kansas City, MO  
Repertory Company High School for Theatre Arts, New York, NY

**NEW SCHOOLS/FIRST FELLOW: 2009**

Alabama School of Fine Arts, Birmingham, AL  
Arts at Capital Theatre, Willimantic, CT  
Booker T. Washington Magnet High School, Montgomery, AL  
Bronx High School for the Visual Arts, New York, NY  
Fordham High School for the Arts, New York, NY  
John Sayles School of Fine Arts, Schenectady, NY  
Mississippi School of the Arts, Brookhaven, MS  
Stivers School of the Arts, Dayton, OH  
Wadleigh Secondary School for the Performing and Visual Arts, New York, NY

58 Schools

\*Note: Some schools have a relationship with SAFT for several years before they formally enter the program with their first Fellow. For example, they may have artist/teachers who make it to the finalist stage, but are not awarded Fellowships. Some of these artist/teachers successfully reapply and/or other faculty members at the school subsequently submit successful applications.

## **APPENDIX C: SATF INTERVIEW SUBJECTS**

### **FELLOWS AND ADMINISTRATORS**

#### ***Early-Round Fellows (Rounds 1-3)***

Anne Averre, Theatre, Vancouver School of the Arts, WA  
Beth Balliro, Visual Art, Boston Arts Academy, MA  
Fernadina Chan, Dance, Boston Arts Academy, MA  
Luis Flores, Visual Arts, Baltimore for to the Arts, MD\*  
Thomas Kanthak, Interdisciplinary, Perpich Center for Arts Education, olden Valley, MN  
Mary Jane Parker, Visual Arts, New Orleans Center for the Creative Arts, LA  
Steve Earle, Theatre, Governor's School for the Arts, Norfolk, VA  
Ann Schwab, Visual Arts, New Orleans Center for the Creative Arts, LA  
Michel Varisco, Visual Arts, New Orleans Center for the Creative Arts, LA

#### ***Mid-Round Fellows (Rounds 4-6)***

Kristine Hatanaka, Visual Arts, Culver City H.S. of Visual and Performing Arts, CA  
Sally Hopkins, Visual Arts, Baltimore School of the Arts, MD\*  
Alyssa Jones, Music, Boston Arts Academy, MA  
David Schoffman, Visual Arts, Los Angeles County High School for the Arts, CA  
Joseph Thompson, South Carolina Governor's School for the Arts and Humanities, Greenville, SC  
Scott Gould, Creative Writing, South Carolina Governor's School for the Arts and Humanities, Greenville, SC  
Pit Menousek Pinegar, Greater Hartford Academy of the Arts, CT

#### ***Later-Round Fellows (Rounds 7-9)***

Doris Conrath, Photography, Tacoma School of the Arts, WA  
Michael Peller, Music, New Orleans Center for the Creative Arts, LA  
Archie Veale, Visual Arts, Baltimore School of the Arts, MD\*  
William McLaughlin, Dance, Boston Arts Academy, MA  
Greg Shelnut, Visual Arts, North Carolina School of the Arts, Winston-Salem, NC  
Paul Christensen, Theatre/Lighting Design, Baltimore School of the Arts, Baltimore, MD  
Susan Smith-Cohen, John Sayles School of Fine Arts, Schenectady, NY\*  
Foster Dickson, Booker T. Washington Magnet High School, Montgomery, AL  
Peg Foley, Visual Arts/Fiber, John Sayles School of Fine Arts, Schenectady, NY\*  
Nora Worthington, Theatre/Costume Design, Baltimore School of the Arts, MD\*

#### **Administrators**

Craig Collins, Harrison School for the Arts, Lakeland, FL  
Donna Finn, Frank Sinatra School of the Arts, Long Island City, NY  
George Simpson, Los Angeles County High School for the Arts, CA  
Linda Nathan, Boston Arts Academy, MA  
Peg Normandine, John Sayles School of Fine Arts, Schenectady, NY\*  
Roy Fluher, Fine Arts Center, Greenville, SC  
Leslie Shepard, Baltimore School of the Arts, MD\*  
Kyle Wedberg, New Orleans Center for the Arts, LA  
Quesha Starks, Booker T. Washington Magnet High School, Montgomery, AL

**Site Visits:** Baltimore School of the Arts, John Sayles School of Fine Arts, Schenectady, NY

\* in-person, on-site interview

## **APPENDIX D: SATF FELLOWS AND PROJECTS (ROUNDS 1-9)**

### Round 1 Fellows, 2001

**Anne Averde, Theater, Vancouver School of the Arts, WA:** To enter into a formal mentorship with IMAGO THEATER, resulting in the production of an original interdisciplinary work that will premier in a Portland theater.

**Gregory Baber, Theater, New Orleans Center for the Creative Arts, LA :** To further enhance Classical acting skills by attending a master class in Shakespearean Acting with the British-American Drama Academy at Balliol College, Oxford, England.

**Beth Balliro, Visual Arts, Boston Arts Academy, Boston, MA:** To travel for three weeks through the island of Kyushu, Japan to observe the creation of traditional pottery; and study with ceramic mentor, Ben Ryterband, upon return.

**Maurice Byers, Music, F.H. LaGuardia High School of Music & Art and Performing Arts, New York, NY :** To compose a ballet score for the October Ballet Co. in Ho Chi Minh City, Vietnam at their invitation, and follow up with performances and exchanges with the dance division of LaGuardia HS.

**Fernadina Chan, Dance, Boston Arts Academy, Boston, MA:** To explore choreography & dance technology by participating in 3 summer workshops at Arizona State University; and studying at Concord Academy's Summer Stages Dance.

**Angela Ellsworth, Interdisciplinary, Metropolitan Arts Institute, Phoenix, AZ:** To create an autobiographical performance art piece through research in Utah, and a residency at La Cipressai, outside Florence, Italy, to develop the work.

**Luis Flores, Visual Arts, Baltimore School of the Arts, MD:** To produce new print work: to work at Goya Girl Press to produce a limited edition print; and to learn new printmaking techniques through a month long residency at The Virginia Center for the Creative Arts.

**Jennifer Gifford, Visual Arts, Dreyfoos School of the Arts, W. Palm Beach, FL:** To study and work with figure drawing teachers at the School of Visual Arts in NYC.

**Rona Glasser, Visual Arts, Booker High School, Sarasota, FL:** To improve artistic skills, try new materials, and invigorate artistic vision through workshops at the Fine Arts Work Center in Provincetown: MA. and at the Ringling School of Art, Sarasota.

**Jarvis Grant, Visual Arts, Ellington School of the Arts, Washington D.C.:** To explore & receive training in digital photographic printmaking & electronic media delivery methods.

**Jonathan Holt Howard, Music, Perpich Center for Arts Education, Golden Valley, MN:** To compose and record a set of musical pieces that explore the relationship between text and music, and utilize advanced electronic techniques, through collaboration with a writer, choreographer, and several musicians based in the Minneapolis area.

**William Jung, Visual Arts, F.H. LaGuardia High School of Music & Arts and Performing Arts, New York, NY:** To take a class in lithography at the Manhattan Graphics Art Center, and to hire a Master Printmaker, Ms. Judy Mensch, to assist in making experimental lithographic prints.

**Thomas Kanthak, Interdisciplinary, Perpich Center for Arts Education, Golden Valley, MN:** To expand a musical collaboration, develop new group improvisational curriculum, and create a workshop, seminar, and performance with Canadian flutist, Dr. Jonathan Bayley, at Banff Center for the Arts, Alberta, Canada, Summer 2001.

**Elizabeth Lyons, Visual Arts, School of the Arts, Rochester, NY:** To study sculpture and glass with Jaminx and Enar de la Torre at Haystack Mountain School, Deer Isle, Maine.

**Nancy Norwood, Visual Arts, Perpich Center for Arts Education, Golden Valley, MN:** To create a series of short, thematic video poems to expand knowledge about digital cinema, through experimentation and critiques by Kevin Smith (photographer, printmaker and book maker) and Nathan Lyons (photographer) in Rochester, NY.

**Carol Panaro-Smith, Visual Arts, Metropolitan Arts Institute, Phoenix, AZ:** To learn the use of photo polymer plates for printing letter press and photogravure with James Hajicek; also learn new bookmaking techniques at the Columbia College Chicago Center for Book and Paper Arts.

**Mary Jane Parker, Visual Arts, New Orleans Center for the Creative Arts, LA:** To attend "A Print Odyssey: 2001," a print symposium in Cortona, Italy; to research and create work through travel in Italy; participate in a color woodcut course at Santa Reparata International School for Art, Florence, Italy.

**Michelle Tillander, Visual Arts, Governor's School for the Arts, Norfolk, VA:** To take a workshop with Elizabeth Oplenick: "The Romantic Image" and with Katrin Eisman, "The Complex Image," at the Maine Photographic Workshops, Rockport, Maine, expanding methods of using digital and photographic media.

**Richard Titone, Music, F.H. LaGuardia High School of Music & Arts and Performing Arts, New York, NY:** To attend an Artist-in-Residence program with the Gramercy Brass Orchestra, with activities including performance with the ensemble" writing an original work for the group and receiving mentoring in performance and Brass Band conducting.

**Lily Weiss, Dance, Booker T. Washington HS for the Performing and Visual Arts, Dallas, TX :** To expand knowledge of modern dance repertory through an internship with The American Dance Legacy Institute. It will include studying the staging and coaching of modern master choreographers. Study will take place in several sites including the American Dance Festival (NC); Juilliard; and Brown University.

**Susan Willis, Visual Arts, Fine Arts Center, Greenville, SC:** To attend a three-week, technical and design workshop led by Manfred Bischoff at Alchimia, Contemporary Jewelry School in Florence, Italy.

#### Round 2 Fellows, 2002

**Dennis Childers, Multi-media, Pittsburgh HS for the Creative and Performing Arts, PA:** To learn about the advanced use of technology in live dance performances through study with the Troika Ranch Dance Company in NYC.

**Marsha Christo, Mixed-media, A.W. Dreyfoos School of the Arts, West Palm Beach, FL:** To study nontoxic printmaking at the College of Santa Fe and the Gracefield Arts Centre in Dumfries, Scotland in order to learn about environmentally sound printmaking techniques.

**Karon Cogdill, Theater, Booker T. Washington HS for the Performing and Visual Arts, Dallas, TX:** To study mask making and performing at the Oell'Arte International School in Blue Lake, California and in Corrales, New Mexico with Juanita Wolff, in order to create a new piece of masked theater. (This project is a collaboration with Jane Farris.)

**Steve Earle, Theater, Governor's School for the Arts, Norfolk, VA:** To study Irish theatre and literature and enhance performance skills through seminars and workshops at the Gaiety School of Acting in Dublin, Ireland.

**Courtney Egan, Film/video, New Orleans Center for the Creative Arts, LA:** To study interactive web applications at Pittsburgh Filmmakers in order to create an interactive artwork.

**Joyce Ely-Walker, Visual Arts, Pinellas County Center for the Arts, St. Petersburg, FL:** To explore new directions in painting through coursework in other media at the Maine College of Art, Portland, Maine (metalsmithing, jewelry, drawing), and at Haystack Mountain School of Crafts, Deer Isle, Maine (fibers/mixed media), as well as through mentorships with painters Josette Urso and Marjorie Portnow in New York City.

**Jane Farris, Theater, Booker T. Washington HS for the Performing and Visual Arts, Dallas, TX:** To gain a broader understanding of mask work as it pertains to performance by attending the Dell'Arte International School in Blue Lake, California, and studying in Corrales, New Mexico with Juanita Wolff, in order to create a new piece of masked theater. (This project is in collaboration with Karon Cogdill.)

**Otis Gray, Music, Booker T. Washington HS for the Performing and Visual Arts, Dallas, TX:** To study and perform various styles of Latin music at a professional level as an apprentice to Rebecca Mauleon, an internationally recognized

**Margaret Green, Music, Vancouver School of the Arts, WA:** To pursue a year-long program to gain knowledge in

vocal techniques and repertoire of Eastern European and African-American traditions at the following venues: workshops led by Ysaye Barnwell and Dr. George Brandon at the Esalen Institute, California; at Florida State University with Dr. Andre Thomas; workshops led by KITKA, a women's vocal ensemble in Oakland, California; and private lessons with folklorist Mary Sherhart, Seattle, Washington.

**Mary Harding, Dance, Perpich Center for Arts Education, Golden Valley, MN:** To study at the Bates Dance Festival in Maine, followed by creating a new work.

**Karen Page, Visual Arts, Pittsburgh High School for the Creative and Performing Arts, PA:** To work and study with printmakers at Foreland Street Studio, Pittsburgh, and to create a new series of works using felt.

**Phyllis Penney, Dance, Douglas Anderson School of the Arts, Jacksonville, FL:** To study and investigate the folkloric dance styles of Peru through classes and observation of the cultural and musical heritages of the indigenous people of Peru, as stimulus for new choreography.

**James Richard, Creative Writing, New Orleans Center for the Creative Arts, LA:** To spend a summer in residency at the Vermont Studio Center, and the Ragdale Foundation, Lake Forest, Illinois, in order to complete a book of poems, write new poems, and develop contacts with other artists, as well as travel to take advantage of cultural opportunities not available in New Orleans.

**Jose Sarazen, Dance, Boston Arts Academy, MA:** To study Cuban ballet methodology at Cuballet, a program of the Ballet Nacional de Cuba, in Havana, Cuba.

**Martine Strohmeier, Visual Arts, Governor's School for the Arts, Norfolk, VA:** To research and execute a body of work based on the human form and emotion and explore an exciting new process in mono-printing with Paula Roland at The Open Studio, Santa Fe, New Mexico, in addition to exploring national exhibition opportunities.

**Fern Tresvan, Dance, Vancouver School of the Art, WA:** To further dance studies by participating in intensive summer study at the Bates Dance Festival in Maine, followed by the creation of a solo work.

**Elizabeth Weinberg, Dance, Coronado School of the Arts, CA:** To study with the Avaz International Dance Theatre of Los Angeles to learn the cultural dances of the Middle East, and to create a new contemporary piece based on these traditional forms.

### Round 3 Fellows, 2003

**Karen L. Bail, Theater, Pinellas County Center for the Arts, St. Petersburg, FL:** To participate in the LaMaMa International Symposium for Directors in Spoleto, Italy to improve directing and acting skills.

**Christine Breslin, Visual Arts, The Greater Hartford Academy of the Arts, CT:** To study digital photography with Katrin Eismann, and participate in photo teaching workshop at The Maine Photographic Workshop, Rockport, Maine.

**James Davis Campbell, Visual Arts, Fine Arts Center, Greenville, SC:** To study machine woodworking with Matthew Wajda at the North Bennett Street School in Boston and create a new body of artwork.

**Ruth A. Cavanaugh, Music, Larkin High School, Elgin, IL:** To study music of other cultures by attending World Music Drumming Workshops in Lake Geneva, Wisconsin, followed by a year of Central and South American flute study with Julie Koidon.

**Jackie L. Conrad, Dance, Vancouver School of the Arts, WA:** To study flamenco dance in Spain at Carmen de las Cuevas, in Granada and at the Simon El Rubio studios in Jerez de la Frontera.

**Ann Hunt Currier, Visual Arts, F.H. LaGuardia High School of Music & Art and Performing Arts, New York, NY:** To organize a study tour of textiles and rug making in Peru in order to seek new sources and inspiration for the production of digital photographic images

**Rachel F. Evans, Theater, Middlesex County Vocational & Technical High, East Brunswick, NJ:** To enhance directing skills by studying and attending productions, tours, expert concerts and lectures at the Stratford Festival of Canada, Ontario.

**Georgia L. Geisser, Visual Arts, Patapsco HS and Center for the Arts, Dundalk, MD:** To study figurative sculpture and alternative firing techniques by working with Sergei Isupov at Penland School of Crafts in North Carolina.

**Anne W. Gisleson, Creative Writing, New Orleans Center for the Creative Arts, LA:** To conduct research for an historical novel, and attend the month long New York State Writer's Institute on fiction writing at Skidmore College.

**Michael Higgins, Theater, Douglas Anderson School of the Arts, Jacksonville, FL:** To attend the Fringe Festival in Edinburgh, Scotland, as well as performances and seminars in London's West End.

**Carmine Iannaccone, Visual Arts, Los Angeles County HS for the Arts, CA:** To research and sketch paintings from the Hudson River School; followed by the production of new work that will be documented in a publication introduced by a critical essay written by David Pagel, art critic for the Los Angeles Times.

**Linda H. James, Dance, Booker T. Washington HS for the Performing and Visual Arts, Dallas, TX :** To attend the American Dance Festival's Dance Professionals Workshop in North Carolina, and Centrum's Bill Evans Dance Teachers' Intensive Workshop in Port Townsend, Washington, followed by the creation of new works.

**Patricia E. Kelley, Theater/Costume Design, Pinellas County Center for the Arts, St. Petersburg, FL:** To increase artistic knowledge of costume industry standards by interning in a major New York City costume house and attending theatrical and film make-up workshop at the London College of Fashion in England.

**Nancy I. Mack, Visual Arts, Booker T. Washington HS for the Performing and Visual Arts, Dallas, TX:** To attend a technical workshop at AVL Looms in Chico, California in order to re-condition and offer programs on Booker High School's loom; also attend a draw loom technique workshop at the International Weaving School in Copenhagen, Denmark; and to create new works.

**Tory W. Peterson, Theater, Perpich Center for Arts Education, Golden Valley, MN:** To attend acting classes in the Cross training Performance Project of the Perseverance Theatre Company in Juneau, Alaska, followed by a mentorship with the company and development of a performance piece.

**Alice E. Rogan-Nelson, Visual Arts, Governor's School for the Arts, Norfolk, VA:** To study glassmaking techniques at the Pilchuck Glass School in Washington State; and attend the Glass Art Society conference and study with glass artist Cappy Thompson in Seattle.

**Ann M. Schwab, Visual Arts, New Orleans Center for the Creative Arts, LA:** To spend two months in New York City visiting galleries and studying photography at The New School.

**David J. Tang, Music/technology, Vancouver School of the Arts, WA:** To study recording arts technology at the Edgar Stanton Recording Institute of the Aspen Music Festival.

**Rosalind M. Thomas-Clark, Theater, Boston Arts Academy, MA:** To participate in Augusto Boal's, Centro de Teatro do Oprimido do Rio De Janeiro (Center of the Theatre of the Oppressed) in Brazil.

**Michel Varisco, Visual Arts, New Orleans Center for the Creative Arts, LA:** To attend the Aries Photography Festival, Aries France; study digital techniques at the Santa Fe Workshop with John Paul Caponigro in New Mexico; and complete work in preparation for a gallery show scheduled for January 2004.

**Vera K. Watson, Music, Douglas Anderson School of the Arts, Jacksonville:** To learn interpretation of French and Spanish music through piano courses at the Tenerife Conservatory in the Canary Islands, the Villa Secra Conservatory, Spain; and the College O'Espagne, Paris.

#### Round 4 Fellows, 2004

**Stephen Dankner, Music, New Orleans Center for Creative Arts/Riverfront (NOCCA/Riverfront), New Orleans, LA:** To work as a resident with mentor Maestro Seibel, Music Director of the Louisiana Philharmonic, and to compose a symphony while in residence at an artist's colony (either Virginia Center for the Creative Arts, Millay Colony for the Arts or the MacDowell Colony)

**Terry DeRoche, Visual Art, NOCCA/Riverfront, New Orleans, LA:** To enroll in "Discovering Florence Through Photography" at the Santa Reparata International School of Art in Florence, Italy with photographer Michael McCarthy.

**Claudia Furr, Visual Art, Booker T. Washington High School for the Performing and Visual Arts, Dallas TX:** To research and study ceramics at the Philadelphia Museum of Art and the Schein-Joseph International Museum at Alfred University in Rochester, NY, and attend a ceramic workshop at the Archie Bray Foundation in Helena, Montana in order to inspire new work to exhibit in 2005.

**Gayle Glenn, Visual Art, Detroit High School for Fine and Performing Arts, Detroit, MI:** To expand knowledge of hot glass techniques at the Penland School of Crafts in Penland, NC in order to prepare a body of artwork for exhibit.

**Jon Grier, Music, Greenville Fine Arts Center, Greenville, SC:** To purchase equipment for producing electronic music, to study with Daniel Koppelman, Professor of Music Technology at Furman University in Greenville, SC; and to produce new works for live performances.

**Kristine Hatanaka, Visual Art, Culver City High School Academy of Visual and Performing Arts, Culver City, CA:** To create a new body of artwork using mixed media by studying at the Taos Institute of Arts in New Mexico, and at the Art Center of Design in Pasadena, California.

**Paul Hughes, Theatre, Harrison School for the Arts, Lakeland, FL:** To attend the Western Michigan University Summer Playwriting Program in Prague in July of 2004.

**Janice Hunton, Interdisciplinary, Perpich Center for Arts Education, Golden Valley, MN:** To study acting and movement at the Wesley Balk Opera/Music-Theatre Institute in Minneapolis, MN and observe rehearsals and performances at different venues in St. Paul, Minneapolis and NYC.

**Nikki Jackson, Visual Art, NOCCA/Riverfront, New Orleans, LA:** To study and travel in China through a program sponsored by West Virginia University, the Jingdezhen Ceramic Institute, and the Northwest University of Light Industry; and to develop a mentor relationship with ceramist Takeshi.

**Jennifer Lee, Visual Art, Cooperative Arts and Humanities, New Haven, CT:** To study figurative work at the National Portrait Gallery in London in order to create a unified body of figurative work.

**Ira Merritt, Visual Art, High School of Art and Design, NY, NY:** To take courses in etching and Photoshop at the School of Visual Arts in NYC in order to complete a body of work.

**Mary Lee Miller, Dance, School of the Arts, Rochester, NY:** To study "release technique" (Klein Technique) and contact improvisation, to study with choreographer Bebe Miller at Bearnstow, Maine, and to create a new multi-media dance work.

**George Ozuna, Film, The Film School of San Antonio at Harlandale, San Antonio, TX:** To work with NY documentary filmmaker Beni Matias as a mentor, and create a film on Mexican immigration to NYC.

**Raymond Pancarowicz, Music, Governor's School for the Arts, Norfolk, Virginia:** To attend the 2004 Soesterberg International Music Festival in the Netherlands to study violin, conducting, orchestra, and chamber music, and take classes with violinist and conductor, Sidney Harth.

**Suzanne Pomerantzeff, Dance, Pinellas County Center for the Arts at Gibbs High School, St. Petersburg, FL:** To create a full-length ballet about the Great Irish Famine based on a travel-study trip to Ireland and Boston, and to develop the choreography while in residence at Jacob's Pillow.

**Brendan Pulver, Visual Art, F.H. LaGuardia High School of Music and Art and Performing Arts, New York, NY:** To travel to Andalucia, Spain to study and paint the local landscape at La Cartujha, a 2-week artists' retreat, and continue painting on his own for 3 weeks after the retreat.

**Vicky Silva, Theater, Los Angeles County High School for the Arts, LA, CA:** To study physical theatre at the Dell'Arte International School of Physical Theatre in Blue Lake, California.

**Raymond Vrazel, Theater, NOCCA/Riverfront, New Orleans, LA:** To study at the 2004 summer acting program of the British American Drama Academy's Midsummer based at Balliol College in Oxford

**Vera Watson, Music, Douglas Anderson School of the Arts (Round 3 Fellow):** Attended the Chautauqua School of Music Piano Program, a five week intensive summer program at the Chautauqua Institute in NY.

#### **Round 5 Fellows, 2005**

**Elana Amity, Visual Art, F. H. LaGuardia High School of Music and Art and Performing Arts, New York, NY :** To attend the Painting and Assemblage course at the Haystack Mountain School of Crafts, July 3-15, 2005.

**Aida Anderson, Dance, San Diego School of Creative and Performing Arts, San Diego, CA:** To attend workshops, choreograph, and attend performances at ImpulsTanz Festival in Vienna, an international festival presenting over 60 cutting-edge dance artists.

**Claire Bateman, Creative Writing, Fine Arts Center, Greenville, SC:** To rent a car, drive west, and experiment with journal techniques and poetry in preparation for organizing a school-wide cross-disciplinary journal conference.

**Ann Bridges, Visual Art, Orange County High School for the Arts, Santa Ana, CA:** To create a body of work exploring the natural landscape off the coast of Southern California in the Channel Islands. Also will work with two professional mentors and exhibit new paintings in 2006.

**Barrington Edwards, Film/Video, Boston Arts Academy, Boston, MA:** To travel to Japan and study Japanese animation at animation museums and studios of professional animators. Will also create an original animated film project.

**Charlton Gavitt, Theater, Booker T. Washington High School for the Performing and Visual Arts, Dallas, TX:** To attend the 3-week National Stage Combat Workshop in Las Vegas, hosted by the Society of American Fight Directors.

**Lara Hill, Visual Art, Brooklyn High School of the Arts, Brooklyn, NY:** To study classical realist painting techniques in a summer workshop at the Angel Academy in Florence Italy for the development of new art work.

**Sally Hopkins, Visual Art, Baltimore School of the Arts, Baltimore, MD:** To attend the 3-week summer course on black and white etching at Il Bisonte International School of Graphics in Florence, Italy, in order to complete work for a solo show in 2006.

**Brian Jennings, Theater, Greater Hartford Academy, Hartford, CT:** To attend the Edinburgh Fringe Festival and observe ensemble performance styles and attend workshops in order to develop an ensemble-based theater piece for his students.

**Alan Johnson, Visual Art, Pinellas County Center for the Arts at Gibbs High School, St. Petersburg, FL:** To work with mentor Robert Bede Clark at the University of Missouri to develop a deeper knowledge of clay and ceramics.

**Allyssa Jones, Music, Boston Arts Academy, Boston, MA:** To spend the summer studying jazz improvisation and vocal arranging at Western Michigan University with jazz vocal arranger Steven Zegree.

**Kristin Kovacic, Creative Writing, The Pittsburgh High School for Creative and Performing Arts, Pittsburgh, PA:** To attend the 2-week Spoleto Writers' Workshop for mid-career writers in order to create new work.

**Cecily Ochoa, Visual Art, Governor's School for the Arts, Richmond, VA:** To complete a body of work during and after a summer residency at Cooper Union's Art Summer Residency Program for painting and drawing.

**Michael Rihner, Music, New Orleans Center for Creative Arts/Riverfront, New Orleans, LA:** To work with two music mentors, purchase music software for orchestration and composition and to compose his Third Symphony.

**Gary Robinson, Music, Fine Arts Center, Greenville, SC:** To live in NYC for four weeks, study the drum set at the Drummers Collective in Greenwich Village, and research orchestral music for two orchestras which he conducts in Greenville, SC: Greenville County Youth Orchestra and Foothills Philharmonic.

**David Schoffman, Visual Art, Los Angeles County High School for the Arts, Los Angeles, CA:** To create structured independent study in figure drawing, research drawing at the Getty Museum and the Los Angeles County Museum, and to work with two professional mentors in Los Angeles.

**Eugenie Schwartz, Visual Art, New Orleans Center for Creative Arts/Riverfront, New Orleans, LA:** To create a new body of work of bronze sculpture with professionals at the Modern Art Foundry in NYC by using the lost wax process and solid investment casing which will allow her to cast her work on a much larger scale.

**Anthony Spano, Music, Culver City High School Academy of Visual and Performing Arts, Culver City, CA:** To attend the World Association for Symphonic Bands Ensembles 12<sup>th</sup> International Conference in Singapore and attend workshops and master classes with internationally known teachers, conductors and musicians.

**Joseph Thompson, Visual Art, South Carolina Governor's School for the Arts and Humanities, Greenville, SC:** To travel to Mexico and visit the Aztec archeological site at Tzintzuntzan and create a body of work including drawings and sculptures.

**Jennifer Varekamp, Theatre, Boston Arts Academy, Boston, MA:** To attend the Fashion and Jewelry Design Summer Session at Domus Academy in Milan, Italy and research the costume collections at the Textile and Galleria Museums in Paris.

**Janis Woodward, Dance, Fine Arts Center, Greenville, SC:** To attend the Limon Institute Summer Workshop in NYC to research the technique and the Etudes Project and to attend classes at the Alvin Ailey Studios.

**Andrea Young, Creative Writing, New Orleans Center for Creative Arts/Riverfront, New Orleans, LA:** To travel to Alexandria, Egypt in summer 2005, in order to create a relationship with their writing community through the publication of a bilingual journal; to research the landscapes of the *Alexandria Quartet*; and to create new work.

#### **Round 6 Fellows, 2006**

**Kelly Burnette, Dance, Manatee School for the Arts, Palmetto, FL:** To attend two summer dance festivals in 2006: The American Dance Festival in Durham, N.C, to study in the Dance Professionals Workshop for 2 weeks; and Jacob's Pillow in MA, to study independently in the Jazz Program.

**Kathryn Dey, Music, South Carolina Governor's School for the Arts and Humanities, Greenville, SC:** To attend a practice marathon retreat at Magic Mountain Music Farm to study and perform works for viola, as well as take a series of master classes with master teacher, Heidi Castleman at the Juilliard School of Music in NYC.

**Gerard Ebitz, Dance, New World School of the Arts, Miami, FL:** To study classical ballet and traditional Hungarian Folk Dance at the Hungarian Dance Academy in Budapest, Hungary. Also to create a new work based on the assimilation of the school's approach to pedagogy, movement and technique.

**Patricia Elam, Creative Writing, Duke Ellington School of the Arts, Washington, D.C.:** To participate in a fiction writing workshop taught by Lynne Sharon Schwartz or Ellen Sussman, and a creativity workshop by Eric Maisel. Both workshops are held in Paris.

**Kathleen Fochtman-Gambs, Visual Arts, metalworking, Orange County High School for the Arts, Santa Ana, CA:** To attend the Society of North American Goldsmith's conference in Chicago and participate in a two-week metals workshop with Harlan Butt at Haystack Mountain School of Crafts in Maine.

**Victor Frailing, Visual Arts, photography, Virginia Governor's School for the Arts, Norfolk, VA:** To attend a photographic workshop sponsored by the Maine Photographic Workshops and create a new body of work by traveling to Uganda, Africa and photographing efforts of world health organizations under the mentorship of Thatcher Cook.

**James Gasior, Music, New World School of the Arts, Miami, FL:** To study privately with six jazz pianists in the NYC area: Bruce Bath, Garry Dial, Ted Rosenthal, Phil Markowitz, Kenny Werner and David Hazeltine.

**Scott Gould, Creative Writing, South Carolina Governor's School for the Arts and Humanities, Greenville, SC:** To travel to Serra Pistoiese, Italy and research the story of the day the villagers buried a dead American fighter plane against the wishes of the German army. Write a non-fiction essay on the effect of these events.

**Sarah Hersh, Music, Greater Hartford Academy of the Arts, Hartford, CT:** To study Italian for 3 semesters and travel to Italy to attend the Spoleto Festival Dei Due Monde in the summer of 2007.

**Gregory Holt, Music, Boston Arts Academy, Boston, MA:** To study electro-acoustic music synthesis and composition through independent study with Dr. Richard Boulanger and the Berklee College of Music in Boston.

**Jennipher Lewis, Theater, San Diego School of Creative and Performing Arts, San Diego, CA:** To become immersed in the NYC world of theater by seeing plays and attending a 6-week acting program at the Michael Howard Studio.

**Pit Menousek Pinegar, Creative Writing, Greater Hartford Academy of the Arts, Hartford, CT:** To attend a writers colony and complete a fourth volume of poetry and two sequences of short poems. Colony choices include: Hedgebrook, Virginia Center for Creative Arts, Bellagio, Djerrassi, Can Serrat and the Edward Albee Foundation.

**Flora Plumb, Theater, Los Angeles County High School for the Arts, Los Angeles, CA:** To learn the Suzuki Method of Actor Training and The Viewpoints technique of improvisation at the SITI Summer Intensive in LA and with Burning Wheel in LA in ongoing workshops.

**Gianna Russo, Creative Writing, Howard W. Blake Magnet High School of the Arts, Tampa, FL:** To attend the Spoleto Writers Workshop in Italy in July 2006 and create new poetry, creative non-fiction, and complete a collection of poems.

**Denise Suska-Green, Visual Arts, Ceramics, Pittsburgh High School for the Creative and Performing Arts, Pittsburgh, PA:** To study ceramics and work during a 7-week residency at Japan's Shigaraki Ceramic Cultural Park which houses a state of the art ceramic facility and museum.

**Guy Telemaque, Visual Arts, Photography, Boston Arts Academy, Boston, MA:** To research multi-media work and process of Brazilian photographer, Miguel Rio Branco, in the Museum of Sao Paulo and Museum of Modern Art in Rio de Janeiro, and create a body of new work.

**Debra Walsh, Theater, Greater Hartford Academy of the Art, Hartford, CT:** To enhance her puppetry skills through study and observation under the mentorship of Faye Dupras and through attending two puppetry festivals: Puppets Up! In Canada, and the Festival-Marionette in France.

**Patti Watters, Music, Virginia Governor's School for the Arts, Norfolk, VA:** To attend the Ransom Wilson Flute Masterclass in Monterchi, Italy in July 2006.

**Lisa Weitzman, Theatre, Capital Area School for the Arts, Harrisburg, PA:** To study the Sanford Meisner Technique of acting with Wend Ward at Ward Acting studio in NYC during a 6-week summer intensive.

**Keri Wormald, Theatre, Shenandoah Valley Governor's School for the Arts and Humanities, Fishersville, VA:** To study and create theater with international practitioners Buillermo Gomez-Pena, Jacob Wren, Richard Gough, Mke Pearson, and Joan Mills at the Centre for Performance Research in Aberystwyth, Wales.

#### **Round 7 Fellows, 2007**

**Susan Banks, Ceramics, New World School of the Arts, Miami, FL:** To study kiln-formed glass at the Pilchuck Glass School in Stanwood, WA, summer 2007

**Gerald Born, Theater, Las Vegas Academy of International Studies, Visual and Performing Arts, Las Vegas, NV:** To attend the International Training Session in Commedia Dell'Arte and the Arslarvaria mask-making course with Antonio Fava in Italy, July-August 2007.

**David Chandler, Theater, Greater Hartford Academy of the Arts, Hartford, CT:** To travel to China to study with Grandmasters of Tai Chi Chuan and study vocal and stage combat techniques of the Beijing Opera.

**Doris Conrath, Photography, Tacoma School of the Arts, Tacoma, WA:** To hire an adjunct faculty to cover classes in order to create 15 photo composites. Work will be done at the school where students can observe the art-making process.

**John Fairweather, Creative Writing, Howard W. Blake School of the Arts, Tampa, FL:** To travel to Alaska to write short stories and a novel based on experiences with Yupik people.

**Irene Fitzpatrick, Theater, Morris County School of Technology, Academy of Visual & Performing Arts, Denville, NJ:** To participate in the Noh Training Project, a 3-week summer intensive training in dance, chant, music and performance history of Japanese Noh Drama at Indiana University.

**Axel Forrester, Visual Art, South Carolina Governor's School for the Arts and Humanities, Greenville, SC:** To participate in an internship at the Institute of Cultural Inquiry in Italy, which focuses on collaborative, media-based art-making.

**Francine Gintoff, Visual Art, Greater Hartford Academy of the Arts, Hartford, CT:** To study life drawing at the Studio Art Centers International School in Florence, Italy.

**Cari-Ann Henderson, Dance, Culver City High School Academy of Visual and Performing Arts, Culver City, CA:** To study traditional Balinese dance at the Cudamani Institute and attend the Bali Arts Festival in order to create new experimental dance-video work.

**Jane Kahn, Photography, Frank Sinatra School of the Arts, Long Island City, NY:** To research Turner at the Tate Museum in London to create a new body of photographs based on the concept of sublime skies.

**Gaetano LaRoche, Visual Art, Frank Sinatra School of the Arts, Long Island City, NY:** To participate in the 4-week summer Aluminum Plate Lithography Workshop at Tamarind Institute of Lithography in New Mexico.

**Aaron Orullian, Film, Orange County High School of the Arts, Santa Ana, CA:** To attend screenings, panels and symposia at the Toronto International Film Festival, and create a new short film.

**Rafael Oses, Creative Writing, Greater Hartford Academy of the Arts, Hartford, CT:** To attend an artists' colony and complete a long poem and a first collection of poetry.

**Michael Peller, Music, New Orleans Center for Creative Arts, New Orleans, LA:** To study privately with three jazz artists and complete an improvisational method book for students.

**Suzanne Sidebottom, Ceramics, DuPont Manual Magnet High School, Louisville, KY:** To attend a 2007 summer clay seminar at Haystack Mountain School of Crafts, the 2008 National Council on Education for Ceramic Artists, and produce a body of work under the mentorship of an Indiana clay artist.

**Erica Stavis, Photography, Art and Music Academy at Bayard Rustin Educational Complex, New York, NY:** To attend the Provence Photographic Workshop, the Arles Photographic Festival, and create self-guided tours throughout Paris.

**Rebecca Strum, Theater, Bergen County Academy for the Visual and Performing Arts, Hackensack, NJ:** To participate in the Commedia Dell'Arte summer intensive at the Dell'Arte International School of Physical Theatre in CA.

**Archie Veale, Visual Art, Baltimore School of the Arts, Baltimore, MD:** To study relief sculpture and casting at Baltimore Clayworks under the mentorship of Lars Westby.

### Round 8 Fellows, 2008

**Jeffrey Becker, Visual Arts/Theatre, New Orleans Center for Creative Arts, New Orleans, LA:** To spend 4 weeks at DAH Theatre Research Center in Belgrade, Serbia in June & July 2008 to study the intersection of live performance and visual arts and approaches to arts education affected by extreme hardship and suffering.

**Joseph Furnari, Theatre, Repertory Company High School for Theatre Arts, New York, NY:** To attend a summer physical theatre intensive at Dell'Arte International School of Physical Theatre in CA and create a theatre work with students.

**John Gilliam, Visual Arts/Metal Work, South Carolina Governor's School for the Arts and Humanities, Greenville, SC:** To attend a workshop in Ireland in metalsmithing techniques with Brian Clarke.

**Deborah Goffe, Dance, Greater Hartford Academy of the Arts, Hartford, CT:** To travel to Cape Verde for four weeks to collaborate with Mano Preto & Raiz di Polon and create a new work on personal and cultural identity.

**Glenda Guion, Visual Arts/Clay, Fine Arts Center, Greenville, SC:** To travel to New Mexico for two weeks in summer 2008 to study the pottery of the pueblos and historical Anasazi sites. Also to attend a pottery workshop at Taos Art School with Maria Martinez or Lucy Lewis.

**Jonathan Kellam, Theatre, Los Angeles County High School for the Arts, Los Angeles, CA:** To attend a six-week physical theatre intensive clown workshop at the Performing Arts University of Torino by Philip Radice and Andre Casaca.

**Kathleen Marsh, Visual Arts/Textiles, Boston Academy for the Arts, Boston, MA:** To work in and research textiles, wood carving, and house painting with artisans at Aba House in Accra, Ghana.

**Maureen McGranaghan, Theatre/Playwright, Pittsburgh High School for the Creative and Performing Arts, Pittsburgh, PA:** To attend a three-week intensive in Japanese Noh at the Noh Training Project in Bloomsburg, PA. Also to complete a play about World War II using techniques learned in Japan.

**William McLaughlin, Dance, Boston Academy of the Arts, Boston, MA:** To participate in the Choreographers' Lab directed by Celeste Miller at Jacob's Pillow and attend a one-week narrative writing/performance workshop at Kripalu Yoga Center with Ann Randolph.

**Lisa Michel, Music, Culver City High School Academy of Visual and Performing Arts, Culver City, CA:** To attend a one-week Sarteano Chamber Choral Conducting Workshop in Sarteano, Italy, and produce a concert and recording in LA with her quartet, Viva Voce.

**Keith Perelli, Visual Arts/Printmaking, New Orleans Center for Creative Arts, New Orleans, LA:** To attend a one-week workshop with printmaker Ron Pokrasso, produce and mount an exhibition of prints. Will also buy a portable printing press.

**John Russell, Music, F. H. LaGuardia High School of Music and Art and Performing Arts, New York, NY:** To attend the 8th World Symposium of Choral Music in Copenhagen, Denmark in July 2008.

**Pamela Marie Sahl, Visual Arts/Glass, Paseo Academy of Fine and Performing Arts, Kansas City, MO:** To work at Pilchuck Glass Studios with Susan Stinsmuehlen-Amend to create a body of work, contact other glass artists, and learn new techniques.

**Gregory Shelnett, Visual Arts, North Carolina School of the Arts, Winston-Salem, NC:** To be an Artist-in-Residence at LaTrobe University School of the Visual Arts and Design in Bendigo, Australia to complete a series of prints and sculptures and work with Anton Hassell and other faculty and staff.

**Barbara Castellana Stasiak, Music, Morris County School of Technology, Academy of Visual & Performing Arts, Denville, NJ:** To study opera stage direction with Rodolfo Tommasi and Aliz Csanyi and Italian song with Elisabetta Sepe at the Accademia Europea di Firenze for four weeks in summer 2008.

**Ani Udovicki, Dance, Frank Sinatra School of the Arts, Long Island City, NY:** To study for a month with Adriano Lurissevich at the International Commedia dell'Arte Summer Workshop, VeneziaInScena, in Venice.

**Round 9 Fellows, 2009**

**Julie Anderson, Visual Arts/Painting, Stivers School for the Arts, Dayton, OH:** To travel to Chile for 3 weeks to work with Ana Videla and Liz Whipps. To create a body of work focusing on ritual, ceremony and views of life/death as part of popular culture in the form of animitas, cemetery offerings and memorial structures.

**Rocky Bridges, Visual Arts/Mixed Media, Harrison School for the Arts, Lakeland, FL:** To participate in Yanshan Yuan Artists Retreat, an art/history education center in Guilin, China, to work with some of China's top artists and create a new body of work.

**Sue Chenoweth, Visual Arts/ Printmaking, Metropolitan Art Institute, Phoenix, AZ:** To work with Printmaker Kerry Vander Meer for a month in Oakland, California to prepare a new body of work.

**Paul Christensen, Theatre/ Lighting Design, Baltimore School for the Arts, Baltimore, MD:** To attend the Broadway Lighting Master Class in NYC in order to become more knowledgeable about current high-level professional practices in lighting the performing arts.

**Susan Smith-Cohen, Music, John Sayles School of Fine Arts, Schenectady, NY:** To study at the McClosky Institute of Voice in Boston to learn how to most effectively use a recording studio and improve and update vocal technique. Also to attend a Jazz workshop in Vermont.

**Marcea Daiter, Dance, Wadleigh Secondary School for the Performing and Visual Arts, New York, NY:** To reconstruct Batonese, an 18th century martial art dance of French/African origins, through research, interviews, field work, and classes in Haiti.

**Foster Dickson, Creative Writing, Booker T. Washington Magnet High School, Montgomery, AL:** To create a new multi-faceted project, "Patchwork," which combines a study of the concept of place with explorations of both new media (podcasts) and traditional media (letterpress broadsides).

**Peg Foley, Visual Arts/Fiber, John Sayles School of Fine Arts, Schenectady, NY:** To study with fiber artists at The Penland School of Crafts in order to learn new techniques and continue to create fiber artworks based on the themes of time and permanence.

**Randy Gatchet, Visual Arts/Sculpture, Alabama School of Fine Arts, Birmingham, AL:** To attend a 2009 summer sculpture workshop (focus: mixed media &/or experimental materials) at Anderson Ranch, an artists' community, and create new body of work for 2010 show at Samford University in Birmingham.

**Janet Grice, Music, Fordham High School for the Arts, Bronx, NY:** To be in residence at the Instituto Villa-Lobos in Rio de Janeiro and perform, research, teach and develop new works for chamber wind ensembles. Also will tour with ensemble, Vento Trio.

**Jeffry McQuillan, Music, Greater Hartford Academy of the Arts, Hartford, CT:** To travel to Ghana to study at the Dagbe Cultural Center and collect traditional drumming and folktales.

**Lara Naughton, Creative Writing, New Orleans Center for Creative Arts, New Orleans, LA:** To write a documentary stage play about Gregory Bright, who spent 27 ½ years in an Angola Prison for a crime he did not commit.

**Anne O'Hara, Visual Arts/Mixed Media, Mississippi School of the Arts, Brookhaven, MS:** To attend a mixed-media workshop at Oxbox in Michigan, travel to NYC and Los Angeles to view contemporary art work, and create new works of art.

**Carol Sun, Visual Arts/Mixed Media, Bronx High School for the Visual Arts, Bronx, NY:** To study Chinese art and garden design for 19 days in Shanghai and Suzhou at the Suzhou Institute of Landscape Architectural Design, and learn about the role of art and design in communicating and preserving Chinese values, beliefs and ideas.

**Lisa Taylor, Creative Writing, Arts at the Capitol Theatre, Willimantic, CT:** To collaborate with writers in Ireland to create a collection of poetry representing perspectives from both sides of the Atlantic. This collection will reflect both Irish and American culture including, but not limited to, political and religious turmoil, oppression, and the environment.

**Paul Werner – Film/Video, New Orleans Center for Creative Arts, New Orleans, LA:** To study screenwriting and the creative use of the camera in the cinematic process at the Maine Media Workshops with the goal of creating work that emphasizes visual storytelling.

**Lizabeth Whipps - Visual Arts/Painting, Stivers School for the Arts, Dayton, OH:** To travel to Chile for three weeks and work with artists, Ana Videla and Julie Anderson. To collect and record signs and symbols which are embedded in our desires to engage in ceremonies and rituals which will be reflected in a new body of work.

**Mark Williams – Creative Writing, Duke Ellington School of Performing Arts, Washington, DC:** To go to Oviedo, Spain, to work with Arturo Castro of Teatro Margen and study how the company takes theater to disparate communities in Spain.

**Norah Worthington – Theatre/Costume Design, Baltimore School for the Arts, Baltimore, MD:** To combine interests in history, drama, and clothing, to learn about costumed historical interpretation using the extensive resources in Williamsburg, VA during a specifically designed residency.

**Liz Young – Visual Arts/Sculpture, Los Angeles County High School for the Arts, Los Angeles, CA:** To study with taxidermy specialists in Montana in order to deepen understanding of animal anatomy, skeletal structure, movement and composition, and to create a new body of work.

**APPENDIX E: SATF APPLICATION**  
**SURDNA ARTS TEACHERS FELLOWSHIP PROGRAM (SATF)**  
**FINAL APPLICATION 2010 (Round 10)**

This application is for finalists who have been selected to apply for the 2010 round of the **Surdna Arts Teachers Fellowship Program**. The goal of this initiative is to support the artistic revitalization of outstanding arts teachers in specialized, public arts high schools, as well as arts-focused charter and magnet high schools. Submission of this application is Step II of the application process. *Only those individuals who have submitted a Letter of Intent to apply (Step I), and have been invited by Surdna to complete Step II, are eligible to submit this application.*

Applicants may apply for up to \$5,500 towards their proposed fellowship projects. A complementary grant of \$1,500 will be made to the Fellow's school to support the Fellow's post-fellowship activities. All Fellows—accompanied by school leaders—will convene in fall 2010 in New York City to share experiences and discuss relevant issues and concerns in arts education. (Travel and hotel expenses will be paid by Surdna.)

Fellows will be required to submit interim and final reports to the Foundation to help document and assess short and long-term project outcomes.

**Selection Criteria:** Applicants will be expected to design a fellowship program that provides opportunities to interact with professional artists, and generally enhances their understanding of current activity and thinking in their artistic domain(s). It may include: study in arts courses; attendance at advanced art-making workshops, festivals or institutes; residencies at artists' colonies/communities; formal mentor relationships with recognized professional artists; independent study towards the completion of an artistic project (which includes interaction with other professionals), or other artistic entities. (*See Resource List on the website: [www.surdna.org/artsteachersfellowship](http://www.surdna.org/artsteachersfellowship) for examples of possible sites and previous fellowship projects. Feel free to explore other options.*) Successful applications will be evaluated on the degree of specificity provided about the following:

- potential quality and rigor of the artistic experience
- quality of the sites/venues for fellowship activity
- quality of the artists/mentors with whom the fellowship will take place
- strategy to link this professional development experience with future teaching

**Reminder:** *The primary purpose of this fellowship is to heighten your artistic range and abilities in the making of your art. If your final proposal differs significantly from your Letter of Intent, please discuss any changes with Kimberly Bartosik in advance of submitting your application (for ex. Change of venue, schedule, mentorship, etc).*

**How to Apply:** Complete and collate (*do not staple*) in the following order:

- 1) Final Application Checklist
- 2) Part A: Final Application Cover Page
- 3) Part B: Proposal narrative
- 4) Part C: Proposed Budget Form
- 5) Part D: Attachments

**Please number and write your name at the top right corner of all pages except the Cover Page.** Total application and attachments should not exceed **25 pages**. Submit the original ***plus one copy*** of the application and all attachments. Handwritten applications will not be accepted. *Please do not submit work samples, as they will not be reviewed.*

**Timeline:**

1. **Submission Deadline: To arrive at Surdna, by post, no later than 5 PM EST on Friday, February 12, 2010.** Late applications will not be accepted. Applications will be reviewed by an advisory panel of educators and artists who understand the roles of arts teachers in public arts high schools and are knowledgeable in all the arts disciplines represented: visual arts, photography, theatre, music, dance, film, video, multidiscipline, and creative writing.
2. Notification of successful applicants: **April 2, 2010.**
3. Submission by fellows of documentation of final acceptance by proposed venue(s): **to Surdna by June 11, 2010.**
4. Distribution of grant awards: by **June 30, 2010**, depending on receipt of acceptance from fellowship venue(s). Please note that funds will not be disseminated before this time, so please plan accordingly if your project requires funding prior to that date.

**Part B: FINAL APPLICATION NARRATIVE**

Please answer the following questions in narrative form in *5 pages or less*. Do not use a separate sheet for each answer. Narrative copy should be single-spaced, no smaller than 12 point type, with one-inch margins, please. **NO STAPLES PLEASE!**

NARRATIVE QUESTIONS—*Please be specific:*

1. What are your plans for your Fellowship? (Be sure to describe the specific professional development venue(s) you are interested in: where, with whom, why, when, and what you plan to do. How will the venue(s) provide the opportunity to interact with other professional artists? How will the experience be structured?)
2. As an artist, why do you believe this is an important time for your Fellowship? (What areas of your own art work need attention, and what kinds of engagement would take it to the “next level”—e.g., development of specific technical skills, exposure to other professionals, seeking performance/exhibition opportunities, etc.?)

3. How does your Fellowship project relate or not to your previous art work? (Does it propose a new way of working? Is it a further development of a previous project? Does it signal a renewed commitment to a creative life outside of school? If so, how?)
4. How might your Fellowship keep you connected to your role as a teaching artist?
5. Include a brief description of your school (mission, size of student body and faculty; ethnic composition; any distinguishing features you care to mention).
6. How do you think you will share what you have learned with colleagues in your school?
7. How do you think you might use the post-fellowship funds?

### **PART C: ESTIMATED PROJECT BUDGET**

On the attached *Projected Budget* form please provide detailed projected Fellowship income and expenses.

### **PART D: ATTACHMENTS**

Please include the following in this order:

- Resume (with dates) and other written evidence of artistic achievements and teaching accomplishments. *Please do not send work samples.*
- Proof of contractual agreement between school and applicant for 2010-11 or a letter stating the Principal's intent to offer employment for next year.
- Support letter(s) from school Principal, Department Chair(s), and/or professional colleagues indicating their knowledge of your professional artistic work and its connection to your proposed fellowship project. Letters from school Principals should include commitment to attend an anticipated convocation in fall 2010 for fellows and administrators. (Surdna will pay for all related expenses.)
- Acceptance letter from and/or copy of application to proposed venue, if available.\* If acceptance letter is unavailable, please indicate when you expect to receive notice.
- Descriptive material from proposed venue.
- A one paragraph bio of lead artists, mentors or teachers. If working independently with a mentor/artist(s), provide a letter of commitment *from the artist(s)* outlining the terms of your working relationship, *listing specific times and dates.*\* Please be specific why you have chosen to work with this particular artist(s).
- One self-addressed stamped postcard for receipt notification.

**\*NOTE:** Submission by fellows of documentation of final acceptance to professional development venue(s) and commitment letters from mentors must arrive at Surdna by **June 11, 2010.**

## **PART C: PROJECTED BUDGET**

Awards may be up to \$5,500 to support the cost of fellowship activities. The fellowship award may be used to defray the costs of tuition and other fees, room and board, travel, purchase of materials and/or equipment for personal art making, childcare, and other relevant expenses. If budget is heavily weighted towards purchase of equipment, please clearly articulate why these purchases are essential to your fellowship project.

Please use the form on the following page to provide projected expenses and income for the Fellowship and be sure to indicate the amount requested from Surdna (no more than \$5,500) in the income line. If your project costs exceed \$5,500, please list other forms of expected income. What follows is a suggested list of expense categories. Leave blank those that do not apply to your project, and indicate any additional categories as needed under "Other".

*Please remember that estimated expenses must equal estimated income. We know that these numbers are subject to change, but please do your best to be as specific as possible.*

**NOTE: Post-fellowship activities will be supported through a complementary grant (\$1,500) made directly to the Fellow's school, restricted for the Fellow's use only. These expenses are not to be included on this form.**

**PROJECTED BUDGET**

**Estimated Project Expenses**

Tuition	\$ _____
Other fees	\$ _____
Room and board	\$ _____
Rent	\$ _____
Transportation (provide details on an attached page)	\$ _____
Meals/food	\$ _____
Materials and supplies	\$ _____
Equipment (provide details on an attached page)	\$ _____
Telephone/fax/email	\$ _____
Outside Professional Services (For example: childcare, technical, clerical support, etc.)	\$ _____
Other (please list): _____	\$ _____
_____	\$ _____
_____	\$ _____
<b>TOTAL EXPENSES:</b>	<b>\$ _____</b>

**Estimated Project Income**

Surdna Foundation (not to exceed \$5,500)	\$ _____
Other _____	\$ _____
_____	\$ _____
<b>TOTAL INCOME:</b>	<b>\$ _____</b>

## SURDNA ARTS TEACHERS FELLOWSHIP PROGRAM

**FINAL APPLICATION CHECKLIST: Submit the original PLUS ONE COPY of application and all attachments in the following order. NO STAPLES PLEASE!!**

\_\_\_ Final Application Checklist

\_\_\_ Part A: Final Application Cover Page

\_\_\_ Part B: Narrative (*Not to exceed 5 pages.*)

\_\_\_ Part C: Projected Budget

Part D: Attachments (see page 3 for details):

\_\_\_ Resume and other evidence of artistic achievements and teaching accomplishments. No work samples, please. (*Not to exceed 6 pages.*)

\_\_\_ Proof of contractual agreement providing specifics of work agreement between school and applicant for 2010-11 school year.

\_\_\_ Support letter(s) from school Principal, Department Chair, and/or professional colleagues, including letter from school Principal to attend convocation.

\_\_\_ Copy of application to proposed venue, if applicable.

\_\_\_ Acceptance letter or letter from venue indicating application has been received, is eligible, and will be considered.

\_\_\_ Descriptive material from professional development venue; one paragraph bio of lead artists, mentors or teachers. (*Not to exceed one brochure or 3 pages.*)

\_\_\_ Letter of commitment from mentor/artist(s) outlining working relationship

\_\_\_ One self-addressed stamped postcard for receipt notification

**NOTE:** You should be aware that this award will constitute taxable income to you on your Federal income tax return.

**Mail your completed application to:**

Kimberly Bartosik, Program Director  
Surdna Arts Teachers Fellowship Program  
Surdna Foundation  
330 Madison Avenue, 30<sup>th</sup> Floor  
New York, New York 10017.

**Completed applications must arrive at the Surdna Foundation no later than 5 PM EST on Friday, February 12, 2010. Late, incomplete, or handwritten applications will not be accepted. Online applications are not available. No fax or e-mail applications.**

If you have questions, please contact Kimberly Bartosik at 212/557-0010 ext.256, or, e-mail: [artsfellowship@surdna.org](mailto:artsfellowship@surdna.org).