

History of Lincoln Center Institute

Launched in 1975 as an integral part of Lincoln Center for the Performing Arts, Lincoln Center Institute grew out of a yearlong study funded by the Carnegie Corporation. The study—written by founder Mark Schubart and published in 1972 as *The Hunting of the Squiggle*—surveyed existing programming at cultural organizations around the country and discovered that most failed to reach all but a very small percentage of the student population. To work with schools more effectively, there would need to be a much broader educational focus that went well beyond traditional arts appreciation while welcoming genuine collaboration with classroom teachers. As reported on the front page of the *New York Times*, the study called for an entirely new approach—one that engaged children and provided them with hands-on opportunities to explore and understand the arts.

In response to this challenge, Lincoln Center established a separate board of trustees for the Institute and enlisted former U.S. Commissioner of Education, Francis Keppel, as its first chairman; Mark Schubart, former Dean of The Juilliard School, was chosen as the Institute's founding director. Under their leadership, the Institute developed a strong philosophical approach to arts in education that was grounded in the progressive tradition of such renowned educators as John Dewey and Maxine Greene. The resulting program began by working with 50 educators in 11 schools. By 1985, well over 1,000 teachers participated in the Institute's program, with a corresponding impact on more than 80,000 schoolchildren. Beyond New York City, a network of ten affiliated institutes offered similar programs to students in cities ranging from Albany, NY to Tulsa, OK.

While the number of participants continued growing, the Institute embarked on a new phase of research and evaluation. Supported by a five-year grant from the Lila Wallace-Reader's Digest Fund, the Institute's Executive Director, Scott Noppe-Brandon, created partnerships with Harvard's Project Zero and Teachers

College at Columbia University to examine the Institute's impact and identify better ways to support students and teachers in their work with the arts. During this time, Edward J. Mortola, Chancellor of Pace University, became the second chairman of the Institute's board. Under his leadership, the Institute secured a permanent home in the Rose Building, where the Institute's facilities now occupy an entire floor and include a 120-seat black box theater, a professional dance studio, offices, and a resource center with a specialized collection of materials.

Shortly after moving into its new home, the Institute joined an experimental distance-learning initiative. In partnership with the New York City Board of Education, the City University of New York, and the telephone company, the Institute developed a new way of working with high school classes through real-time broadcasts over a high-speed fiber-optic network.

As the five-year research project drew to a close, Ernest Boyer, a former U.S. Commissioner of Education and President of the Carnegie Foundation for the Advancement of Teaching became the Institute's third chairman. Based on the findings of the research project, the Institute developed two new programs that expanded on its original work with classroom teachers: the Focus Schools and Teacher Education Collaboratives. The Focus Schools Collaborative recognized that for the arts to become a truly integral part of education, whole school involvement was not just desirable—it was essential. The Teacher Education Collaborative began with the realization that by partnering with schools of education, the Institute could help ensure that the next generation of teachers was prepared to support student learning about and through the arts.

In 1998, the Institute inaugurated the National Educator Community in response to growing interest among educators located beyond the New York Metropolitan area who wished to benefit from the Institute's arts-and-education professional development model. In November 2001, the Institute appointed four full-time teaching artists—a bold step in LCI's ongoing efforts to professionalize the field.

By factoring art-making activity into these teaching artists' job description, the Institute demonstrates its support for the continued artistic development of its full-time teaching faculty.

Thirty years later, the Institute has expanded globally and become a strong presence in the arts and education initiatives of numerous institutions both in and outside the United States. It serves thousands of educators; since its inception, its educational approach has reached 19 million students worldwide. It has developed the Lincoln Center Institute National Educator Workshop, a series of professional development workshops that are now hosted by partnering organizations across the nation and abroad. As part of its expansion, the Institute now offers consultancies to institutions interested in its aesthetic education approach and is designing online courses that will be easily accessed on its Web portal. It plans to add a children's book series to its scholarly texts, thus bringing its approach to the arts into homes as well as schools.

Located in the heart of the world's largest performing arts center, the Institute offers multiple resources, among them:

- Over 100 professional artists, all specially trained by Lincoln Center Institute to work as teaching artists and chosen for their artistic skills as well as their educational abilities;

- A highly skilled program staff with backgrounds in both arts and education;

- A dynamic, interactive Web site that provides access to arts and education information;

- Professional development for teachers in New York City and in sites around the country;

- A touring repertory of dance, music, and theater; and

- A multi-media library focused on education and the arts.