



CONNECTING WITH LOCAL SCHOOLS AND THE CURRICULUM

Fairfield Public Library Monday May 9, 2016 MEETING REPORT

As a first engagement in bringing more cultural nonprofits and artists together with our local schools, the Cultural Alliance of Fairfield County organized a meeting, May 9, 2016, hosted by the Fairfield Public Library, bringing teachers, state education resource professionals, and nonprofits experienced in this arena together to share how best to approach and connect with schools and the curriculum with program ideas and resources. This report presents the key points made by each of the presenters on three panels, which represented 1. Schools, 2. State Resources, and 3. The Experience of Seasoned Nonprofits.

1. SUMMARY THEMES

The following are the top seven common themes drawn from all 14 presentations.

1. **District Office:** Find and contact schools through the District Office, which will then direct you to the appropriate contacts (for Bridgeport, register with the [School Volunteer Association](#)). Do not fly under the radar! (Frazier, Kelley)
2. **Bring Money:** Come to schools with funding (and a clear sense of the time and financial commitment schools will need); get to know your local educational foundation and think creatively about funders and partners. (Forbes, Kelley, Frazier, Connors)
3. **Standards:** Use, and keep up-to-date on all relevant educational standards and curriculum ([Common Core](#), [Social Studies Frameworks](#), [Next Generation Science and 21st-Century Skills](#)); get to know [Bloom's Taxonomy](#); match the skills you can develop with curriculum needs; be ready to articulate how your program will enrich a school's curriculum. (Ribbens, Frazier, Kelley, Koba, Ball, Armstrong, Shapiro, Coleman, Koba, Connors, Jewell)
4. **Partners/Relationships:** Work collaboratively and find outside-of-the-box/not-the-usual-suspects partners - they can often bring funding, transportation and other assets. Look to build and grow long-term relationships with teachers, schools and program partners. Relationships are critical to success. (Ribbens, Carpinella, Ball, Connors, Silvan)
5. **Be Flexible/Be Patient:** Be flexible with schools' timetable and changing curriculum; customize and respond to schools' needs (Forbes, Ball). Understand that each school is different; be patient and get to know the intricate relationships within a District and its schools. (Ribbens, Coleman, Carpinella, Ball, Jewell)
6. **Network:** Go to where the teachers are - conferences and workshops; offer professional development to teachers (Shapiro, Coleman, Jewell)
7. **Focus on the children/Build relationships with parents** - let your passion for your subject be your guide with the children; but be sure to engage the parents (Frazier, Kelley, Koba, Carpinella).

2. REPORT

A. SCHOOLS

Dr. Lisa Forbes, Social Studies Department Chair, **Westhill High School, Stamford**

1. Flexibility is key as time available is variable: so be prepared to adjust your program length.
2. Transportation is a big issue - so do your best to do things in the school (or come with travel funding).
3. Funds are tight: be clear about cost (both the money and time commitment schools will have to make).
4. Curriculum - schools are under pressure to meet standards; so develop programs in which skills or content match curriculum requirements. So, for example, compare-and-contrast is a skill required and developed from K through college - so think how you can include that in your program, or similarly, analyzing evidence to reach conclusions.
5. Impact: Factors school use to determine "value," include time commitment and impact (how many students will your program impact?).
6. When you present your program idea, have reviews by other schools of what you have done.
7. Be clear about how your program will enrich a school's curriculum; what skills will be enhanced? How does it connect to the community and real-world scenarios?
8. Connect with Celebrations (e.g., Black History Month, Women's History Month, Poetry Month, etc) - schools look for special enrichment during those celebratory events.
9. Civics and US history are required throughout high school, so connecting your program's content and skill development to those subjects is always beneficial.

Brian Frazier, Coordinator of Fine Arts, **Stratford Public Schools**

1. *Security*: In Stratford, Frazier warned there was a strict security protocol: everyone coming into the schools has to be fingerprinted and background checked - so be aware.
2. The first contact should be through the Central Office of the District. Find the one point of contact who can direct your request to the right person. Don't fly under the radar and don't contact individual teachers.
3. Come in with funds, as so many schools are struggling to pay their daily bills.
4. Pre-school is desperate for help: increasingly kids don't have motor skills, don't know colors, cannot manipulate.
5. Arts integration is magic: Frazier is a strong believer in interdisciplinary activities: teaching other subjects through the arts but not losing the heart of the arts in the process.
6. Review Bloom's Taxonomy, in which "creating and evaluating" (what the arts do all the time) are the highest skills. Emphasize that you will augment those skills in your approach.
7. Keep the focus on the children, and make learning as relevant as possible to the outside world. He emphasized that schools have changed a lot: the schedule and learning experience is different. Get to know the Common Core state standards and be clear about how your program supports the standards and the curriculum.

Tania Kelley, Visual and Performing Arts Director/Director Turnaround Arts Schools, **Bridgeport Schools**

1. Bridgeport Schools need enormous financial and sweat-support for their students.
2. School Volunteer Association and Anne Gribbon vets everyone who comes into the Bridgeport schools, and they should be the first point of contact.
3. Passion and enthusiasm for the subject are key for connecting with students.
4. The focus has to be on the children.

5. ARTS INTEGRATION is a key approach: Turnaround Arts schools use the arts essentially for school reform.
6. Transportation is a big problem. Bridgeport schools face a bad deficit - so either any direct aid with transportation or bringing the program into the schools is appreciated.
7. Understand the school calendar: be aware of the amount of time taken up with testing and with vacations: keep in mind the time of year and keep it sustainable.
8. Students thrive on repetition.
9. Working with the curriculum, she suggested contacting her first and she can guide you.

Mark Ribbens, Principal, Regional Center for the Arts, Trumbull

Ribbens pointed out that he was the director of a magnet school, which was a little different than a regular school

1. Each school is different in its culture, and how it is organized, so after initial contacts, do your research.
2. Personal contact is key: work on building long-term relationships with school personnel
3. Be clear about the value you offer: it has to be worth disrupting the schedule! Should be driven by the curriculum and the calendar (the time available).
4. Be clear about what it is you are bringing in and how you will interact with the students.
5. Get a flyer approved centrally and it can then be sent out to all teachers to see who might be interested in using your offering.
6. 21st-Century skills are key.
7. PTAs are key; but in Bridgeport, go through SVA first.

In conclusion, moderator Jackie Coleman emphasized that schools and their Districts are intricate systems, each one unique, and she advised patience in getting to understand how each one works.

B. EDUCATIONAL RESOURCES

Stephen Armstrong, Social Studies Consultant, CT Dept of Education

1. Armstrong pointed out that social studies is not only useful in itself but also provides many contexts for bringing in the arts.
2. Connecticut's **Social Studies Frameworks** show what material is grade-appropriate. So the Frameworks recommend for 3rd grade, "CT and local history"; Grade 5: "First humans to the American Revolution"; Grade 8: "Revolution through the 1880s; High School: "1880s to the present." By referring to the Frameworks, you can match what you are offering to the content suggested by the Frameworks. The Frameworks also recommend Inquiry-based instruction where a "Compelling Question" shapes inquiry by the students. See Frameworks here: <http://www.ctsocialstudies.org/wp-content/uploads/2014/05/ctsocialstudiesframeworks2015.pdf>
3. A key event each year, put on in October by the CT Council for Social Studies (CCSS) is its annual conference (see program for 2015 conference here: <http://www.ctsocialstudies.org/eventsconferences/annual-ccss-fall-conference/>). The conference is a great showcase for you to present your program.
4. Many social studies teachers are intrigued by the possibilities of using the arts but don't know how it would fit - so take time to explain how it would fit.
5. Pleased that CCSS came to CLHO looking for input as said this is all about learning with real things to make learning meaningful

Liz Shapiro, Executive Director, CT League of History Organizations

1. Shapiro strongly believes in interdisciplinarity and stressed that education in the schools is chiefly about 21st-Century skill-building. She agreed that it's all about "creating and evaluating," or in history terms, "critical thinking."
2. She reiterated the importance, if you want to appeal to social studies teachers, to have a grasp of the Social Studies Frameworks. Not all districts use the Frameworks, but they contain the language you need to sell your programs.
3. Have a hard look at your current programs to see how they align with the Frameworks. If they don't - then loosen up and be prepared to make some changes.
4. A big opportunity is in the lack of resource materials for teachers, especially for the 3rd grade - so think about how the arts can collaborate in producing materials to help 3rd-grade kids learn local history. Begin to use and integrate with primary source material. Sign up for workshops on how to use primary source material.
5. TeachIt.org has short inquiry-based activities based on primary source material that teachers can incorporate into what they have to teach. You can use your own materials to create you own "TeachIts".
6. TeachIt.org also has an online directory of available field-trips that are correlated with curriculum.
7. Explore CT-based online resources: CTHistory.org; CTHistoryIllustrated database for CT images and paintings; CT Explored Magazine; CT Digital Newspaper project; CT Digital Archive.
8. Network! CT Museum Educators Roundtable has just been revived. It's not just for history, and plans to meet quarterly. Get on the email list via liz@clho.org and plans to meet quarterly.
9. This June 20-23, CCSS has a Summer Institute. Liz advised to go where the teachers are - and this is a good place to meet them. Look around for those kinds of conferences.

Jackie Coleman, Arts Consultant, CT Dept of Education

1. The CT Dept of Education is in the process of getting new arts standards adopted - expected this Fall. See its website [here](#).
2. Present at conferences and have a table in the exhibition area. She recommended the CT Music Educators Association Conference, CT Art Education Association, Education Theatre Association and CT Dance Alliance - these typically are sisters to national organizations.
3. Regional Education Service Centers work with schools. The CT State DoE is currently forming **Arts Learning Councils**, where teachers convene and arts organizations can join in. Mark Ribbens is building a Council based in Trumbull.
4. School websites are good for doing some basic research on potential schools
5. Areas of need: there's more music and visual arts available than **dance, theatre + media arts** - so take advantage of the shortage! Contact Jackie to see how she might help.
6. Value out-of-school time: for internships or capstone projects.

Bonnie Koba, Arts in Education Program Manager, CT Office of the Arts; Director, HOT Schools

1. HOT Schools provide professional development to catalyze "whole school transformation" through the arts. It does this via three techniques: **strong arts** (sequential arts instruction, based on approved arts curriculum, taught by certified artist/teachers); **arts integration** (using the arts to teach other subjects: weaving concepts between arts and non-arts disciplines, advancing knowledge and skills in both) and **democratic practice** (engaging all members of the community through "choice, voice, participation and responsibility"). The

HOT Schools program also offers professional development for educators as well as for artists.

2. The HOT School Institute is July 11-15 - a nationally-recognized conference attracting some 200 artists and educators providing professional development for all educators including opportunities for artists and nonprofits to engage with schools and to develop programs that are more inviting for schools.
3. HOT Schools is based on Bloom's Taxonomy, Dewey's 'School and Society', Renzulli's 'Enrichment' models, and Gardner's Multiple Intelligence Theory: structuring instruction to develop higher level thinking skills and enabling students to make more connections between learning and life.
4. Partnerships are key - and Bonnie emphasizes in her role as education grants coordinator the importance of collaborative partnerships. The REGI grants are an offshoot of the Arts Catalyze Placemaking grants and similarly emphasize the value of collaborative partnerships. There are several opportunities for schools and nonprofits to partner on projects funded under education grants [deadlines in Spring]. Bonnie emphasized that partnerships are about developing programs jointly - all partners contributing to and benefitting from the endeavor.
5. Bonnie emphasized that the Arts Learning grant guidelines are based on "The HOT Schools approach." While there are only 16 designated HOT schools in CT, they do work with many more schools and organizations, nationwide, including the Turnaround Arts schools, which while not specifically HOT Schools, have adapted many of their principles and practices.
6. HOT Schools run on the idea of a continuum of learning from arts access to arts connection and correlation to arts integration. While "access" is presenting art, "connection and correlation" is figuring out how to take that experience and connect it to what's happening in the curriculum - and not every school is ready for that. "Arts integration" is about working with a teacher, figuring out how the arts can help the teacher take the class where s/he wants it to go. E.g. a science teacher discovered theatre artists working in a 5th grade Language Arts class with shadow puppets and realized this was a perfect way to teach the principles of reflection and refraction that he was having difficulty with. Knowing how to develop these types of meaningful learning opportunities for teachers and students is key to organizations and artists interested in working in schools.

Questions and Comments:

A number of statements were made from the audience:

- Libraries are also key partners and resources for organizations working in schools.
- Short, or one-off programs should not be discounted by schools, as they can lead to longer engagements.
- Local educational foundations are key - so work to develop partnerships with them. They are often connected to local family foundations and are a good way to develop partnerships, ideas and funding.

Janet Zamparo spoke about the value of the CT Art Institute, hosted by CT Arts Administrators Association at Fairfield University. She was one of the few teachers in attendance not working at public schools. This is a week-long institute and JZ was able to work with a team of middle-school teachers developing an arts curriculum. She also asked what resources were good for developing evaluation: pre-assessment and post-program evaluation and assessment. This is an important but often difficult area for the arts - and funders increasingly want to see such data.

In response Jackie stressed the difference between “program evaluation” and “assessment for learning”. Outcomes that a funder seeks might be different from what you want to see the kids do in a classroom. So distinguish. Be realistic about what your impact on kids can be. On the [National Arts Standards](#) website there are model **cornerstone assessments** (assessing what the students are learning) together with benchmark student works. These are big units intended for an arts class - but good for seeing model learning assessments interested

As far as program evaluation, Bonnie Koba pointed out that many teachers are reluctant to say that anything happened because of the arts experience and she encouraged arts groups to help teachers explain what the difference is. One example was from a theatre residency - where kids had pre- and post- fluency rates. Kids who were narrators in a play had their fluency rates increase exponentially compared to those with the same experience who were not narrators. The lesson is that the company ***focused on one specific skill set*** that they need to identify and track. Programs will often go into the classroom promising too much. Rather: focus on the skill that you can advance and track it.

As resources, Jackie recommended: [Americans for the Arts](#), [Arts Education Partnership](#), [National Guild for Community Arts Education](#), [Grantmakers in the Arts](#) and [The Nonprofit Times](#).

C. CULTURAL NONPROFITS

Eileen Carpinella, Executive Director, [Arts for Learning Connecticut \(AFLCT\)](#)

1. AFLCT, an affiliate of Young Audiences and VSA, has been in operation for 37 years and runs some 2000 programs statewide, annually impacting 300,000 people of all ages and abilities. AFLCT deploys some 100 artists in all disciplines (including digital media). Artists audition and need to excel in artistic and educational abilities. Artists go into schools but also libraries, housing authorities, community centers, etc. Residencies connect to core curriculum and real-world experiences.
2. Explore programs with new (and unusual) partners (libraries, housing authorities etc).
3. Explore options and really discover synergies between schools’ needs and artists’ offerings.
4. Get creative looking for local funding; partner broadly.
5. Flexibility is key - be willing to change dates and times according to what’s happening in the schools.
6. Leverage new needs - especially in the area of parent/whole family engagement.
7. Explore new markets, such as corporate creativity with their artists.

Susan Ball, Deputy Director and Interim Director of Education, [Bruce Museum](#), Greenwich

1. The Bruce Museum works with some 25,000 students, 16,000 of them at the museum. It serves 80% of the 25 Greenwich schools and 100% of the 12 Stamford schools. They want to expand: Bronx to Bridgeport, but space and staff are reaching their limits.
2. Hire and support a great team (the Bruce has 6 team members that complement each others’ skills -see website)
3. Be accountable to all audiences (toddlers to seniors). Use and stay on top of evolving education standards (Common Core; Social Studies Frameworks, Next Generation Science and 21st-Century Skills)
4. Recently developments with higher: developed a graduate student symposium linked to an exhibition - competitive and popular; science department developed a parallel program.

5. Develop sustained relationships with schools and PTAs; listen and follow up.
6. Keep flexible: Customize and respond to people's needs.
7. Goal of is to be what you want to see in STEAM education.

Kevin Connors, Executive Director, **Music Theatre of Connecticut** (MTC)

1. MTC started 30 years ago with an American Ballet Theatre model: have a professional company work alongside a Conservatory, where actors would teach and whose graduates would return to work in the main stage. And that has happened. MTC (an all-Equity company) produces five shows a year and, in the Conservatory, teaches acting, voice, musical theater, acting for film and TV, from age 4 to college.
2. **Think outside the box for partners** - for them one of most successful collaborations has been with the Norwalk Housing Authority. Recommends thinking about social service agencies. NHA will bring 5 classes of 72 to the theatre, in fall and spring next year.
3. Social skills development and problem-solving has been particularly effective with this population.
4. Both partners need to bring money to the table (if they get state funding they try to match with at least an equal amount from the corporate side.). MTC's corporate partners have been very enthusiastic about the program (15 students will be on scholarship for MTC's summer program). Keven happy to talk with others about how they framed that program.
5. MTC has developed a nationally-recognized College-prep program for students looking to do a BFA, musical theater or acting programs at the college level. They have brought scholarship students into this - working with ABC program of Westport (one scholarship student they paid to visit 8 colleges, 4 of which offered "free-ride" scholarships, he went on to Muhlenberg College in PA and is now a resident actor at the New Jersey Shakespeare Festival Theater). Doing this with 2 of the NHA students. Have placed 150 students in colleges
6. Arts can not only serve current curriculum but can also seriously impact career trajectory of students

Sophia Gevas, Education Outreach Coordinator, **Silvermine Arts Center**

1. The Silvermine Arts Center is a 94-year-old institution with a Guild of artists (some 300 juried in), five galleries, a School of Art with some 4,000 annual enrollments, and "Art Partners," which Sophia runs - a 24-year-old art outreach education program. Based in New Canaan, programs focus on Norwalk and Stamford school systems, working with grades 1-12 plus some seniors. The program targets the most under-resourced schools, which have many non-English-speaking families. Staff work with social service agencies and do some joint programming. Mostly focus on studio art experiences that incorporate 21st-century skills (critical thinking, collaboration, innovation) and each program is geared to a particular population. Programs are in-school, sometimes after-school, sometimes at Silvermine (social service agencies often do have transportation available).
2. Work very closely with classroom teachers and program directors. Programs teach arts skills while incorporating academic subjects - whatever the teachers want. Also use registered Teaching Artists (several on the Silvermine faculty), most of whom are former teachers who understand the curriculum and connect to age groups.
3. Offer docent-led small-group tours of Silvermine's exhibitions (inquiry-based) led by trained volunteer Guild artists.

Christine Jewell, Director of Education & Community Programs, Fairfield Museum and History Center

1. Fairfield Museum began 1904 as the Historical Society; part of Christine's job is to bring it into the 21st Century. In 200, the Society opened a new museum, re-branded, and developed a new vision of how exploring the past can inform the future. As a former artist, Christine can help in the task of really re-thinking programs (bringing the arts into social studies). Admitted she never liked history as a child, so this gives her added impetus to make programs engaging.
2. Museum serves 30,000+, with over 5,000 learners from pre-K through 11; work with the local universities, pre-service teachers, and offer professional development (a good way of introducing teachers to your institution).
3. Christine does a lot of pre- and post-engagement work, like producing a kit to complement a program (the more you prepare the teacher, the better the experience; and kids too learn better when they are better prepared).
4. The Museum charges for professional development, which includes plenty of refreshments. Grants pay for including teachers from underserved populations in Norwalk and Bridgeport.
5. Teaching is highly stressful - so make programs as stress- and problem-free as possible.
6. New Frameworks are fantastic - all inquiry-based.
7. Find your champions and make relationships.

Rob Silvan, Executive Director, Kids Empowered by Your Support (KEYS)

1. KEYS brings instrumental lessons to underserved kids in the Bridgeport school system. Rob started as a volunteer, acting under the radar. With no music room or piano, he taught with his portable keyboard in a stairwell - which, as he was so visible, taught him what the demand was. With some seed money, he started a nonprofit and was the volunteer director for the first 4 years.
2. Did not ask BPS for money; began with relationships, which grew. Then came recommendations and taught at a second school. Gradually hired teachers and expanded to other schools and other instruments. In 2 years went from 4 kids to 40. 12 years later at 18 schools reaching 600 students. He's still unsatisfied as there are 20,000 students in Bridgeport. Started small, built on relationships; and no longer under the radar - "Tania knows everything that I do!"
3. In-school program, sometimes after-school, but transportation is never an issue.
4. Relationships mean partnerships, eg with Fairfield Theatre Company, The Klein and others.

Questions and Comments:

1. Bonnie Koba commented that in evaluating a program, always include a teacher.
2. Rob asked about parental engagement and how AFLCT did it. Eileen said that, working with artists from several disciplines, they bring parents together in a school setting or at the housing authority, someplace where they feel comfortable, and experience an art workshop. They learn about an artform, but the workshop serves to bond the family. One storyteller works on the importance of storytelling (especially the value of their own family's stories). Bonnie commented that HOT Schools have parent nights where they feed the parents and then their children act as docents explaining the program to their parents.
3. Bonnie said it was important to educate parents about how to advocate for the arts at Board of Ed meetings
4. Tania asked the nonprofits what were their biggest challenges. Eileen said they often have to step back from a partnership and re-evaluate the program and its impact. Kevin said everything is based on relationships - building trust, understanding and a common vision.

Rob said the biggest challenge is get the families involved (because in-school). Completely convinced that it has to be a family effort. Tania reemphasized this: that **to reach the child you have to reach the parent**. Eileen said it was key to go outside the school, perhaps find a community center.

5. Marketing was one challenge. Kevin spoke about a marketing exchange in which MTC partners with The Ridgefield Playhouse, Curtain Call and Norwalk Symphony. They cross-market in each others' playbills or share one email blast. Susan Ball said the Bruce had a successful **Educators Newsletter** - and had also started Happy Hour tours to get to know the educators in a more well-rounded way.
6. The Bruce Museum's challenge is that there is a great market for professional development, but they do not have space for a permanent collection to provide a constant base for programs.

3. RESOURCES

Educational Standards

Bloom's Taxonomy: a set of three hierarchical models used to classify educational learning objectives into levels of complexity and specificity, named after [Benjamin Bloom](#), who chaired the committee of educators that devised the taxonomy. See diagram at end of this report.

CT Common Core Standards: "On July 7, 2010, with a unanimous vote, the Connecticut State Board of Education (SBE) adopted new national academic standards known as the Common Core State Standards (CCSS) in English language arts and mathematics that will establish what Connecticut's public school students should know and be able to do as they progress through Grade K-12.

CT Social Studies Frameworks: social studies frameworks are designed to assist curriculum writers at the district level as they write or revise the social studies curriculum for their districts. It is not intended to be a state curriculum. The writers were guided by the College, Career, and Civic Life (C3) Framework for Social Studies State Standards, a national social studies framework, introduced in 2013 and aligned with the Common Core State Standards (CCSS).

National Core Arts Standards: although still in the adoption process by CT SBE, the standards present a process that guides educators in providing a unified quality arts education for students in Pre-K through high school, organized under the rubrics of Creating, Performing/Presenting/Producing, Responding and Connecting.

Next Generation Science: K-12 science content standards that set the expectations for what students should know and be able to do. They give local educators the flexibility to design classroom learning experiences that stimulate students' interests in science and prepares them for college, careers, and citizenship.

21st-Century Skills: *The Partnership for 21st Century Skills* lists three types: Learning Skills (Critical Thinking, Creative Thinking, Collaborating, Communicating), Literacy Skills (Information, Media and Technology Literacy) and Life Skills (Flexibility, Initiative, Social Skills, Productivity, and Leadership).

Organizations, Conferences

Americans for the Arts: *the nation's leading nonprofit organization for advancing the arts and arts education.*

Arts Education Partnership: *a national information hub arts education policies, issues, and activities at the national, state and local levels.*

Connecticut Council for Social Studies (CCSS): *promoting social studies through service to teachers*

CCSS Summer Institute: *an annual Institute for social studies teachers, curriculum developers, and museum educators. (2016 Institute: June 20-23)*

CT Art Education Association: *representing the art teachers of the state, promoting the visual arts as an essential component of educational programs, improving the conditions of teaching art, and sharing and encouraging effective teaching practices in art education.*

CT Arts Institute: *annual summer institute run by CT Arts Administrators Association (2016 Institute, July 18-21, "The New CT Arts Standards and Designing Curriculum")*

CT Dance Alliance: *dedicated to increasing public awareness of dance in all its forms and serving the needs of the state-wide dance community.*

CT Educational Theatre Association: *CT Thespians is an affiliate of the national Educational Theatre Association*

CT HOT Schools Summer Institute: *an annual nationally-recognized conference, organized by Higher Order Thinking Schools, attracting some 200 artists and educators and providing professional development for all educators including opportunities for artists and nonprofits to engage with schools and to develop programs that are more inviting for schools. The 2016 Institute occurs July 11-15.*

CT League of History Organizations: *a network that strengthens and sustains its members by sharing knowledge and experience, and promotes best practices among museums, historical societies and all who steward Connecticut's heritage collections.*

CT Museum Educators Roundtable: *forum for networking, peer-to-peer consulting, professional development, and discussion for all museum educators in all different fields and of all experience levels across CT.*

CT State Dept of Education (SDE): *the administrative arm of the State Board of Education offering "leadership, curriculum, research, planning, evaluation, assessment, data analyses and other assistance". Distributes funds to the state's 166 school districts and operates the Connecticut Technical High School System.*

Grantmakers in the Arts: *a national network of private, public, and corporate arts funders providing professional development, and publishing the GIA Reader.*

National Guild for Community Arts Education, *advances lifelong learning opportunities in the arts, fostering the creation and development of community arts education organizations through research and information resources, professional development, networking opportunities, funding, and advocacy on behalf of the field.*

The Nonprofit Times: *"The Leading Business Publication For Nonprofit Management."*

Online Resources

CT Digital Archive: 260,000+ digital assets from 25 CT institutions

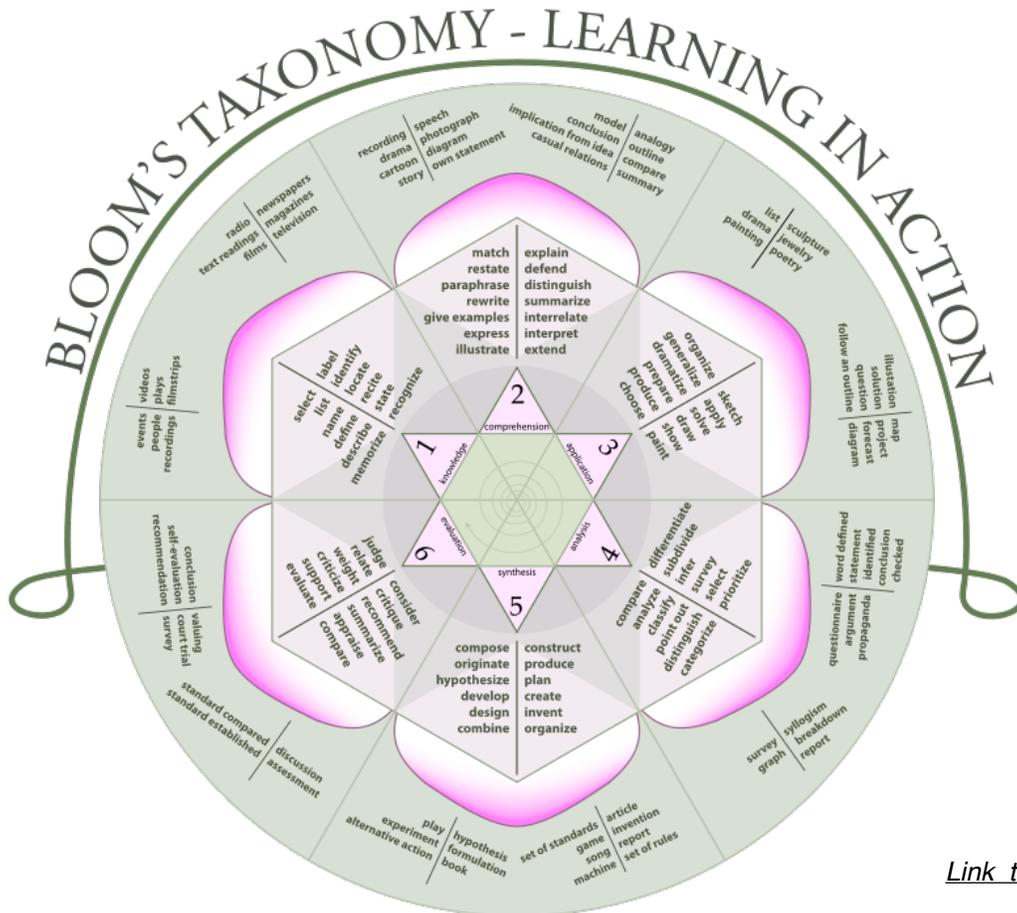
CT Digital Newspaper project: ongoing project digitizing key CT Newspapers

CT Explored Magazine: quarterly magazine of CT history

CTHistory.org; webpage of Connecticut's state historian, Walter Woodward

CTHistoryIllustrated: Connecticut history-related digital resources (documents, images, maps, audio and video covering the entire spectrum of work, play, and life in Connecticut).

TeachIt.org: inquiry-based activities based on primary source materials; directory of field trips correlated with curriculum



[Link to larger image](#)