

Arts for Children and Youth in Greater Philadelphia

REQUEST FOR PROPOSALS

Released by the Arts for Children and Youth Steering Committee

September 2, 2008

Arts For Children And Youth in Greater Philadelphia

Request for Proposals

PROPOSAL TIMELINE

RFP Distribution:	Close of business (5:00 p.m. EST) Tuesday, September 2, 2008
Bidders' Conference Call:	2:00 p.m. to 4:00 p.m. EST Monday, September 15, 2008
Proposals Due:	Close of business (5:00 p.m. EST) Friday, November 7, 2008
Notification of Potential Award and start of Negotiation Period:	Close of business (5:00 p.m. EST) Monday, November 24, 2008

Successful candidates should expect to begin implementation on January 1, 2009.

FOR MORE INFORMATION

General Arts for Youth Q&A Conference Call:	10:00 a.m. to 12:00 p.m. EST Friday, September 12, 2008
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For general information about Arts for Youth go to www.omgcenter.org/Arts4Youth

If you have specific questions about this RFP, please contact:

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REQUEST FOR PROPOSALS

Arts for Children and Youth in Greater Philadelphia

ISSUED BY

The Arts for Children and Youth in Greater Philadelphia Steering Committee
(for a full list of Steering Committee members see Appendix A)
c/o OMG Center for Collaborative Learning
1528 Walnut Street Suite 805
Philadelphia, PA 19102

BRIEF DESCRIPTION

The Arts for Children and Youth in Greater Philadelphia effort (Arts for Youth) is seeking an organization or a partnership of organizations (referred to throughout this RFP as the ‘leadership entity’) to plan, lead, and manage the implementation of a regional arts education blueprint to bring high quality arts education to all children and youth in the Philadelphia region, both in-school and during out-of- school time.¹ The blueprint is currently being developed through a community process and there will be ample opportunity for the selected leadership entity to participate in this process.

The blueprint outlines categories of work such as:

- development of in-school and out-of-school time arts programming and corresponding thresholds or benchmarks for quality
- expansion of arts-related professional development for educators
- advocacy and strategic communications
- ongoing data collection and assessment
- fundraising and sustainability planning
- constituency-building activities

It emphasizes a systems-building approach to provide all children and youth in Greater Philadelphia the opportunity to learn in and through the arts. For more detail on the components of the blueprint, please see Appendix B: Arts for Youth Initiative Framework. We expect that portions of this framework will be prioritized and/or modified once a leadership entity has been selected.

INTRODUCTION

For too long, the Philadelphia region has lacked a comprehensive commitment to providing its young people with access to high-quality arts and cultural experiences and educational opportunities that reflect the ethnic and cultural diversity of the region, and

¹ For the purposes of this RFP ‘Philadelphia region’ or ‘Greater Philadelphia’ is defined as the five county area encompassing Philadelphia, Bucks, Chester, Delaware, and Montgomery Counties. While it is assumed that the first two years of implementation would focus on Philadelphia County, the long-term ten year vision for this work encompasses the Greater Philadelphia region. Additional definitions are part of the ten year vision statement attached as Appendix C.

support personal and academic achievement. While many outstanding youth-oriented arts programs operate in the Philadelphia region, there has not been a focused strategy to maximize the developmental and educational benefits of these programs and to ensure broad and sustainable access to high-quality arts education for all of our children and youth. Arts for Youth aims to change that, and make the arts central to the life experiences and education of children and youth in a comprehensive and sustainable way. Arts for Youth is a community-wide effort to better support and coordinate current programming to increase quality, equity, access, and diversity of arts offerings, during the school day and out-of-school time, for our children and youth, families, and communities.

The primary goal of Arts for Youth is to promulgate the importance of the arts in the education and life experiences of children and youth in the greater Philadelphia region by building a coordinated, integrated, and sustainable infrastructure that provides arts opportunities for all children during in-school and out-of-school time. Concurrently, we aim to develop a community-wide understanding of what constitutes high-quality arts engagement and experiences, and what role the arts can play in the development and education of our youth, the health of our families and neighborhoods, and the economic and civic well-being of the Philadelphia region. For greater detail on the vision and long term goals of the initiative, as well as the proposed focus for the first two years of implementation, please see Appendix C: Ten Year Vision and Two Year Areas of Focus.

BACKGROUND

On March 6, 2008, a community meeting was held to explore the possibilities for enhancing access to the arts for all children and youth in the Philadelphia region and to enlist the commitment and cooperation of school districts and community partners. More than 120 individuals participated, including parents, teachers, arts organizations, policy makers, funders, education advocates, and other key stakeholders. The meeting kicked-off a community planning process to inform the development of a strategic implementation plan for Arts for Youth. The plan, also known as the blueprint, will provide a strategy for the Philadelphia region to begin implementing components of the Ten Year Vision document referenced earlier.

As a result of the March meeting, four subcommittees were formed to continue work on the blueprint: Infrastructure & Leadership; Programs; Policy & Advocacy; and Research. The Arts for Youth Initiative Framework in Appendix B includes the early work of these four subcommittees and provides an overview of the goals and activities that will continue to be refined as the blueprint is developed. In addition to the subcommittees, a Steering Committee was convened comprising of some initial advisors in this effort as well as representatives from each subcommittee. The Steering Committee and subcommittees are facilitated by the OMG Center for Collaborative Learning.

Early Steering Committee and subcommittee meetings focused on developing a Ten Year Vision for Arts for Youth, as well as selecting areas of focus for the first two years. Subcommittee members agreed that a leadership entity was necessary to manage and implement the work. The Infrastructure and Leadership Subcommittee in particular was

charged with determining how and when this leadership entity would be selected. Initial conversations focused on the capacities that such an entity would have to possess, as well as their potential roles and responsibilities. It was agreed that proposals should be solicited as early as possible, so that the leadership entity could participate in the early planning and blueprint development. This RFP is a product of those discussions. Please visit www.omgcenter.org/Arts4Youth for more detail on the proceedings of the subcommittees.

The Steering Committee currently serves as the Arts for Youth governing body. It is responsible for final decision-making, including the approval of the Ten Year Vision and the two year areas of focus. The Steering Committee also serves as the voice of Arts for Youth and is responsible for issuing this RFP, as well as creating a Leadership Selection Committee that will review proposals (see Proposal Review Process section below for more information about the Leadership Selection Committee). For this reason, the Steering Committee has been purposeful and strategic in expanding its membership on an as-needed basis. As a tool to guide its expansion, the Steering Committee developed the following list of perspectives. The hope is that each of these perspectives is represented by one or more individuals on the Steering Committee:

- Funding partner: local, regional, national foundation
- Funding partner: business community member, individual donors
- City political/civic leadership
- Arts and cultural community (to include teaching artists, arts organizations, community organizations)
- Children and youth advocate
- School District of Philadelphia/School Reform Commission
- Regional partner
- National partner
- Parent

The role and nature of the Steering Committee is not static; it will evolve as this work unfolds. The selected leadership entity will work with the current Steering Committee to determine what role and structure makes the most sense once implementation begins in early 2009. At that point, it is likely that the Steering Committee will be restructured and will take on new roles and responsibilities.

ELIGIBLE APPLICANTS

As stated above, sustainable systemic change requires long-term partnership building and cooperation with diverse community stakeholders to shift public will, advocate for supportive policies, and to scale up arts programming. While proposals from individual organizations are welcome, the subcommittees agree that the broad roles and responsibilities of the leadership entity will likely require several organizations with complementary capacities to work in partnership.

Proposals are invited from individual organizations or a partnership of organizations demonstrating experience and capacity to co-develop and implement this type of system-

wide arts and education plan. Applicants should be able to demonstrate a track record of sustained innovative thinking and practice. Applicants must also demonstrate working knowledge of best practices in the fields of in-school and out-of-school time arts education, arts and culture, partnership building, education reform, and advocacy, as well as a commitment to the following principles:

- **Collaboration** with diverse community stakeholders and a broad range of organizations to bring about long term systemic change
- **Diversity, equity and access** and the deep and documented commitment to engaging diverse stakeholders to ensure equitable and sustained access to high quality arts programming. For the purposes of this effort, diversity is defined very broadly to include racial, ethnic, and socio-economic diversity as well as geographic diversity, and willingness to engage various types of organizations with different levels of capacity and expertise. Diversity for the Arts for Youth effort also includes the engagement of a range of community leaders, including students, educators, the artist community, the business community, etc. Finally, diversity should also be reflected in the types of learners that this effort benefits, including students with disabilities, non-traditional learners, and those in alternative educational settings.
- **Oversight and accountability** including a strong commitment to long-term planning, setting of concrete benchmarks to measure progress, and the commitment to being held accountable for the achievement of benchmarks by the community, advisors, and funding partners.
- **Reflective practice** and the use of on-going data collection to inform planning and practice, including sharing research findings with the community.
- **Innovation, flexibility** and the ability to identify and leverage opportunities as they arise.

We expect that a successful proposal will describe a shared leadership model whereby several organizations with complementary capacities would act as a leadership entity. The leadership entity would be collectively responsible and accountable for the planning and implementation of the Arts for Youth blueprint, with very clearly designated accountability divided among partners for concrete tasks.

The number and type of organizations that comprise the leadership entity can vary. Attachment 1: Schematic Overview of Leadership Models, presented as a separate document to this RFP, presents a graphic synopsis of leadership models of similar systems change efforts from around the United States to help respondents think about potential partners and management structures.²

² For more in-depth information about the examples of systems change leadership models in Attachment 1, please visit the following websites:

www.bigthought.org

<http://www.philaedfund.org/mathandscience/index.html>

<http://www.jackson.k12.ms.us/departments/curriculum/ask4more/ask4more.htm>

<http://aaa.mpls.k12.mn.us/>

<http://www.lacountyarts.org/artseducation.html>

<http://www.artiseducation.org/>

At the same time, the leadership entity will be responsible for engaging diverse stakeholders to supplement and support the Arts for Youth effort and inform their own strategies. These community stakeholders will have clearly delineated responsibilities to support the leadership entity.

Given the range of responsibilities and required capacities, we encourage a diverse set of partners including universities, education reform organizations, service brokers, arts organizations, children's advocacy organizations, community based organizations, school districts, and government agencies to consider forming partnerships in response to this RFP.

We expect that upon reviewing this RFP, organizations that are interested in applying will reach out to other potential partners who can supplement their capacities and who can meet the qualifications described in the Roles and Responsibilities section below. Due to the fact that some of the roles and responsibilities are highly specialized, we recognize that multiple proposals may include the same organization within their partnership. If that is the case, we encourage the organization that is included on multiple proposals to do their due diligence by actively contributing to the development of all proposals on which they are included. All organizations applying jointly must include a letter of commitment affirming their role in the application.

We also recognize that the process of partnership building requires a considerable amount of time, which is why a draft of the RFP was shared with the community prior to the official release date. This was an effort to allow more time for potential partners to work together on their shared proposal and to flesh-out operating procedures, memoranda of understanding, and other mechanisms to manage the work of the partnership. It is the responsibility of responding organizations to have the legal and logistical agreements for working in partnership settled *prior* to submitting their proposal.

Given that the collaborative nature of this RFP may generate some questions, we have scheduled a Bidders' Conference Call for September 15, 2008 from 2:00 to 4:00 pm. At that time, current Arts for Youth project staff from OMG Center and several members of the Steering and Infrastructure & Leadership Subcommittees will be on hand to respond to your questions. To participate, please call 888-537-7715, and enter participant passcode 32643186#. If there are questions you plan to ask during the Bidders' Conference Call, we encourage you to share them with us in advance by emailing your questions to emily@omgcenter.org. For those who are unable to call in, the minutes will be posted online at www.omgcenter.org/Arts4Youth.

ROLES AND RESPONSIBILITIES FOR LEADERSHIP ENTITY

The Infrastructure & Leadership Subcommittee, with approval from the Steering Committee, has identified a set of seven core responsibilities for the leadership entity. These seven items are listed in no particular order; we expect that the priority in which

they are addressed will be somewhat contingent on the leadership entity's pre-existing level of capacity. Successful RFP respondents are requested to concretely state how they will address each of the seven responsibilities and to provide evidence and a current track record of their capacity to carry out the work. The seven core responsibilities are described below:

1. Establish and build a management infrastructure

- Develop an appropriate management team, staffing structure, and financial management systems, including mechanisms to distribute resources to the community in a clear and transparent way
- Set priorities and benchmarks for the implementation of the initiative, and identify mechanisms for tracking and reporting on progress and set-backs
- Identify clear roles and responsibilities among partners so that they can be held accountable by funders, advisors, and the community at large for meeting the stated benchmarks
- Articulate how the leadership entity will work with the Arts for Youth Steering Committee and how that relationship may change over time

2. Develop and implement a sustainability plan

- Create and vet a business plan for the long term health and viability of Arts for Youth. The business plan should ensure that Arts for Youth is resilient to political and economic changes
- Identify diverse funding sources and develop multiple revenue streams to sustain the Arts for Youth effort beyond the first two years of start-up
- Engage corporate and political leadership, small businesses, the School District of Philadelphia and school districts in the remaining four counties, foundations, and individuals as financial and in-kind contributors
- Develop and implement a sustainability plan that includes proposal development, donor identification, etc.

Note: The Arts for Youth Steering Committee is working to secure start-up funding for the first two years of operations. The leadership entity will be responsible for all fundraising after that point. The Steering Committee encourages the leadership entity to maintain and supplement the funding relationships that it has already developed.

3. Develop and implement appropriate assessment systems and mechanisms to publicly disseminate findings

- Conduct ongoing needs assessments and develop mechanisms to evaluate progress, set benchmarks, and use data to make informed strategic decisions
- Build systems for disseminating lessons learned to the field
- Build systems to showcase student work through performances, exhibitions, etc.

4. Build a regional partnership to implement the Arts for Youth blueprint and achieve the ten year vision for this work

- Build effective working relationships with diverse stakeholders including, but not limited to, community members, parents, students, school and district administrators, arts and culture providers, teaching artists, community-based

organizations, faith-based organizations, policy makers, and the business community

- Consider how this partnership building work will develop to include Greater Philadelphia over time

Note: While it is agreed that the focus for the first two years of implementation will be Philadelphia, the ability to engage diverse partners throughout the city and region in meaningful ways will be particularly essential to achieve the ten year vision.

5. Develop and implement an advocacy plan

- Identify and advocate on behalf of key arts and education policy opportunities
- Engage School Reform Commission, Department of Education, other district, city, and state policymakers
- Identify relevant existing data and develop and implement appropriate data collection strategies
- Organize a broad constituency who can be mobilized on an as-needed basis to support arts education policies

6. Communications

- Develop a communications implementation plan, conduct message testing, and refine the Arts for Youth brand so that it resonates within the community; explore modifications to the Arts for Youth brand/name if deemed appropriate
- If lacking internal capacity related to communications and public relations, identify a communications consulting firm to partner with
- Develop and implement a strategic communications campaign to support key programmatic activities with a strong focus on public will-building
- Establish community input/stakeholder feedback mechanisms

7. Manage, coordinate, and scale up arts education programs

- Apply knowledge of best practices during in-school and out-of-school time programming to bring high-quality arts education programs to scale
- Build the capacity of programming partners
- Identify, assess, and attend to professional development needs across in-school and out-of-school time providers
- Establish thresholds of quality for arts programming in and out-of-school and provide professional development opportunities for individuals and organizations that do not meet these thresholds
- Develop a vetting process to select direct service providers for participation based on the stated quality criteria, possibly through a service-provider Request for Proposals process
- Provide technical assistance to local school districts on strategies for integrating the arts into teaching and learning, and building and maintaining buy-in for the value of the arts

- Develop and implement a long-term strategy to bring existing and new community-based and school-based arts programs to scale, including allocation of appropriate funding and staffing
- Develop and support the implementation of an integrated arts curriculum in collaboration with both in- and out-of-school arts providers and school districts that is aligned with state arts standards
- Build an infrastructure to connect arts organizations, out-of-school time providers, and other arts education service providers with school-level staff in order to develop institutional support for arts programming

PROPOSAL SECTIONS

This proposal should not exceed 20 pages and should include the following sections:

- **Executive Summary**
A brief description of your understanding of and approach to this work including a description of the structure of the proposed leadership entity. The summary should include contact information for those who are responsible for the submission of the proposal in case of further questions. Please also identify which individuals/organizations will be responsible for financial management and accountable for carrying out the proposed benchmarks.
- **Section 1: Your team’s understanding of this work, and the appropriateness and timing of this work**
Statement about your understanding of the work and why taking on the Arts for Youth leadership role is appropriate for your organization and your partner organizations at this particular time.
- **Section 2: Proposed management structure**
Detailed description of proposed leadership entity structure, including delineation of organizational responsibilities and accountability mechanisms. This section should highlight the leadership entity’s commitment and proven capacity to carry out a systems change effort with particular focus on the principles of collaboration, diversity, equity, access, accountability, innovation, and reflective practice outlined on page three of this RFP. Section 2 should also include a discussion of how the proposed leadership entity will incorporate the Arts for Youth Steering Committee. As previously mentioned, the Steering Committee’s role is evolving and will undergo significant changes once the leadership entity has been selected. In this section respondents should articulate the new role the Arts for Youth Steering Committee could play during implementation.
- **Section 3: Roles and responsibilities**
Approach to addressing the seven roles and responsibilities outlined on pages five through seven. This section should contain a detailed description of your plan to address each of the seven responsibilities, evidence of organizational capacity and expertise to do so, and a description of how the leadership entity can and will be held

accountable for the tasks at hand. As stated earlier, operational relationships between partner organizations must be established prior to submission of the proposal. If lacking internal capacity related to communications and public relations, you are encouraged to identify a communications firm to partner with prior to submitting your proposal. That way the communications firm can assist with the formal announcement of the new leadership entity if your proposal is selected.

- **Section 4: Proposed workplan for Arts for Youth**
Present an integrated, detailed, and well-articulated work plan for the Arts for Youth effort for the first two years of implementation (we urge you to use the Arts for Youth framework as a starting point for the proposed workplan). Also include an overview of how you will vet program providers and establish and adhere to firm parameters around program quality. Set benchmarks for results across all areas of the initiative, including leadership capacity, partnership development, communications, and programming. In developing the work plan, please indicate how the work of the first two years will be scaled up in the future to deepen programming in Philadelphia and expand the effort to include the Greater Philadelphia region. The workplan should include a time table and proposed schedule of deliverables or key benchmarks.
- **Section 5: Organizational and staff qualifications**
Organizational background(s) and relevant experience in arts and education, partnership building, and managing systemic change efforts. This section should include highlights of key staff members' experience with similar efforts.
- **Section 6: Anticipated challenges**
Description of potential challenges in taking on this scale of effort and how some of these challenges might be mitigated based on past experiences and lessons learned.
- **Section 7: Budget**
Budget narrative and proposed budget for Year 1 and 2 (see Appendix E for Proposal Budget Outline) including in-kind supports and leveraged funding.
- **Appendix: Qualifications of organizations and lead staff bios.** Memoranda of Understanding (MOUs), or letters of commitment from all organizations applying jointly, should be included in the appendix as well.

PROPOSAL BUDGET

The Arts for Youth budget for calendar years 2008 and 2009 is \$1.5 million total. Depending on the capacity of the selected leadership entity, approximately half of this budget will support programming. The remaining funds should be used to build leadership capacity (financial management systems, human resources, planning, etc.), partnership building, and advocacy and communications work.

Your submitted budget should reflect approximately \$1.5 million in start-up funds and any additional leveraged dollars, as well as in-kind supports available for this work. Note

that the selected leadership entity will be responsible for all fundraising after the initial two year startup period. See Appendix E for Proposal Budget Outline.

The Steering Committee will identify the \$1.5 million in new money from the funding community to seed this work. The potential list of funding partners includes national and local foundations, individual donors, the business community, and public sector monies. By the time a leadership entity has been selected, it is planned that the Steering Committee will have ascertained verbal agreements from funding partners to cover the \$1.5 million. The Steering Committee will then assist the leadership entity in getting the fund awards in hand. Release of funds from individual funding partners will vary depending on internal funding cycles. Additionally, we expect that some funding partners may require separate proposals in order to meet internal protocols and requirements.

PROPOSAL REVIEW PROCESS

Proposals will be reviewed by the Arts for Youth Leadership Selection Committee. The Leadership Selection Committee will use a capacity matrix to objectively evaluate proposals. The matrix will be based on the Capacity Checklist presented in Appendix E, and is aligned with the Roles and Responsibilities described in this RFP. To that end, it is strongly recommended that organizations that plan on being a part of one or more proposals thoroughly evaluate their capacities using the Checklist in Appendix E. By using the checklist to inform the development of your leadership entity, applicants are more likely to be successful in the review process. The Leadership Selection Committee will pay close attention to evidence showing past experience in and capacity for each of the Roles and Responsibilities.

The Leadership Selection Committee is composed primarily of Steering Committee members but has been adapted to include a broader range of perspectives. Conflicts of interest will be avoided by ensuring that Leadership Selection Committee members are objective, unbiased, and do not have a vested interest in any of the proposals being reviewed. The following perspectives are represented by one or more members of the Leadership Selection Committee:

- Funding partner: local foundation
- Funding partner: individual philanthropist
- Funding partner: business community member
- City political leader
- Teachers/Union
- Arts and culture community/teaching artists
- Parent
- Community-based organization
- School District of Philadelphia/School Reform Commission
- Out-of-school time provider
- Higher education
- Racial and ethnic diversity
- Youth voice
- National perspective

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Appendix A: Steering Committee membership

Appendix B: Arts for Youth Initiative Framework

Appendix C: Ten Year Vision and Two Year Areas of Focus

Appendix D: Proposal Budget Outline

Appendix E: Capacity Checklist

APPENDIX A: Steering Committee Membership List

Arts for Children and Youth of Greater Philadelphia Steering Committee

Organization	Name
Greater Philadelphia Cultural Alliance	Peggy Amsterdam
Brandywine Workshop	Allen Edmunds
Independence Foundation	Susan Sherman
Kimmel Center	Natalye Paquin
Lincoln Financial Foundation	Susan Segal
National Young Audiences	Jan Norman
Philadelphia Arts Education Partnership	Raye Cohen
Philadelphia Foundation	Shawn Mooring
Philadelphia Orchestra Assn.	Jim Undercofler
Public Citizens for Children and Youth	Shelly Yanoff
Office of Arts, Culture, and the Creative Economy	Gary Steuer (<i>pending confirmation</i>)
School District of Philadelphia	Dennis Creedon
Temple University Tyler School of Art	Jo-Anna Moore
Temple University College of Education	Girija Kaimal
Village of Arts and Humanities	Kumani Gantt
William Penn Foundation (<i>one vote</i>)	Candace Bell Feather Houstoun Helen Davis Picher Courtenay Wilson

APPENDIX B: Arts for Youth Initiative Framework

Arts for Youth Framework

Contextual Analysis

National Context

- NCLB is up for reauthorization; this is an opportunity to ensure that the revised act provides opportunities for a richer, more diverse educational experience that includes the arts.
- Nationally, many cities are taking on a systems change approach to arts education. Philadelphia can learn from successful cities, such as Dallas, Los Angeles, Alameda County, and New York City.

Local Context

- Access to arts education is a matter of equity. As of February 2008 in the Philadelphia School District, 28% of elementary schools offer no music or art, and 19% of high schools offer no music or art; the majority of these schools are in North Philadelphia.
- The Nutter administration has reopened the Office of Arts, Culture, and the Creative Economy. The administration has also begun to reform the after-school field in Philadelphia and is deeply engaged in education reform efforts.
- The School District of Philadelphia was taken over by the state in 2001 and since then has been led by a School Reform Commission who have ushered in an ambitious set of reforms.
- More recently, the School District of Philadelphia has seen significant changes in leadership, infrastructure, and strategy.
- The School District of Philadelphia is suffering from a major budget crisis.
- The Philadelphia region has great arts and cultural wealth.
- There are numerous arts education programs offered in Philadelphia and neighboring county schools, but concerns about sustainability/scalability.
- Currently there is limited connection and coordination between in-school and out-of-school time arts instruction.
- The children and youth of Philadelphia are very diverse in terms of culture, language, socio-economic status, etc.

Assumptions

About Arts and Learning and Youth Development

- Arts, culture, and creativity are essential for the education and well-being of our youth, families, neighborhoods, and city.
- An education in and through the arts will increase students' motivation and educational achievement.
- A broad range of arts-related experiences is essential for children and youth: this includes arts exposure, aesthetic awareness, integrated arts education, discipline-based instruction, and art making.

About Arts for Youth Strategy

- A community-wide collaborative approach is the best strategy for effecting system level change.
- There is a need to develop multi-level, diverse, and representative partnerships as vehicles towards local systemic change.
- Communications, public-will building, and advocacy efforts are integral parts of the arts-education-systems-change agenda.
- There is sufficient power and motivation within the Philadelphia community to drive systemic change in this arena.
- The systems-change strategy is not about creating new programs but rather coordinating and growing existing assets to bring arts education experiences in and out of school time to scale – reaching all children and youth in the region.
- We will be able to identify the appropriate partnership or coalition management team to lead and administer this initiative.
- Community-based organizations, arts and culture organizations, teachers, and after school providers have a baseline level of capacity and an appetite to provide enhanced arts education programming to children and youth.
- Given the tools, data, and access they need to be effective, families and educators across the city will mobilize in support of equitable arts education.

About Sustainability

- Enough public and private support exists to generate new money and diverse revenue streams that can adequately fund this initiative.
- There is a need to demonstrate and communicate the results of effective arts education programs to casemake and ensure long term sustainability.
- Building public will and support for the value of arts education as excellent education will help ensure sustainability of this effort.
- This effort will require long term commitment and leadership.

Strategic Focus
Arts for Youth is a community-wide effort to increase access to and coordination of high quality and sustainable arts education opportunities for all children and youth in the Greater Philadelphia area.

Goals

- Develop a leadership entity that can manage a city-wide partnership to implement the Arts for Youth blueprint.
- Build strong partnerships between diverse stakeholders as the driving force behind arts education systemic change.
- Empower and organize communities and key stakeholders to advocate for district, city, regional, and state level policies to support the systems change work.
- Support, coordinate, and bring to scale arts education programming during in- and out-of-school time for all children and youth.

Arts for Youth Framework: Leadership and Organizational Capacity

Key Activities

- Develop an appropriate management team, staffing structure, business plan and financial management system for the leadership entity.
- Identify diverse funding sources and develop multiple revenue streams to sustain the Arts for Youth effort.
- Develop an Arts for Youth identity and communications strategy to educate the public about the effort.
- Strengthen leadership and partnership facilitation skills, as well as advocacy and constituency building capacities.
- Build capacity to collect and interpret data to inform planning, programming, and partnership development.
- Develop strong relationships with key implementation partners including School District of Philadelphia and other districts, arts providers, public officials, etc.
- Develop growth plan to scale efforts from the City of Philadelphia to the five county region.
- Develop appropriate systems and infrastructure to mitigate the potentially negative impacts of change (leadership transitions, regional economic shifts, etc.)

Intermediate Outcomes (Years 2-3)

- The Arts for Youth leadership entity is acknowledged by the community as an authority on arts education in Philadelphia.
- Arts for Youth has a clearly articulated, well developed, diversified, and realistic sustainability plan.
- The Arts for Youth leadership entity has expanded its capacity to manage the effort, specifically with regard to management, collaboration, advocacy, and content expertise.
- Financial, data management, and communications systems are in place.

Long-term Outcomes (Years 5-10 plus)

- A leadership entity coordinates arts education efforts across the region. The organization is recognized nationally as a successful model.
- The leadership entity continues to thrive in light of leadership and staffing changes.
- The leadership entity is supported by adequate funding streams from multiple sources. Funding is diversified, consistent, and long term.
- Evaluation systems are in place and lessons learned are distributed to the field on a regular basis.

Arts for Youth Framework: Local Partnerships

Key Activities

- Define roles and responsibilities for community partners in support of Arts for Youth programming, communications, and advocacy efforts.
- Work with the School District of Philadelphia to identify appropriate parameters that define its involvement in Arts for Youth.
- Ensure that the Arts for Youth partnership has appropriate membership and representation, including diverse arts and cultural institutions, school districts, policy makers, the business community, parents and students.
- Clearly define advisory, funding, and implementation roles for partners and hold them accountable to fulfill these roles.
- Build connections with higher education institutions and arts and culture organizations that train teachers and teaching artists as a strategy to develop a highly qualified teacher pipeline.
- Develop relationships with school districts and city government in an effort to change school-level culture to support the arts as central to a quality education.
- Establish community input/stakeholder feedback mechanisms.
- Build partner capacity to take on systems level work.
- Develop partnerships with stakeholders outside of Philadelphia in the Greater Philadelphia area.



Intermediate Outcomes (Years 2-3)

- Community involvement and stakeholder feedback are institutionalized.
- The School District of Philadelphia has established and adhered to appropriate parameters that define its involvement in Arts for Youth.
- Arts for Youth partners and stakeholders see themselves as arts education change leaders and system builders.
- The Arts for Youth partnership includes key stakeholders from the Greater Philadelphia area.
- Operating procedures, partnership goals, and partner roles are formalized including through MOUs and other formal documents.
- Formal and informal communications methods for the partnership are clearly established and implemented. Communications mechanisms exist to link in school, out of school, and community stakeholders.



Long-term Outcomes (Years 5-10 plus)

- The Arts for Youth partnership is robust, and resilient to economic and political changes.
- Business leaders, arts organizations, public schools, parents, students, and politicians share the same vision of high quality arts and arts education experiences in and out of school time for children and youth.
- Partners from all five counties make significant contributions to the Arts for Youth effort.

Arts for Youth Framework: Communications and Advocacy

Key Activities

Communications

- Develop and implement a strategic communications campaign at the grassroots and decision-maker levels, with a strong focus on public will-building
- Increase partner organizations' capacity around strategic communications. Provide opportunities for partners and stakeholders to develop their policy entrepreneur skills.
- Select target audiences and key communications vehicles. Develop a communications implementation plan, conduct message testing, and refine the Arts for Youth brand so that it resonates with the community.
- Engage the media as a vehicle for messaging focused on the value of arts education.

Advocacy

- Organize and empower students, parents, educators, and other community members to advocate on the local, state, and national level on behalf of arts education.
- Identify and develop action plans for key policy opportunities.
- Articulate a short-, mid-, and long-term policy change agenda and corresponding advocacy strategy (for example, pass arts education policy in SDP or develop standardized assessments in the arts).
- Develop strong relationships with local and state level policymakers in support of Arts for Youth.

Intermediate Outcomes (Years 2-3)

- There is a significant shift in the dialogue of arts education so that, as a city, we have a shared understanding of why arts are essential for the development and education of our youth.
- Communications plan has been developed and is being implemented and evidence of its success can be seen by the expansion and diversification of people engaged in the Arts for Youth initiative.
- A community of advocates has been created that can easily and quickly mobilize on behalf of arts education issues.
- The Arts for Youth effort continues to advocate for and ensure that Philadelphia's arts education needs are being met while beginning to expand communications efforts in surrounding communities.
- Arts for Youth has had several significant policy wins.
- Local policymakers are familiar with Arts for Youth leadership and its overall mission.

Long-term Outcomes (Years 5-10 plus)

- Arts education is valued by lawmakers as evidenced by passage of policies that support expansion of arts in schools and communities.
- Community members view arts as an integral discipline to student academic excellence – community voices are empowered to advocate on behalf of the arts.
- The Greater Philadelphia region is recognized nationally as an arts-rich city that has a workforce which is well-equipped with 21st century skills.
- Arts for Youth has achieved many significant policy wins in multiple school districts and multiple counties, and is focusing advocacy efforts at the state level.
- An Arts for Youth constituency is well developed and can be mobilized to advocate for policy change as necessary

Arts for Youth Framework: Programming

Key Activities

- Work with school districts, arts providers and out-of-school time providers to ensure that children and youth have access to a baseline amount of high quality arts education experiences and in-depth arts learning opportunities. Establish thresholds of school readiness and commitment to work with Arts for Youth. Provide TA to schools that don't meet these criteria.
- Establish thresholds of high quality arts education programs, provide technical assistance and support to providers and organizations to increase their capacity to provide high quality, equitable programming (For example, establish a common framework to assess quality arts programming across a variety of settings and circulate an RFP to vet organizations that have the appropriate capacity and program quality to participate in this effort).
- Bring existing community-based and school-based arts programs to scale. Explore strategies that utilize technology to bring programs to scale.
- Use data to assist the school district and individual schools to identify arts education needs and work with partners to support those needs both during the school day and during out-of-school time.
- Develop integrated arts curriculum in collaboration with both in and out of school arts providers and school districts that is aligned with state arts standards and is culturally relevant and inclusive.
- Build an infrastructure to connect arts organizations, out-of-school time providers, and other arts education service providers with school level staff including principals and teachers.
- Create and provide high quality, sequential, and shared arts education professional development opportunities for teachers, arts providers, teaching artists, and youth development staff working in- and out-of-school time.
- Build systems for collecting and disseminating lessons learned for the field and systems to showcase student work through performances, exhibitions, etc.
- Facilitate learning communities and resource sharing, especially with regard to establishing a framework to assess quality
- Support the development of student level assessments.

Intermediate Outcomes (Years 2-3)

- An increasing number of schools are linking in-school programming with after school arts opportunities. Quality of arts education experiences in targeted schools is increasing.
- Increasing number of students are benefiting from collaboration between schools and arts and cultural providers, teaching artists, and out-of-school time providers.
- The ratio of "high arts need schools" to "lower arts need schools" is decreasing.
- There is a growing number of external, community-based arts providers that provide high quality, sustainable arts education programming to schools.
- Teachers, teaching artists, and out-of-school time providers are receiving sustained, quality professional development in the arts and arts integration.
- Arts for Youth programs are beginning to be implemented at schools in Greater Philadelphia.
- Student level outcomes and benchmarks are established.
- Formalized assessment in the arts is being piloted.
- Technology is available and being utilized as a tool for teaching and experiencing the arts.

Long-term Outcomes (Years 5-10 plus)

- Quality arts programming is being provided by schools, community-based organizations, and after school providers. There are direct and explicit linkages between the arts experiences provided in school, out of school, and in the community.
- Arts instruction is adequately funded, values artists and their craft, and offers opportunities for their professional development.
- All children and youth in the Greater Philadelphia region have access to an established baseline of arts experiences and opportunities in all disciplines and benefit from a curriculum that integrates the arts with other core subjects.
- Teaching artists, certified arts teachers, and classroom teachers have shared planning time and high quality, sequential professional development that is supported in school and organizational budgets.

APPENDIX C: Arts for Youth Ten Year Vision and Two Year Areas of Focus

Arts for Children and Youth in Greater Philadelphia Ten Year Vision

Arts, culture, and creativity are essential for the development and education of our youth, the health of our families and neighborhoods, and the economic and civic well-being of the Philadelphia region.

Now is the time to affirm the arts as essential to the education of the whole child. Now is the time to make quality arts and cultural experiences and learning *in* and *through* the arts central to *every* young person's life.

The Arts for Children and Youth Initiative is a community-wide endeavor to better support and coordinate current efforts to increase quality, equity, access, and diversity of arts offerings, in-school and out-of-school, for our children and youth, families, and communities. If we are successful, in 10 years we will be able to track the following through ongoing assessments:

- Arts and cultural experiences are viewed and treated as central to a quality education that reaches the whole child. Arts are recognized as core subjects. Arts are acknowledged as building core 21st century skills, including problem-solving, abstract thinking, team-building, innovation, disciplined practice, and creativity. We will know that this is the case when
 - School districts and schools allocate adequate budget line items for certified arts teachers, space and materials for instruction.
 - Every young person has access to an established baseline of arts experiences and opportunities in all disciplines.
 - Every young person receives high quality sequential instruction in arts disciplines over time.
 - Every student benefits from a curriculum that integrates the arts with other core subjects.
 - In-school instruction is supplemented by artists, teaching artists, artists-in-residence, and outside arts providers. This supplemental instruction is adequately funded, values artists and their craft, and offers opportunities for their professional development.
 - Teaching artists, certified arts teachers, and classroom teachers have shared planning time and high quality, sequential professional development that is supported in the budget.
 - Teacher certification requires coursework in arts education and strong linkages to higher education exist.
- Strong and active relationships exist between in-school and out-of-school time providers. These relationships enable children and youth to connect in-school and out-of-school arts opportunities. In every neighborhood, community-based

organizations work closely and seamlessly with arts organizations, schools, and families to provide rigorous arts experiences that continue to strengthen young people's artistic aspirations, develop their talents, and celebrate the diversity and cultural heritage of the Greater Philadelphia community.

- Diverse opportunities exist for families and caretakers to engage in the arts, both as arts-makers and as consumers of art and culture. Parents support arts education experiences for their children and are well organized to advocate against budget cuts or policies that may undermine their children's arts and cultural opportunities.
- Every young person in Philadelphia has the opportunity to explore, attend, and participate in quality arts and cultural programming in all forms (theater, music, dance, opera/musicals, visual arts, media arts, multidisciplinary arts, and others) both in Center City and in their neighborhoods.
- Arts are viewed and celebrated by residents, visitors, businesses as central to the economic prosperity of the city of Philadelphia and the greater Philadelphia region, as well as to the health of its communities. Students in the Philadelphia region are increasingly equipped with innovative 21st century skills as a result of increased arts and cultural experiences.
- As a result of their engagement in this initiative, students' motivation and educational attainment increases in the arts as well as other core content areas. Student attendance rates improve.
- Business leaders, arts organizations, public schools, parents, students, and politicians share the same vision of high quality, arts and arts education experiences in and out-of-school time for EVERY child.

Our vision statement embodies the following definitions:

Arts education is understood to include both discipline-based and integrated instruction and programming in a range of arts disciplines. Arts education encompasses all the visual and performing arts delivered in a standards-based, sequential approach by a qualified instructor as part of the core curriculum. The most common courses provided in schools include Art (visual art), Band, Drama, and Choir.

A comprehensive definition of arts that includes visual arts, music, theater, dance, media and literary arts, digital media, multicultural, interdisciplinary and emerging arts experiences. "Arts" includes the full range of arts-related experiences: arts exposure, aesthetic awareness, integrated arts education, discipline-based arts instruction, art-making, and deep immersion and sustained development of artistic talent. Cultural institutions that participate in this effort provide educational enrichment programming that includes arts integrated instruction.

An expanded definition of children and youth encompasses all individuals between Pre-K and 12th grade (ages three to 21) including those in public and parochial schools, charter schools, in alternative educational settings, home-schooled children and youth who have dropped out of the formal educational system. Children and youth have equal access and opportunity in the arts and cultural experiences regardless of race, ethnicity, socio-economic status, or physical ability.

The vision has been realized across the Greater Philadelphia region defined as the five county area encompassing Philadelphia, Bucks, Chester, Delaware, and Montgomery Counties.

Arts for Children and Youth in Philadelphia Areas of Focus for Years 1 and 2

Over the next 12 to 24 months the Arts for Children and Youth Initiative will focus on*:

* At this stage, the purpose of selecting some concrete areas of focus is to help guide the subcommittee discussions. As more information is gathered, it may be necessary to shift the focus so the parameters below are not final.

- Philadelphia.
- Movement building throughout the community: two years from now, the subcommittee members should be more than the usual suspects. In two years, we should see a shift in the dialogue so that as a city we have a shared understanding of why arts are essential for the development and education of our youth.
- Public schools and linking in-school time programming with out-of-school time providers.
- Pre-Kindergarten through Grade 12, with an emphasis on schools with pre-Kindergarten programs and those elementary and middle schools that serve as ‘feeder schools’ to specific high schools.
- A mix of schools that currently have very limited access to arts programming (“high-arts-need schools”) and schools that have pre-existing arts programming (“lower-arts-need schools”). The number and ratio of “high-arts-need schools” and “lower-arts-need schools” will be determined at a later date once more data is gathered. In advance of selecting schools, some guiding principles (equity, access, location, socio-economic and racial diversity, academic standing, etc.) will be identified to steer the selection. The city policy environment will also be taken into consideration when determining school selection principles. A school selection committee will be formed from members of each subcommittee to make selection decisions.
- Once these schools are selected, the idea is to intensively focus on supporting these schools; this means starting with existing school assets, and linking them to arts and cultural providers, teaching artists, out-of-school time providers, professional development opportunities, district level supports, and other services to strengthen and deepen the arts programming within the school. These schools will then be used to create a model for what is needed to bring arts and cultural programming to scale, and what supports are needed to make it sustainable in a variety of schools.
- In addition to the “depth” strategy that will focus on the above described schools, the district has very recently adopted a policy that sets minimum required FTEs of visual arts and/or music teachers per school, based on the number of students.

This “breadth” strategy is also important for the Arts for Youth Initiative and can be used to show some early success if indeed schools find and hire high-quality certified arts teachers.

- Art and music teachers are placed in all schools in accordance with the School District of Philadelphia’s art education policy. The Arts for Youth community advocates and ensures that this policy is implemented expediently and accurately so that all students in Philadelphia have access to an art and/or music teacher.

APPENDIX D: Proposal Budget Outline

ARTS FOR YOUTH PROPOSAL BUDGET FORM

PROJECTED REVENUES/INCOME

INSTRUCTIONS: For each revenue source, list specific items and describe. Sources may include: fundraising events, gifts/bequests, foundation support, corporate support, federated giving (e.g. United Way), individual donations, fees for service, etc. **DO NOT INCLUDE THE FUNDS REQUESTED IN THIS PROPOSAL.**

PROJECT FUNDING SOURCES	FUNDS COMMITTED	FUNDS PENDING (applied for but not yet approved)	FUNDS ANTICIPATED (not yet applied for)
Revenue source 1:			
Revenue source 2:			
Add other rows as needed:			
In-kind support:			
Other \$\$ to be raised, for which sources not yet identified:			
TOTAL PROJECTED INCOME/REVENUE			

PROJECTED EXPENSES

INSTRUCTIONS: List costs directly related to the proposed work*, not for organization as a whole. For each component, list separate items and describe. Typical direct costs include portions of staff salaries, fringe benefits, travel, materials, consultants**, construction, equipment, etc.

EXPENSES FOR THE PROPOSED WORK	TOTAL EXPENSES		
	(supply total and annual budgets for Years 1 and 2)		
	Year 1	Year 2	TOTAL
Total Salaries : (As a footnote, list each staff position, indicate whether current or new position, salary and % of salary time devoted to the proposed work)			
Fringe Benefits (indicate % of salaries represented):			
Other Direct:			
Add other rows as needed:			
Contingency:			
Indirect costs:			
TOTAL PROJECT EXPENSES			

*Direct costs are all costs that can be directly assigned/attributed to the proposed work. Indirect costs are general costs such as accounting, utilities

APPENDIX E: Capacity Checklist

Please note that this checklist is provided to help partners responding to the RFP self-assess whether they meet all of the required capacities to be considered a competitive applicant. Respondents *should not* submit the checklist as part of their proposal.

NECESSARY CAPACITIES FOR ARTS FOR YOUTH LEADERSHIP ENTITY	Does your proposed leadership entity possess these capacities?
Knowledge and Infrastructure	
Clear understanding of what it takes to lead collaborative systems change efforts in cooperation with multiple partners	
Proven history of innovative practice, policy savvy, partnership building, and advocating for equity and access	
Experience and ability to develop formal organizational partnerships and the infrastructure necessary to sustain them	
Experience and ability to set priorities and benchmarks for the implementation of a complex, multi-faceted initiative	
Understanding of how to design and implement accountability systems	
Experience working in tandem with oversight entities (such as the Steering Committee) and other Boards and Advisory Councils	
<p>Have you demonstrated these capacities by including the following components in your Arts for Youth proposal?</p> <ul style="list-style-type: none"> • Clearly delineated management structure with protocols for accountability, decision-making, and financial management • Delineation of partner roles and responsibilities based on organizational capacity, expertise, and mission • Work plan that includes strategic implementation benchmarks and corresponding timeline • Explanation of how your leadership entity would incorporate the Steering Committee 	
Sustainability and Fundraising	
Realistic approach to financial management and sustainability planning, including identification of potential new revenue streams	
Proven fundraising capacity	
Evidence of financial health of partner organizations	
<p>Have you demonstrated these capacities by including the following components in your Arts for Youth proposal?</p> <ul style="list-style-type: none"> • Budget for \$1.5 million in seed funding as well as any additional leveraged funds • Sustainability plan detailing strategy for pulling in new revenue streams and maintaining relationships with current funding partners 	
Evaluation and Assessment	

Ability to develop mechanisms to evaluate progress, set benchmarks, and use data to make informed strategic decisions	
Experience conducting ongoing needs assessments	
Commitment to field building and plans to share progress and setbacks with key stakeholders and broader community	
<p>Have you demonstrated these capacities by including the following components in your Arts for Youth proposal?</p> <ul style="list-style-type: none"> • Explanation of how you would utilize existing research that is already underway and develop new data collection systems to inform your strategy • Systematic plan for sharing progress and challenges with the field and the community 	
Stakeholder Engagement	
Proven track record in engaging diverse community members and stakeholders on a large scale	
Ability to clearly articulate and implement a regional network-building strategy among diverse stakeholders	
Experience working with stakeholders in counties other than Philadelphia that make up the Greater Philadelphia area	
Ability to engage leadership beyond the traditional players- specifically students, community organizations, etc.	
<p>Have you demonstrated these capacities by including the following components in your Arts for Youth proposal?</p> <ul style="list-style-type: none"> • Anticipated challenges in this area and your experiences and strategies for mitigating these challenges • Plan for engaging diverse partners formally through your leadership entity and informally as stakeholders in Arts for Youth 	
Advocacy and Communications	
Proven ability and capacity to develop and carry out an advocacy plan, including the ability to engage district, city, regional, and state policymakers	
Understanding of education reform efforts and arts and culture policies and issues regionally and state-wide	
Proven ability and capacity to organize a broad constituency that can be mobilized on an as needed basis	
Proven expertise and capacity to develop and implement a broad-based and targeted communications plan to support policy and programming efforts	
<p>Have you demonstrated these capacities by including the following components in your Arts for Youth proposal?</p> <ul style="list-style-type: none"> • Advocacy and communications are included in overall work plan and have their own benchmarks • Specific explanation in Roles and Responsibilities section about who will manage the advocacy/communications work 	

Programs	
Knowledge of best practices regarding in-school and out-of-school time arts education programming including direct services, professional development, and infrastructure development	
Clear understanding of high quality discipline-based and integrated arts instruction and professional development	
Capacity to provide technical assistance to schools, arts organizations, and out-of-school time providers to build capacity for high quality arts programming	
Experience working with school district leadership, community-based arts organizations, out-of-school time providers, and the higher education community (specifically teacher training programs)	
<p>Have you demonstrated these capacities by including the following components in your Arts for Youth proposal?</p> <ul style="list-style-type: none"> • Recognition of the importance of scalability and a plan for program growth • Strategy for engaging practitioners and program providers (potentially a quality-focused vetting process) • Work plan includes curriculum development, student level assessment, professional development, and technical assistance to schools and arts providers who collaborate with them 	