

Arts Education: Trends in Public Policy Development and Implementation

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BACKGROUND

In 2001, The Chicago Community Trust in collaboration with the Chicago Public Schools and arts organizations throughout the city conducted a study that concluded, while there have been significant efforts and exemplary arts programs in some schools, arts education for most children has been sporadic, fragmented, and minimal at the elementary level. Most Chicago Public School students are being left way behind in the arts and deprived of the benefits learning the arts provides.

In response to the study, the Chicago Community Trust convened an Arts Education Task Force to undertake a collaborative, long-term effort in Chicago to provide a developmental arts education to every child in all elementary schools in visual art, dance, drama and music. A diverse group of community stakeholders were asked to serve on one of four committees of the Arts Education Task Force that were formed: Demonstration Projects, Advocacy, Fundraising and Media. Each committee has a defined set of responsibilities that contributes to advancing the goal of ensuring the arts are at the core of student learning. The Advocacy Committee of the Arts Education Task Force is charged with the task of advocating for the implementation and funding of arts education policy at local and state levels. To do this, the Chicago Community Trust engaged the Illinois Arts Alliance, a statewide advocacy organization for the arts, to work with the Arts Education Task Force to create and implement a strategy that works toward bringing the worlds of arts and policy together at the state policy level.

To prepare for the development of a comprehensive strategy that works toward the goal of ensuring every child in every school has an education that includes the arts, the Illinois Arts Alliance conducted an analysis of how ten states with substantive arts education policy have successfully initiated, advanced and implemented policy that brings the arts back to the core of student learning. A series of interviews with participants in each of the ten states were conducted from February 2004 – June 2004. The ten states include: California, Kentucky, Maryland, Minnesota, New Jersey, New York, North Carolina, Oklahoma, South Carolina, and Wisconsin.

Based on what we learn from the research outlined in this report, the Illinois Arts Alliance will work with the Chicago Community Trust's Arts Education Task Force and stakeholders throughout the state to develop a comprehensive plan to advance arts education in Illinois.

METHODOLOGY

The research that informed this report was collected through interviews with arts education leaders in each of ten states selected for this project: California, Kentucky, Maryland, Minnesota, New Jersey, New York, North Carolina, Oklahoma, South Carolina, and Wisconsin. The intent was to interview one person by phone from each state's Department of Education or equivalent state agency and one person from an arts education advocacy organization. Although interviews in most states were coordinated as intended there were the following exceptions:

- Three interviews were conducted in California – one from the Los Angeles Unified School District (the only local school district interviewed), one from LA County Arts Commission (the only regional advocacy organization interviewed) and one from the California Alliance for Arts Education. Currently, there is no one specifically focusing on the art education at the California Department of Education, therefore no one was interviewed from that Department.
- Much of the advocacy in Kentucky has been coordinated through the Kentucky Arts Council for the last few years, therefore no one from the Kentucky Alliance for Arts Education was interviewed.
- The Minnesota Alliance for Arts Education is no longer functioning so the information was collected from the former Executive Director who was willing to type her responses to the interview questions.
- As a result of not being able to connect with an arts education advocacy leader in New York State, only one person from the State Department of Education was interviewed in New York.
- The Alliance for Arts Education in North Carolina is no longer functioning. However, the Dean of the School of the Arts at Meredith College, who is also one of the founding members of the Arts Education Coalition, was interviewed.
- Three people were interviewed from South Carolina. Information from the South Carolina Department of Education was collected by the interviewee typing her response to the questions posed rather than through a phone interview.

In total there were 21 interviews conducted from February – June 2004. A pre-coordinated time was arranged with each interviewee and interview questions were provided in advance of the scheduled call. Interviewees were asked to respond to approximately 17 questions and provide as much detail and description as possible. Each interview typically lasted 60 minutes. All of the interviews were recorded and later transcribed to ensure accuracy. Each of the interviewees were also given the opportunity to provide feedback and comments on the information presented on their state prior to this document's completion.

Although the majority of the information presented in this report is based on the insights and experiences shared by those interviewed, background research was also done, as needed, to clarify information or provide greater detail. All websites and resources used to collect additional information are listed by state in the works cited section of this document.

HOW TO SUCCESSFULLY ADVOCATE FOR ARTS EDUCATION POLICY

As a result of the inconsistent availability of arts instruction in public schools throughout the country, millions of students are being deprived of the opportunity to experience the benefits of an education that includes the arts. In order to address the diminishing availability and quality of arts education, advocates must coordinate strategic advocacy efforts and develop effective communications strategies to influence those who recommend and make policies that affect children's education, including: legislators, educators, school administrators, the media and the general public.

This can be a challenging and daunting task. However, many states throughout the country have successfully developed and implemented arts education policies that have effectively begun to address the deficiency of arts education in public schools. Research conducted in ten states that have established meaningful arts education policies revealed several key factors that were instrumental in advancing arts education in the state. The successes and challenges reported by these ten states, as well as lessons learned through the interview process, rendered the following recommendations.

1. Make a Convincing Case for Arts Education

Making Progress Requires Planning. In order to develop state and local policies to strengthen arts education, it is important to consider what policy change is needed. Many states, through state-appointed task forces or comprehensive planning initiatives, bring together a broad range of experts from the field to discuss current issues and develop recommendations for change. Some opt to write a position paper or case statement that serves as a tool for education and outreach. The case statement, which can vary in length and detail, typically demonstrates the deficiency of arts education in the state, offers suggestions for change, and details strategies that serve as a statewide catalyst for arts education advocacy. Recommendations from state-appointed task forces, in particular, can call attention to the issue and be a powerful driving force for change. State or local research that highlights the status of arts education in public schools can also be incredibly persuasive, especially when recommendations for change are supported by the research. Although planning can take a substantial amount of time, it is an important first step in moving forward arts education policy that, if done well, can have a long-term impact on arts education public policy development initiatives.

Produce an Annual Advocacy Agenda. Although there is not a precise, orderly process for establishing arts education policies, having a plan that clearly identifies short- and long-term goals and specific advocacy strategies is extremely beneficial. Many states have enhanced their advocacy efforts by putting together an advocacy agenda that is updated annually. However, an advocacy agenda is only effective if there is a community of stakeholders working together to advocate for the cause. A broad-based coalition of supporters must be involved in planning efforts to build consensus, get early buy-in and maximize future advocacy efforts. Once an advocacy agenda has been developed, it is important to clearly articulate your goals and priorities with policy makers at the state and local level. Help them understand what is driving

your arts education policy recommendations, and then find a way to work with them to advance your cause and theirs.

Demonstrate How the Arts Make a Difference. When discussing changes or modifications in arts education policy, it is important to frame the discussion around the desire to improve the overall education for students. Rather than using the “arts for arts’ sake” argument, which is no longer effective given the emphasis being placed on student performance in math, science and reading, focus on how the arts enhance and significantly improve student’s learning potential. Also, explain what the arts can contribute in an academic setting that no other subject can provide. Although challenging, demonstrating how the arts are uniquely able to make a difference has proven to be a convincing argument for increasing the amount of arts instruction students receive in many states. To make this point, coordinate opportunities for people who have been impacted by the arts to provide testimony. Even better, invite legislators and key decision makers into the classroom to see for themselves how students learn not only to create or perform, but also how to think, interpret, analyze, describe, debate, etc., through quality arts instruction.

Consider the Big Picture. While strategic goals to advance arts education are being developed, consider the political and educational environment at the local, state and national level. Many states have had tremendous success with establishing arts education policies during periods of educational reform or government change. If there are opportunities to get involved with other issues that may indirectly benefit your cause, be sure to offer support and assistance. For example, some states are considering extended school days or looking into new methods of assessing student performance in various subjects. Although these issues may not be directly related to arts education, long-term they will likely impact arts education advocacy efforts. It is also important to remember that arts education not only affects the student population, it also affects teachers, parents and schools. Be sure to consider and analyze all possible issues that may arise as a result of the policy recommendations you are making.

2. Perception Definitely Matters

Demystify the Meaning of Arts Education. As important as it is to develop a solid infrastructure for arts education through state and local policies, it is equally important to cultivate a greater understanding of what “arts education” really means. Perception matters when it comes to policy making and currently there is a lack of understanding about what is meant by arts education. Unlike math, science, reading, English, and physical education, which are typically easily defined and broadly understood, “arts education” is confusing and somewhat arcane. It is important to clearly specify what is meant by arts education. For example, some states consider arts education visual art, music, dance and theatre, while others define arts education as just visual art and music. In recent years some states have even begun to include areas such as media, design, literary arts, creative writing or humanities in their definition of arts education. Clarifying what is meant by arts education will help advance discussions when it comes to developing arts education policies.

Major Cultural Conditioning Is Needed. States that have experienced opposition when it comes to increasing arts in the educational setting claim that resistance comes when there is uncertainty

and a lack of understanding. For decades, generations have gone through the public school system with little, if any, arts instruction. Therefore, many do not know or understand the value of arts in the educational setting. Beyond defining what is meant by arts education, a strategy is needed to deliberately address and change the way people think about arts education. To do this effectively, a communications strategy is needed that works on multiple fronts to educate the general public about the value of arts education and to promote arts education in public schools. In addition, a concerted effort must be made to cultivate the interest and support of the media. In order to reach long-term goals, letters to the editor, arts education stories, editorial pieces, and public speaking engagements must be coordinated throughout the state. National or locally produced materials that explain the issue can also be used to heighten awareness. The repetition of key message statements through many different communication outlets is critical to generating greater awareness and fostering support for suggested policy recommendations.

Develop Effective Messages. Arts advocates must craft core messages that can be easily understood in and outside of the arts education community. When crafting a message, the use of clear, appropriate terminology that will gain the interest and support of the audience being persuaded is necessary. Message statements must have significance and resonate with those you are attempting to influence. For example, everyone does not always agree that arts education is “critical,” but few can argue that arts education is not “valuable.” Research that considers the public’s perception of arts education can be helpful in forming key phrases or statements that effectively influence public opinion. To ensure the effectiveness of a message, be sure to test it with people who have varying degrees of understanding about the issue prior to including it in publications and materials.

3. Know What You Want and Then Ask For It

Consistent Advocacy Required. A considerable amount of advocacy needs to be done to bring the worlds of education and the arts together at the state policy level. Leadership must be cultivated not only within the State Board of Education, the General Assembly and the Department of Education or Public Instruction, but also at the local level. Furthermore, there needs to be a fundamental shift in the way the public and decision makers view arts education. In order to make systemic change, strategic, ongoing advocacy is necessary. Engaging a lobbyist to advance arts education policy initiatives at certain points, such as when new legislation is being introduced or education reform efforts are being discussed, can be beneficial. However, grassroots advocacy is thought to be most effective long-term.

Outreach to Local School Districts Important. A key strategy to advancing arts education policies throughout the state is to focus advocacy and education efforts at the local school district level. Although policies are typically generated at the state level, it is usually up to local school districts to decide how to fund, implement and test academic programs. Given the flexibility local school systems are given, it is important to identify ways to work with local school districts to strengthen arts education. For example, in some states advocates have begun to work with local school districts to develop their own plans that focus on the development of new policy, programs and budget appropriations for arts education. The State Department of Education can be incredibly helpful with outreach to districts. Most states have a full-time staff person within

the Department of Education who oversees arts education. This person can help local school districts develop quality arts programs. They can also monitor state and local issues that affect arts education and educate local school districts about those issues so they are prepared to respond. Although training and support can be coordinated through the Department of Education or by a statewide arts education organization, extensive support from a local coalition of arts education advocates is needed in order to truly influence policy decisions.

Parents and Teachers Are the Best Advocates. Parents and teachers are largely considered the most influential advocates. At the district level, parents can be especially helpful in carrying a message to other parents, business and community leaders, legislators and school board members. They can raise awareness about the issue and serve as a watchdog when local decisions are being made that could affect the arts. Teachers are also powerful advocates. Teachers have the closest contact with parents and administrators and can influence decisions on local policy and spending. Teachers can be even more influential in the classroom. The easiest place for cultural conditioning to begin is with students. When teachers have the resources and ability to develop quality arts programs, the programs will engage students in a higher level of learning, forcing parents, school administrators and other teachers to notice what a difference the arts can have on student achievement. To ensure quality arts programs are available in local school systems, many states have developed innovative professional development opportunities that not only train educators to be good art teachers, but also train them how to be arts advocates. Ongoing professional development that allows classroom and art teachers to enhance and refine their teaching skills must be available in order to optimize student learning through the arts.

Build a Broad Coalition of Informed Supporters. Systemic change will take time, financial resources, savvy networking, and vocal support from community leaders, educators, school administrators and the general public. Many states have been able to successfully establish arts education policies as a result of a strong coalition of many stakeholders, working together to advance the cause. When building a coalition of grassroots advocates, it is important to be inclusive of all possible stakeholders, including those not directly involved with arts education that have a vested interest in the overall education of students (such as parent teacher associations, colleges and universities, local school councils, elected officials, teachers unions, non-arts nonprofit organizations, etc.). It is also important to make sure advocates are trained and ready to be mobilized when issues arise. By sending out monthly newsletters, holding statewide or regional meetings and posting up-to-date information on a website, advocates will be more informed about the latest issues and therefore be better prepared to respond when needed.

Identify Sustainable Organization to Coordinate Advocacy. Historically, many states relied on their Alliances for Arts Education to coordinate statewide advocacy efforts, provide professional development for teachers, and educate local school districts and parent organizations about the value of arts as part of the core curriculum. Unfortunately, due to financial setbacks many Alliances throughout the country have significantly reduced, if not fully eliminated, their programs and staff. As a result of the lack of capacity for many Alliances, some have merged with other organizations or have completely suspended their efforts. The diminishing role of Alliances for Arts Education when it comes to advocacy is a concern in many states that have relied on their Alliances to play a pivotal role in advancing state and local arts education policies.

Although there may be no quick, attainable solution to revive struggling Alliances, it is important that another organization be identified to coordinate and lead arts education advocacy efforts.

There is Power in Partnerships. Many advocacy organizations that have successfully established arts education policies in their state have not done so on their own. Rather, partnerships have been formed that enable organizations to work together to advance the cause. Strong collaborations have proven to be instrumental when it comes to identifying financial resources, forming a guiding vision, and effectively moving forward arts education policies. Some noteworthy partners of advocacy organizations include: state arts councils, the state department of education, business and community leaders, unions, universities, and other community-based organizations working on education issues. Forming strategic partnerships early on can significantly improve planning, outreach and advocacy efforts and have a sustainable impact on the implementation of arts education policies.

Know the Environment. In order to successfully navigate through the political and educational environment, arts advocates must have historical knowledge about what has happened in the state and must understand current issues. Being fully immersed in all education issues, not only on arts specific issues, allows arts advocates to anticipate change and plan appropriate responses. Policy can change without warning, so it is necessary to make sure that people within the Department of Education and state legislature represent the interests of arts educators and arts education and are a voice for the arts when policy recommendations are being made. It is important not only to know what is going on in education, but also to be aware of changes in political leadership. The political environment is constantly in flux, which means arts advocates must always be on their toes. Keeping elected officials, school board members and other key decision makers educated and informed is an ongoing task that cannot be overlooked.

4. Things Change, But Sometimes Still Remain the Same

Systemic Change is a Slow Process. The development of effective policy recommendations for arts education requires leadership, will power and financial resources. It also requires patience. Arts education advocates and supporters of arts education initiatives should not expect change to occur overnight. Initiating a response from legislators, educators, parents, the media and the public can take time and will require a long-term commitment on the part of many. Although policy is generated at the state level, how the state's policy is manifested is often up to school districts. Therefore, once policy is in place it will take additional time for local school districts to implement the policy. To reach long-term goals, it is necessary to build on past successes and plan for the continuing sustainability of arts education policy development initiatives.

Arts Education Funding Always at Risk. It is the state's obligation to provide a comprehensive education for all students regardless of their socio-economic status, race or geography. However, due to declining budgets and deficit spending at the state and local level, students are not always provided the education entitled to them. Many states cite that the primary reason subjects, such as the arts, are cut is lack of funding. Although the majority of states have a state mandate in place indicating all students are required to have instruction in the arts, many states do not set aside adequate funding to ensure local school districts can fulfill the mandate. To

make matters worse the under-funded *No Child Left Behind* legislation, which had the potential to ensure the arts were being taught in public schools, has resulted in many states spending even less time and money on arts education. Without adequate funding for overall education, local school districts have to make tough budget decisions that unfortunately often result in the reduction or elimination of arts programs. In an ideal world, there would not need to be a dedicated source of state funding for arts education because there would be a universal acceptance that arts education is absolutely necessary and school districts would make the arts a priority when making spending decisions. However, in this day and age where the educational threshold includes only math, science and reading, funding for arts education continues to be at risk.

More Research is Needed. Research is needed to build a convincing case that effectively communicates the need to address the inconsistent availability of arts instruction throughout the country. Many states indicate a desire for more state and national research on arts education to strengthen advocacy efforts. Research that can distinguish what the arts contribute to student learning that no other subject can is particularly desirable. States that have used research in the past to build support for their policy recommendations believe using research is particularly helpful in gaining support from legislators, especially when the research quantifies how student performance and/or behavior has improved as a result of arts instruction. Although additional national research would be helpful, research collected at the state or local level that accurately depicts how the arts enhance student learning potential is likely to be the most relevant and therefore the most persuasive.

National Leadership Requested. Many people believe the *No Child Left Behind* legislation is making it increasingly difficult for the state and local school districts to implement and fund quality arts education programs. On a state by state basis, there is already great variation in the amount of arts education being provided in public schools. Many representatives from State Departments of Education and arts education advocacy organizations hope there will be greater coordination nationally to try to tackle issues such as assessment, retaining and attracting art teachers into a field of distress, the drastic lack of dance and theatre programs in public schools, and inadequate funding. In addition, many states feel that national efforts to heighten awareness about arts education could compliment efforts being coordinated at the state level.

CALIFORNIA

Although arts education had previously flourished in California, the 1970's and 1980's were tough decades for arts education in California. It began when in 1970 the *Teacher Preparation and Licensing Act* (also known as the *Ryan Act*) reduced art course training requirements for art teachers. A more significant setback followed in 1978 when California voters passed *Proposition 13*, which reduced property taxes by 57% and shifted school funding from a local decision to a state decision, resulting in major cutback to arts programs and layoffs of arts teachers. Arts education in California public schools was further disrupted in 1983. Prior to 1983 students were required to take at least one credit of visual and performing arts in order to graduate. However, the 1983 modification allowed students to take one credit of visual and performing arts OR one credit of foreign language.

The early 1990's brought about positive change for arts education beginning with the release of a report from the California Department of Education (CDE) titled *Strengthening the Arts in California Schools: A Design for the Future*. Then, in 1992 the Department of Motor Vehicles agreed to issue Art License Plates, with proceeds from registration and renewal fees benefiting the California Arts Council (CAC). A portion of the money collected supports arts education programs. In 1997 the Superintendent of Public Instruction formed a Task Force that resulted in recommendations to revitalize the visual and performing arts in California's classrooms. The following year the CDE made a commitment to provide funding totaling \$3 million annually for a competitive grant program in the visual and performing arts; the total amount increased to \$6 million in subsequent years. In addition, in the year 2000, the Governor allocated \$10 million in additional funding to the CAC for education programs.

At the turn of the millennium even greater progress was made in advancing arts education. In 2001 the State Board of Education adopted *Visual and Performing Art Standards*, "which legitimized arts education in California and provided a basis for comprehensive arts instruction" according to Laurie Schell, Executive Director, California Alliance for Arts Education (CAAE). In 2003 California's state legislature passed a "Master Plan for Education." Although not fully funded, this plan's purpose is to guide the state's decisions on education. Initially the arts were not included, but ultimately the CAAE with the help of their lobbyist was successful in getting the visual and performing arts included as a core subject area. Currently, the education code in California specifies that the adopted course of study grades 1-12 shall offer courses in visual and performing arts (including dance, music, theatre and visual art). No amount of instruction time is specified in the legislation for any subject, except physical education. As of 2003, both the University of California and California State University have added a requirement of one course in the visual and performing arts for entrance. A phase-in process for additional arts requirements is planned for fall of 2004 and again in the fall of 2006. In May 2004, the California Commission on Teacher Credentialing adopted new standards for art and music teacher certification, but there are no single subject credentials available for dance and theatre.

Unfortunately due to the state's large budget deficit, funding for arts education was compromised. In 2003 the \$6 million of arts education funding that had been contributed since 1997 was cut in the Governor's budget. However, it was reinstated through intensive lobbying efforts. Funding was again eliminated in the Governor's budget in 2004, restored by the

Legislature, but was ultimately cut by a gubernatorial veto. The \$10 million allocation for education programs at the CAC was also eliminated when the agency's budget was cut by over 90% in 2003.

Los Angeles (LA) County

LA County has 10 million residents, 81 school districts and a school population totaling 1.7 million; LA County students comprise 27% of students enrolled in CA public schools, which is 3.4% of all public school students enrolled nationally. There are more than 1,700 schools in LA County. The countywide ratio of arts specialist to student is 1:1,221.¹

Although arts education policy varies by district, much of the arts education policy development being done in LA County is driven by *Arts for All: Los Angeles County Regional Blueprint for Arts Education*. The Blueprint, considered a model in the State of California and beyond, is a ten year plan which presents a series of policy changes at the state, district, school-level and community-focused strategies to achieve a vision of “every public school student in LA County will receive a high-quality K-12 education of which the arts are an intrinsic part of the core curriculum.”² A team of 55 partners, spearheaded by an eight member Executive Committee and staffed by the Los Angeles County Arts Commission, provides the leadership to create systemic change through the implementation of the Blueprint. Funding for implementation has been supported by a combination of grants from federal, state and county government, foundations and corporations. The result of a year-long planning process, *Arts for All* was unanimously adopted by the Los Angeles County Board of Supervisors, the Los Angeles County Arts Commission and the Los Angeles County Board of Education in 2002.

The importance of arts education policy is underscored in *Arts for All* as the first of four goals is for each of the 81 school districts to adopt an arts education policy, develop a plan, and approve a budget to implement district-wide arts education. Spearheaded by the California Alliance for Arts Education, a key Blueprint partner, six school districts received technical assistance in the 2003-04 school year and have adopted arts education policies and long-range arts education plans. An additional, six districts have committed to plan for arts education during the 2004-05 school year and at least five districts will receive technical assistance each year.

To measure the success and progress of *Arts for All*, a key Blueprint strategy, the Executive Committee develops and disseminates annually the Arts Education Performance Indicators report (AEPI). Based on self-reported district surveys, AEPI highlights efforts to improve arts education in Los Angeles County and documents the status of five critical success factors for arts education – policy, plan, budget, arts coordinator, and ratio of students to credentialed arts teachers. Although the majority of Los Angeles County school districts are currently without a defined arts education policy, this percentage is expected to decrease each year through the annual technical assistance provided to school districts through *Arts for All*. These achievements will be maximized by the statewide policy now in place.

¹ Based on LA Countywide Arts Education Survey, 2000 (p.4)

² LA County Blueprint for Arts Education, 2001 (p.1)

Los Angeles Unified School District (LAUSD)

There are 81 school districts in LA County under the jurisdiction of the LA County Office of Education and the LAUSD is just one of them. In total, the LAUSD is the largest school district in the county, serving nearly 750,000 children. LAUSD is as large as all of the other 81 school districts combined.

In 1997, a community of citizens from the arts community as well as district personnel formed a Blue Ribbon Committee to discuss how, if LAUSD had an interest in becoming a world-class school district, to reinstate the arts. Through this committee, a “10 Year Arts Education Plan” was developed to provide comprehensive, sequential arts instruction in dance, music, theatre and visual arts in K-12. The components of the plan were informed by California *Visual and Performing Arts Standards*. In 1999, the LAUSD Board of Education took a bold step when it unanimously passed a resolution to adopt the “10 Year Arts Education Plan.” The resolution that was adopted clearly spells out five tenants that will guide the District’s arts education efforts and authorizes continual funding through the initial ten years of an amount at least at the level of the previous year’s funding. Now in its fifth year, LAUSD’s Arts Education Branch, which is responsible for implementation of the “10 Year Arts Education Plan,” has a long list of accomplishments including having nearly 50% of the District’s schools benefiting directly from the Plan and exceeding funding expectations. Funding is expected to reach \$34.3 million for the 2004-05 school year.

LESSONS LEARNED

1. **Start by Planning.** The CAAE, LA County and LAUSD have all identified short-and long-range goals and strategies to advance arts education. Ongoing discussions with stakeholders as well as an understanding of what is happening throughout the state and locally help to determine policy direction. According to Ayanna Higgins, Arts Education Director, LA County Arts Commission, “there is evidence that what is happening locally, through local initiatives, will influence policy change at the state level.” However, she recommends focusing policy change at the state level concurrently, since the work done at the state level will maximize the work that can be done locally. Being strategic and knowing where decisions are made is important. She believes much of the success in getting key legislation passed is due to the development of a yearly legislative platform and lobbying. According to Richard Burrows, Director of Arts Education, LAUSD, the key to success when it comes to moving forward an arts education agenda is to “know what you want and ask for it.”
2. **Focus at the District Level.** The CAAE works with local school districts, including LA County school districts through *Arts for All*, to develop strategic plans for arts education in addition to advocating a statewide policy agenda. The strategic plans focus on the development of policy, district-wide planning and budgeting. In order to strengthen and build an infrastructure to support arts education, district level advocacy training is also done. LAUSD is an example of how strategic advocacy and planning at the district level can result in strong arts education policy. The LAUSD Board of Education made a clear commitment that arts education was a school district priority when it passed a resolution in 1999 to institute a “10 Year Arts Education Plan” to reinstate the arts in every school at every grade

level in all four art forms. According to Burrows, “even though staff in the district were part of the design team [of the “10 Year Arts Education Plan”], it was clearly understood that unless the LAUSD Board of Education had a policy, it would more than likely fall prey to budget woes.”

3. **Grassroots Lobbying Most Effective.** The CAAE works with its board to develop an annual legislative platform that is carried forward by a lobbyist and through grassroots advocacy. According to Schell, having a lobbyist located in their state capitol, Sacramento, has proven to be very beneficial. The lobbyist continuously cultivates relationships through meetings with the Governor, Secretary of Education, Department of Education, and other regulatory agencies to make sure the arts are part of the discussion. According to Schell, “an intensive direct lobbying approach, combined with grassroots efforts that are constant will ultimately have the most effect.” Through strategic lobbying and grassroots advocacy, arts education advocates have been able to achieve small wins over the last three years including state adopted standards, college admission requirements, and approval of high school level classes to meet college entrance requirements.
4. **Standardized Testing in the Arts Not Necessary.** One of the major discussions that occurred during the *Arts for All* planning process was around standardized testing in the arts. While many believed getting the arts included in mandatory statewide tests was the answer to advancing arts education in LA County and beyond, the stakeholders consulted during the *Arts for All* planning process disagreed. After lengthy discussion, the stakeholders ultimately determined standardized testing is not a good way to measure student performance and therefore decided not to attempt to encourage standardized testing in the arts at the district or state level. *Arts for All* does however encourage the creation of model assessment tools in all four content areas to be implemented by school districts or individual schools and through the annual publication of the AEPI report, ensures that it is one of the indicators by which school districts are measured. In addition, one of its state-wide policy recommendations is for the inclusion of the arts on the high school exit exam.
5. **Change Can Mean Opportunity.** The recent gubernatorial change in California is viewed as a new opportunity. CAAE’s lobbyist and key leaders plan to coordinate meetings with Governor Schwarzenegger’s office and new appointees to the State Board of Education to determine their level of support. CAAE hopes to be able to protect and preserve existing arts education programs and funding as well as to put forward a strategic policy initiative that will ensure that the arts are firmly and finally considered a core academic subject. Schell stresses, “You can’t drive change from the outside, there must be internal buy-in.” To that end, CAAE will rely on their primary spokesperson, Senator Jack Scott, to educate his colleagues and the Governor’s new administration. Over the years Scott has introduced most legislation on behalf of the arts and has been an assiduous advocate for the arts. Schell attributes Senator Scott’s willingness to defend the arts and to propose new legislation on behalf of the arts as a major reason CAAE has had such success in recent years.
6. **Coordinate Opportunities for Learning.** To provide school districts with an opportunity to share information and learn from one another, Burrows helped found the Model Arts Program (MAP) Network in 1999. The MAP Network, which is overseen by the CDE and

an Advisory Committee, with fiscal sponsorship by the CAAE, enables local school districts to work with each other and with state partners to evaluate and improve their arts programs, learn new approaches to standards-based curriculum development and student assessment, and exchange ideas and information with colleagues throughout the state. The MAP Network serves as the primary mechanism for state and local collaboration. Currently there are 52 school districts that have joined the Network in addition to the statewide partners: CAC, The California Arts Project (professional development agency), CAAE and the CDE. MAP partners meet 6 times a year to share and learn from one another. In addition to the MAP Network, the CAAE collaborates with the California State Parent Teachers Association, to help parents, local schools and local school districts work together to determine the status of arts education through a program called the Community Arts Education Project. The Community Arts Education Project, which is the framework used for the technical assistance provided through *Arts for All*, provides communities with an assessment and planning tool that encourages parents to advocate for quality arts programs in their schools.

7. **Dance and Theatre Struggle Most.** Although there are single subject teacher certification requirements for music and visual art teachers, dance and theatre educators must be credentialed through physical education and English respectively. Historically, the teachers union and the California Credentialing Commission have not been supportive of new requirements, arguing that there are no jobs in the dance and theatre fields. Higgins notes that this is changing rapidly. “As more and more school districts in Los Angeles County adopt and implement long-range plans for dance, music, theatre and the visual arts, there will be a tremendous need for the theatre and dance credential.” CAAE continues to attempt to establish appropriate credentialing opportunities in dance and theatre. They are currently preparing a briefing paper on the need for dance and theatre certification and hope to meet with the Credentialing Commission and the Teachers Association to discuss next steps.
8. **Take Professional Development Seriously.** Burrows emphasizes the need for professional development to assist teachers in understanding what a standards-based arts education is opposed to a skill-based program. He also stresses the importance “of ‘professionalizing’ the [professional development] experience so that classroom teachers are paid for their professional development time, and everyone is compensated for the work that they do - no excessive volunteerism beyond what it states in their contract.” The California Arts Project, LA County and LAUSD all support a variety of professional development opportunities in the arts for classroom teachers and art specialists. Making teachers and principals aware of the arts education standards, curriculum support and resources available to them is critical to building strong arts programs.
9. **“Culturally Relevant Responsive Education.”** California’s interest in equitable distribution of resources was helpful in getting the LAUSD “10 Year Arts Education Plan” unanimously passed. A key message was that there is an *obligation* to ensure all students may participate and succeed in arts programs regardless of where they live or the level of their parents’ income. It was also important to leverage the fact that there is such a diverse population in LAUSD. Burrows explains that teachers and administrators must be conscious of the different ways in which students learn. “It’s called CRRE – Culturally Relevant

Responsive Education,” he says. Burrows advises that you have to make the case for what the arts can offer to a diverse group of students that no other subject can. When explaining the need for the “10 Year Arts Education Plan” Burrows described “how the arts in schools could offer LA students a lens to their cultural and historical background that other content areas could not accomplish.”

Interviewed:

Richard Burrows, Director of Arts Education, Los Angeles Unified School District
Ayanna H. Higgins, Arts Education Director, LA County Arts Commission
Laurie Schell, Executive Director, California Alliance for Arts Education

Acronyms Used:

AEPI: Arts Education Performance Indicators report
CA: California
CAAE: California Alliance for Arts Education
CDE: California Department of Education
LA: Los Angeles
LAUSD: Los Angeles Unified School District
MAP Network: Model Arts Program Network

KENTUCKY

Although the Kentucky State Board of Education approved a “Comprehensive Arts in Education Plan” for the state in 1981, the most significant advancement in arts education came years later. In 1989 a lawsuit, *Rose vs. Council for Better Education*, found that the way Kentucky was financing education was inequitable and furthermore the entire education system was unconstitutional. This Supreme Court ruling touched every facet of public education in Kentucky and led to the development of a new education system based on standards. The ruling described seven capacities of an adequate education including *sufficient grounding in the arts to enable each student to appreciate his or her culture and historical knowledge*. In response to the court’s decision, the Kentucky General Assembly passed the Kentucky Education Reform Act (KERA) in 1990. KERA was a landmark decision that resulted in mandatory statewide standards, called the *Academic Expectation*.

KERA also resulted in the development of the *Program of Studies for Kentucky Schools Grades Primary-12 (Program of Studies)*, which includes the arts as a core learning area. The purpose of the *Program of Studies* is to ensure all students are provided with common content and have opportunities to learn at a high level. The *Program of Studies* outlines the minimum content standards required for students before graduating from high school. Each of the required learning areas in Kentucky, including Arts and Humanities, has a *Program of Study* that outlines achievement standards and specifies instructional requirements. All *Program of Studies* content areas are tested through a statewide assessment, called the Commonwealth Accountability Testing System. Currently, the arts are tested in 5th, 8th and 11th grades and are held to the same accountability standards as other subjects.

In addition to the inclusion of arts in the *Program of Studies*, the state mandates that students must take a specific course, History and Appreciation of the Visual and Performing Arts, in order to graduate from high school. This requirement, established in 1999, may also be satisfied by taking another arts course that fulfills the curriculum content as outlined in the *Program of Studies*. The History and Appreciation of the Visual and Performing Arts class includes the disciplines of dance, music, theatre, visual art and literature combined with the humanities. The course is often taught on a rotational schedule by teachers certified in music, visual art, social studies and english. Kentucky has developed and requires special certification for music and visual art teachers K-12. In addition, restricted certification has been developed, but is not required, for dance and theatre.³

Now that the arts are assessed, making schools more accountable for teaching the arts, the requests for teachers’ residencies and professional development opportunities in the arts have increased. To prepare teachers, the Kentucky Department of Education in partnership with The Kentucky Center (for the Arts) offers teacher academies that pair dance with music, and visual art with theatre. Teachers are rotated through the academies so that over a two year period they receive training in all four art forms. The seminars are intended to raise the comfort levels of art teachers and help them with improving their delivery of arts instruction. In addition, the

³ Restricted Certification is a limited, stand alone license to teach in a specific subject area. Therefore, teachers with a dance or theatre certification are restricted to teach only dance or theatre.

Kentucky Department of Education is working with Kentucky Educational Television, the Kentucky Arts Council, and other partners to develop an Arts Toolkit for Kentucky teachers.

LESSONS LEARNED

1. **Advancement Made During Reform Period.** The passage of the Kentucky Education Reform Act (KERA), the result of a Supreme Court ruling in 1990, contributed to the inclusion of arts as part of the core curriculum. Prior to the ruling, the arts were considered electives. John Benjamin, Arts in Education Program Director, Kentucky Arts Council and Phil Shepherd, Arts and Humanities Consultant, Kentucky Department of Education both attribute the success of arts education in Kentucky to KERA. “KERA provides a sufficient grounding in the arts for all students, not just those who are considered to be exceptionally gifted and talented,” explains Benjamin. Although KERA was a landmark decision that completely reformed Kentucky’s educational system, it failed to indicate the dollar amount that would be adequate in order to fulfill the provisions set out in the ruling. As a result, funding for some subjects, such as the arts, is still an issue.
2. **Resistance Will Lessen Over Time.** When the KERA ruling was announced, teachers struggled to accept arts education standards and content requirements. Many felt they did not have the background and understanding to deliver arts instruction. Although more than ten years has passed, resistance from teachers is still an issue. To begin to address this, state funded Teacher Academies and the Arts Toolkit are now available to help teachers gain confidence in teaching the arts. Additional resistance came when establishing a high school graduation requirement for the arts. Some parents and legislators who had difficulty comprehending that there is an inherent value in arts education. The Farmers Bureau also publicly opposed the arts graduation requirement. They felt that their particular area of study (farming) would be threatened by the arts and that any arts classes would take away from “a more valuable subject.” Although some resistance continues, arts are generally accepted as a valuable educational component thanks to ongoing efforts by arts advocates.
3. **You Value What You Assess.** For Kentucky, the two most critical policy areas that have contributed to advancing arts education throughout the state are the inclusion of the arts in the statewide mandatory standards and the state assessment. The assessment has proven to be particularly influential. “The inclusion of the arts in mandatory assessment brings a higher level of value to the arts,” explains Shepherd. With each assessment cycle goals for improvement are established by the state for each school and schools are held accountable to meet those improvement goals. Schools that fall below the improvement line are audited by the state and new plans of action are initiated to improve the instructional programs of those schools. Shepherd finds that there are more teachers in Kentucky now taking advantage of state funded opportunities for professional development in the arts. He hopes as a result teachers will feel more comfortable teaching the arts and feel better equipped in preparing students to take the arts assessment.
4. **Theatre and Dance Lagging.** Currently there are many opportunities for students to take music and visual art courses. Some schools also offer theatre courses. However, there are not many opportunities for students to take a course in dance. “Dance, for the most part, has

not been an area of study that students can specialize in at the high school level,” states Shepherd. Coincidentally, music and visual art have well established certification requirements for teachers, but dance and theatre certification requirements are not fully developed. At this point, dance and theatre teachers can only get a restricted license. Part of the problem Shepherd admits is that “opportunities to work toward theatre and dance certification are currently non-existent in Kentucky universities.” He describes it as a “chicken or egg” problem -- there is not a lot of demand for certified theatre teachers because English teachers currently teach theatre courses. The Kentucky Department of Education is working with state universities to ensure dance and theatre programs are in place, but Shepherd is concerned that there may be no jobs for teachers once they get certified.

5. **Target Multiple Levels.** Although Arts Kentucky, a state advocacy organization, has a paid lobbyist who works at the legislative level, grassroots advocates are also in place to advocate on multiple levels throughout the state. “There is nothing more important than having grassroots support for furthering arts education in Kentucky,” according to Benjamin. The Kentucky Arts Council encourages their grantees to take an active role in advocacy at the state and district level. Since local school councils make critical policy decisions at each school, it is important that arts advocates are informed and involved at that level. Recently, as a result of tight education budgets and arts programs being cut to put greater focus on math and reading, Parent Partners in the Arts, a group of parents trained by the Prichard Committee’s Institute for Parent Leadership, were able to boost arts programs at eight public schools in Jefferson County. Some of the new art programs, initiated by school parents, include: increased professional development in the arts, a dance performance with parents and students, a program to increase parental involvement in and understanding of the arts as a test subject, and a project that enables students to work with artists to create a mural highlighting a new farmers’ market.
6. **Pilot Programs Provide Reliable Proof.** Based on brain research that indicates students’ exposure to the arts, foreign languages and skills such as chess improve academic performance, the Daviess County school district began an experiment in 1996 to infuse arts into the curriculum, including having all students learn piano and encouraging high exposure to dance, theater and the visual art. For seven consecutive years test scores have risen. Many Daviess schools now rank among the top scorers in the state, success that some school administrators say is tied in part to the arts. “The schools that truly understand the importance of having arts in schools are becoming models for the state,” according to Benjamin. Kentucky is now experimenting with arts integration across the curriculum in 10 elementary schools. Unfortunately, due to state budget cuts the funding for this pilot program is likely to be reduced and implementation and evaluation could be interrupted.

Interviewed:

John Benjamin, Arts in Education Program Director, Kentucky Arts Council
Phil Shepard, Arts and Humanities Consultant, Kentucky Department of Education

Acronyms Used:

KERA: Kentucky Education Reform Act
Program of Studies: Program of Studies for Kentucky Schools Grades Primary-12

MARYLAND

Arts education was first established through legislation in Maryland in 1978 when the Maryland State Board of Education approved goals and competencies to be developed as graduation prerequisites in five areas of human activity: basic skills, survival, world of work, citizenship, and the arts/physical education. Since 1980, to be awarded the Maryland High School Diploma, a student must earn one credit in fine arts – visual arts, music, theatre, and/or dance. In addition, in 1988 the Code of Maryland Regulations (COMAR) mandated the following: (1) *Each local school system shall provide an instructional program in fine arts each year for all students in grades K-8* and (2) *Each local school system shall offer fine arts programs in grades 9-12 that shall enable students to meet graduation credit requirements and to select fine arts electives.*

In an effort to address a growing concern about the lack of quality arts education programs in public schools, the Maryland State Department of Education (MSDE) and the Maryland State Arts Council (MSAC) formed a partnership in 1992 to focus on systemic, standards-based reform of arts education programs. This partnership, called AEMS: Arts Education in Maryland Schools Alliance (AEMS Alliance), initiated a process that culminated in the 1995 decision of the Maryland State Board of Education to add a goal supportive of student achievement in the arts to the state's education reform initiative, *Schools for Success*. That goal stated that by the year 2000 all Maryland students would participate in fine arts programs that enabled them to meet content and achievement standards established by State standards for the arts. This milestone represented a significant advancement in Maryland policy initiatives that supported arts education programs, and it led to further arts education policy developments through the remainder of the 1990's and into calendar year 2000.

In order to accomplish the intent of the newly adopted *Schools for Success* goal, the State Superintendent of Schools appointed a 32-member Fine Arts Standards Task Force to develop State Fine Art Standards that were both aligned with Maryland's fine arts goals and sub-goals required since 1988 and that reflected more recently developed national standards for arts education. The Maryland State Board of Education approved the content and achievement standards in 1997. The standards were published as *Maryland Essential Learner Outcomes for the Fine Arts*. This document articulates outcomes, expectations and performance indicators for the four fine arts content areas identified by COMAR: dance, music, theatre, and visual arts. State regulations require local school systems to incorporate State standards in locally developed curriculum.

In addition to aligning Maryland's fine arts frameworks with national standards and developing learning outcomes, the Fine Arts Standards Task Force, working with AEMS Alliance, also produced a philosophical statement about the role of arts education in schooling, conducted a statewide assessment of fine arts programs, and developed recommendations to improve arts education in the state. At the same time that the Maryland State Board of Education approved State standards in the arts, it accepted the recommendations of the Task Force and approved appointment by the State Superintendent of Schools of a Fine Arts Education Advisory Panel to implement recommendations of the Fine Arts Standards Task Force. Operational since 1996, this Advisory Panel is currently working with the MSDE Assessment Policy Committee and other

stakeholders to achieve the three priorities in the arts announced by the State Superintendent of Schools in September of 2003: (1) Development of pre-K – 12 *Voluntary State Curriculum* in the arts, (2) Development of an Assessment Toolkit to inform instructional practice, and (3) development of a middle level assessment of students exiting grade eight.

Through competitive and formula-based processes, MSDE awards grants to school systems for program improvement in the fine arts. Grant funds enhance local school system strategic planning efforts; curriculum, assessment, and professional development; and instructional support. Funding began in 1998 when MSDE established a Fine Arts Initiatives incentive program that funded fine arts program improvement efforts in 7 of 24 school systems. Because arts education program improvement was identified as a state priority, federal Goals 2000 dollars were also made available to local school systems on a competitive basis. The funded proposal focused on developing reading and writing readiness through the visual arts. By FY 2000, a formula-based grants program had emerged. Each school system was eligible to receive \$20,000 plus \$.75 per student through the Fine Arts Initiatives Program. The awarding of grants was contingent upon each school system's development of a strategic, long-range plan for enabling all students to achieve or exceed state standards in the arts. From FY 2001 through FY 2003, eligible school systems could receive a \$20,000 base grant plus \$1.50 per enrolled student. For FY 2005, direct funding to school systems was reduced by 25 percent.

LESSONS LEARNED

1. **Policy First, Then Funding.** In 1999, the AEMS Alliance, the Maryland State Arts Council and the Maryland State Department of Education, supported by members of the Fine Arts Education Advisory Panel, conducted a comprehensive review of arts education programs in the 24 school systems. According to Nancy Smith, Executive Director, AEMS: Arts Education in Maryland Schools (AEMS Alliance), the AEMS Alliance and arts advocates had greater success requesting funding by linking the 1995 *Schools for Success* goal and earlier policies, such as those articulating program and graduation requirements, with data from the 1999 review of arts education programs. "There were policies already in place... which made it easier to secure funding," Smith explains. The awarding of State incentive grants for arts education programs was initiated in FY 1998 with \$274,000. By FY 2000 the program had reached \$2.7 million and remained at that level until FY 2004 when it was reduced to \$2.4 million. To maintain this level of funding, the AEMS Alliance has become very intimate with the policy making process. The organization has made strategic decisions about when and when not to lobby and has remained in close contact with the MSDE and the Maryland General Assembly, who ultimately determine the level of funding.
2. **State Appointed Task Force(s) Helpful.** The State Superintendent appointed two separate groups to advance arts education in the state, the Maryland Fine Arts Standards Task Force and the Maryland Fine Arts Education Advisory Panel. Both task-oriented committees have been influential in affecting how arts education policy issues are articulated in public forums. The Fine Arts Education Advisory Panel has been particularly instrumental when it comes to establishing arts education policy. Responding to its charge, this panel makes policy recommendations pertaining to the fine arts annually to the State Superintendent of Schools and the Maryland State Board of Education. Panel members have been especially vocal in making recommendations concerning instructional practice and student achievement. In

1999, the Panel participated in planning and conducting a comprehensive review of the arts education programs in all 24-school systems in Maryland that included a self-evaluation by each system and an onsite review by an external panel. This assessment led to recommendations of ways to improve arts education in the state and provided data to support expansion of the Fine Arts Initiatives program.

- 3. Involve Higher Education.** In addition to state-appointed committees that have been assembled to advance arts education, AEMS Alliance has convened two groups that engage in continuing dialogue regarding issues that surround pre- and in-service teacher preparation: The Dean's Roundtable, which in 1999 brought together deans of arts and sciences and deans of education together, and the new Higher Education in the Arts Task Force (HEAT Force). The HEAT Force is currently exploring strategies and opportunities to design teacher certification programs that focus on integrating the arts across the curriculum. The Dean's Roundtable was initiated to encourage college and university Deans to consider how State standards in the arts should affect higher education, particularly with regard to pre- and in-service training. "Our primary message to the deans at the Roundtables was that systemic changes were needed to support student achievement of State standards and that their participation in the process was essential," explains James Tucker, Coordinator of Fine Arts, MSDE. As a result of the Dean's Roundtables, arts education programs are being refined and arts focused programs are being developed on many campuses.

AEMS Alliance has also engaged higher education representative from the Dean's Roundtable and HEAT Force in dialogue regarding the possibility of requiring arts credits for entry to Maryland's colleges and Universities and the inclusion of fine arts credits when computing GPA. Some of the larger Maryland universities are including arts credits when they look at a college applicant's GPA. Some of the state's constituents have expressed that it is more important to have arts courses included in an applicant's GPA than it is to have arts course requirements when considering college admission, since the State already requires Maryland students to earn a credit in fine arts in order to receive the Maryland High School Diploma. In the coming year, AEMS Alliance will encourage all higher education institutions of the state to include arts credits in the GPA calculations they use to determine eligibility for college enrollment.

- 4. Involve the Obvious and Not So Obvious Stakeholders.** AEMS Alliance has made an effort to reach out to all constituents who have a stake in education and might be considered partners in moving the state's arts education agenda forward. In addition to working with the obvious players such as professional arts education associations, arts educators, artists, arts and cultural administrators, arts advocates, and national arts leaders, AEMS Alliance also involves other non-arts leaders in different discussions and activities. Some of the groups that have been engaged include: the Maryland PTA, the state secondary and elementary school principals associations, the Maryland State Teachers Association, the Department of Juvenile Justice, college and university deans, high school guidance counselors and the Baltimore Teachers Union. These groups have participated in steering committees and task forces, and they have engaged their networks to help advance arts education in Maryland.

5. **Standards Are Important.** “Standards are an extremely valuable instrument for shaping fine arts curriculum and instruction,” according to Smith. Without standards, Maryland would not have the *Voluntary State Curriculum* (VSC) which specifies, at the objective level, what students should know and be able to do grade-by-grade in Pre-K – grade eight. Without State standards in the arts, assessment in the arts could not be a consideration for measuring program accountability or student achievement. State policies require that the arts be taught, that institutions be measured on how well the arts are taught, and that school systems be held accountable for the outcome of the results once they are measured. According to Tucker, “once the standards were developed, everything else took off.”
6. **Focus on District Level Administrators.** Superintendents and principals are key local decision-makers that determine the quantity and quality of arts programs in Maryland’s schools. In recognizing this, the Fine Arts Education Advisory Panel has encouraged AEMS Alliance to develop strategies that focus on sharing findings from theoretical literature as well as recent research about the significant role of the arts in cognitive and social development and student achievement with educational leaders and administrators. AEMS Alliance is currently organizing presentations with principals and superintendents to enhance their understanding of the possible consequences of removing the arts from the curriculum and of the values associated with strengthening arts programs in the schools. Past presentations have resulted in renewed interest in programs that integrate the arts across the curriculum in some schools and interest by some middle level principals in creative scheduling solutions to maintain quality arts programs despite the demands and time constraints specific to the middle school level.
7. **Identify Advocacy Leadership.** AEMS Alliance began as a project of the Maryland Arts Council in partnership with the State Department of Education. In 1997, the organization incorporated under Maryland law as a nonprofit entity. Funded by a number of public and private organizations and foundations, AEMS Alliance has taken the lead role in arts education advocacy, including creating an environment supportive of the 2002 merger of AEMS and the Maryland Alliance for Arts Education (which resulted in AEMS Alliance). AEMS Alliance has assumed responsibility for engaging a broad range of stakeholders in arts education issues, organizing events, developing and presenting educational information and serving as a resource for other organizations and community groups. AEMS Alliance works with a steering committee to develop a legislative agenda annually that shapes its advocacy efforts for the year. Although no outside consultant has been hired to lobby on behalf of arts education, Nancy Smith, Executive Director of AEMS Alliance is trained and certified as a lobbyist. “Arts educators need someone to represent their interest throughout the state and in local school systems when needed,” she stresses. Smith also emphasizes the importance of having a key staff person at the Department of Education. She explains that this person must be knowledgeable about arts content, have the knowledge and skills to help school systems build strong arts programs, and must be willing to be the voice for arts education in the greater education environment.
8. **Shifting Focus on Arts Assessment.** The Maryland State Board of Education and the State Superintendent of Schools have expressed support for developing a comprehensive fine arts education assessment program. The State Superintendent of Schools named fine arts

assessment as one of three priorities for fine arts education in September 2003. The following priorities are included: (1) Development of Pre-K-8 voluntary State curricula in the fine arts content areas. (2) Development of an Assessment Toolkit to inform instructional practice and the practitioner's understanding of assessment processes and tools; and (3) development of a fine arts assessment for students exiting Grade 8. There is particular interest in arts assessment taking place at the middle school level, where arts cuts take place the most. Smith noted, "If you assess at the end of the middle level, it may impact instruction in positive ways at both the elementary and middle level. It will also build a bridge for efforts to support maintaining and expanding opportunities to engage in the arts at the high school level." Many local level policy initiatives are helping to push forward arts assessment at the state level. Local Maryland school systems have been developing their own arts assessment tools and are trying to influence the state to adopt their tools and strategies.

- 9. Theatre and Dance Absent in Many Schools.** Every student in Maryland public schools has music with a certified music teacher and approximately 85% of students have art with a certified art teacher. However, theatre and dance programs have traditionally been and continue to be underrepresented in the schools. A similar kind of balance is evident in pre- and in-service teacher training programs in the arts. Music and visual arts education have well defined programs that have approved program status from the MSDE's Division of Certification and Accreditation and are offered by a number of Maryland institutions of higher education. However, there are only two dance education programs and one theatre education program that have approved program status. As a result the HEAT Force is working with representatives from the MSDE to identify opportunities for pre-service teachers to earn dual certification and alternative routes for certified teachers to earn endorsements for teaching theatre, dance, and also integrating the arts across the curriculum. MSDE believes this trend is changing. Currently, nearly 50% of Maryland's school systems report offering dance at the high school level. In addition, the arts focused elementary and middle level schools that have emerged in recent years include dance, music, theatre, and visual arts teachers on their staffs. Because shortages of qualified teachers in the arts are projected for future years, AEMS Alliance has also begun to work with guidance counselors to ensure they are advising high school students of career options in the arts.

Interviewed:

James Tucker, Coordinator of Fine Arts, Maryland State Department of Education
Nancy Smith, Executive Director, AEMS: Arts Education in Maryland Schools Alliance

Acronyms Used:

AEMS Alliance: Arts Education in Maryland Schools Alliance
COMAR: Code of Maryland Regulations
HEAT Force: Higher Education in the Arts Task Force
MSAC: Maryland State Arts Council
MSDE: Maryland State Department of Education
VSC: Voluntary State Curriculum

MINNESOTA

A commitment to the arts was first established in the 1980's when Governor Rudy Perpich, after returning from living in Europe, felt it was absolutely necessary for Minnesota to pay more attention to the arts. He realized the important role the arts played in communities and in education in Europe. Upon his return, Governor Perpich and his wife Lola proactively advocated for the formation of an arts school and arts professional development center. State legislation establishing the Center was approved 1985. This provided planning and operating funds for the Perpich Center for Arts Education. Professional development programming began in 1986 and the school officially opened in 1989.

The Perpich Center is a unique state agency charged by the Minnesota Legislature to bring arts education into all K-12 schools. Located on 30 acres in a suburb of Minneapolis, the Center houses an arts high school, a professional development and research institute, and an arts education library. The Arts High School is a tuition-free, residential, public school that accepts 310 students into grades 11 and 12 to focus in one of six arts areas: music, dance, theater, visual arts, media arts and literary arts as part of a comprehensive education. The Professional Development and Research Institute is a resource center that seeks to improve teaching and learning in and through the arts. It focuses on the research and development of policies and best practices that promote teacher and artist professional growth and school effectiveness. The Perpich Center Library contains extensive arts-focused resources for Minnesota residents. The Perpich Center exists in the Executive Branch of state government and therefore reports directly to the Governor. The state currently provides the Perpich Center \$6.4 million annually.

Also established in the legislature in 1985 was the *Comprehensive Arts Planning Program* (CAPP). This program, formerly a Department of Education program in collaboration with the Minnesota Alliance for Arts in Education (MAAE) and the Minnesota State Arts Board, provides funds and technical assistance to committed school districts for the purpose of developing a five-year comprehensive arts education plan. According to Pam Paulson, Deputy Executive Director, Perpich Center for Arts Education, over 231 of the 354 school districts have gone through the arts planning process.

The arts were further established in legislation in the early 1990's when a controversial set of graduation standards called *Profile of Learning* was developed. The *Profile of Learning* described what subjects were the most important learning areas in Minnesota. The Profile required high school students to master 10 learning areas that were broken down into content standards. The arts were one of the 10 Learning Areas. Many believe the arts were considered a critical component for the standards because the state had demonstrated the importance of the arts by creating the Perpich Center for Arts Education.

In addition, Minnesota students are required to have at least one credit in the arts in order to go to a Minnesota college or university. Having this entrance requirement in place was helpful when the *Profile of Learning* was repealed and new standards were approved in May 2003. In the new legislation, the arts are included as one of five academic standard areas. The law states that the arts, for which statewide or locally developed standards apply, are required. Therefore in order to graduate from a Minnesota high school, a student must have earned a credit in the arts at the

high school level. Public high schools must offer at least three and require at least one of the following art areas: media arts, dance, music, theater and visual arts. The law also indicates that schools must require children to study two of the four art areas at the elementary and middle level, and lists those four areas as: dance, music, theatre and visual arts.

As of November 2003, the Minnesota Board of Teaching has established licensure rules in the areas of Dance and Theatre (combined), Vocal Music and Instrumental Music and Visual Arts. Prior to 2003, licensure requirements were in place for Music, Vocal Music, Band, Orchestra, Classroom Music, Dance and Theatre (combined) and Visual Arts.⁴ There are also requirements for Elementary classroom teachers to have some competencies in all four art content areas. This was written in when all teaching licenses were being revised to align with academic standards.

LESSONS LEARNED

- 1. Funding Always in Question.** Through changes in the education funding law a few years ago the State pays a greater percentage of education costs; therefore, since the state budget has been in deficit, education funding has been stagnant. Therefore, very little additional money has been provided to school districts to fund new state mandates. The money that does go to districts is not specified for any particular subject matter; rather it is up to local school districts to determine how best to use state funding to ensure standards are met. “Communities are raising local funds for even the most basic of needs. PTA’s and local foundations are footing the bill for stuff that used to be paid for by school budgets and it is not just in the arts,” explains Kathleen Maloney, former Executive Director, Minnesota Alliance for Arts in Education (MAAE). Yet arts education is in a unique position because the Perpich Center is funded by the state. No other subject that is required by Minnesota law has a resource like the Perpich Center. Although the Center has been nationally recognized and is touted for its exemplary program and service offerings, funding remains an issue. The very first time the legislature discussed funding for the Perpich Center in 1985, the session was held up because of unreconciled beliefs about the purpose and value of a center for arts education. Although the bill to fund the Perpich Center ultimately passed and session ended, sustaining funding for the Perpich Center is still constantly debated. According to Paulson, “We’ve been sort of institutionalized, but we are still vulnerable.” To help secure funding the Perpich Center has had on staff or hired a person to work with the state legislature.
- 2. Focus Efforts Locally/Regionally.** Every Congressional District in the state of Minnesota has a school that serves as the regional arts partner with the Perpich Center. The responsibility of a regional partner is to provide support and information to those educators and members of the public interested in arts education. With this responsibility comes funding from the Perpich Center that can range between \$5,000 to \$30,000 per year depending on what is being done. In addition to the work being done with the regional partners, the Perpich Center also works on an individual basis with school districts interested in putting together a comprehensive five-year plan for arts education. The plan includes

⁴ The breakdown of licensed teachers in Minnesota is: Visual Arts-3,354 (rule didn’t change); Vocal and Classroom Music (new rule)-957; Vocal Music and Instrumental Music (new rule)-995; Music (old licensure rule)-2,137; Vocal Music (old rule)- 587; Band (old rule)-536; Orchestra (old rule)-192; Classroom Music (old rule)-992; Dance and Theatre-18 (rule didn’t change).

ways to improve arts curriculum, increase funding and integrate the arts into other subject matter instruction. This process (funded through CAPP) is open to any school district that is willing to commit a team of representatives from the school and community to be involved. 231 of the 354 school districts in the state have gone through this planning process and now have a comprehensive five-year plan for arts education in the school district. According to Maloney, working with local school/community planning teams is a huge part of MAAE's advocacy efforts because those teams "help get state policies established by putting pressure on their own legislators."

3. **The Law Says No State Level Arts Assessment.** The arts are not assessed in Minnesota at the state level. The law actually states that there must not be statewide assessments for academic studies in social studies and the arts. Currently, arts assessment is done by teachers at the local level. There has been discussion with the Department of Education about developing an arts assessment tool. However according to Maloney, "there is neither the money nor the political will for that right now – especially when everyone is so preoccupied with state assessments required for *No Child Left Behind*." As a result of no statewide arts assessment there is a lack of consistency in how districts measure student performance in the arts. Paulson is torn about whether there should be a statewide arts assessment. She feels it may be more effective to keep testing local and make sure teachers have opportunities for professional development in effective assessment strategies. For the time being, Perpich Center has developed and is piloting in two schools criteria to assess the arts. They are also focused on making sure there are sufficient professional development opportunities for teachers around the state in arts assessment as well as curriculum and instruction.
4. **Combined Licensure Possible Option.** Minnesota Board of Teaching determines licensing requirements. Currently there is music licensure, visual art licensure, and a combined dance and theater licensure. There has been discussion about separating the dance and theatre combined license because some people feel it is hard to find a college or university program where you can get the licensure. However, Paulson says, "I love it and don't want to see it disappear, but I am very willing to work with the Board of Teaching to establish separate dance and theater licenses in addition to the combined license." According to Paulson schools do not have the money to hire both types of specialists so a combined license can be very attractive and valuable.
5. **Teachers Are Your Best Advocates.** Teacher support depends on the quality of art programs that are developed in the schools. When teachers have the resources and are willing to develop quality arts programs that significantly impact student learning and when they see how engaged a student becomes in other subject areas through the use of the arts, a powerful transformation takes place. According to Paulson, "In places where teachers have students thinking, working hard, creating, refining, debating, and looking for places where the curriculum intersects with societal and political issues - teachers go home feeling this is important work and the arts are an important part of the curriculum." To help teachers gain confidence, the Perpich Center runs a program called "Arts Courses for Educators" (ACE) in dance, media art and theater. Teams of teachers from any school district can apply to the two-year program and, if accepted, come to the Perpich Center three times a year to learn from each other and practice teaching the arts. Instructors are also sent to local school sites

throughout the year to work with teachers in the ACE program. Through this process, Perpich Center is able to have qualified teachers, serving as local resources, in each school district.

6. **Local Initiatives Influence Statewide Policy.** A few years before the *Profile of Learning* was being developed, the Superintendent of Minneapolis Public Schools proactively decided to create standards in core subject areas in Minneapolis. Through this process, the arts were made a core subject area. This local effort influenced what was happening at the state level. Other school districts said “If an enormous school district has committed to arts education for all their children, we can and should do this too,” according to Paulson. Minneapolis became and remains a statewide model for arts education. Legislators were very compelled when the Minneapolis School District presented research that indicated arts integration helped children who might not ordinarily be reached by standard instruction techniques and helped teachers with their professional growth and understanding. Paulson feels that this research shaped legislators understanding of the role of arts in education.
7. **Standards and Mandate Most Important, Attracting Teachers Most Difficult.** “We have been told time and again that if it weren’t for the standards, the arts would be gone entirely in some schools,” said Maloney. Paulson agrees. “If I look back and say where is that leverage point that actually shifted the ground, it really is getting those graduation requirements and standards in place,” she said. According to Paulson, after a state has standards in place and a state mandate “then you have to get funding and then make sure there are qualified teachers in all four content areas to build quality arts programs.” However, attracting more students to be teachers is an issue that is potentially problematic for those trying to establish stronger arts education programs. The issue for Minnesota when it comes to teacher licensing is not getting licensing requirements or aligning requirements with national and state standards, it is attracting people to the arts education field. With declining enrollment and teachers being laid off because of budget cuts, higher education is forced to contend with attracting students and turning out graduates in a field of distress.
8. **Get the Teacher’s Union on Your Side.** Fostering support from the teacher’s union early on proved to be an effective strategy for arts education advocates. When the standards were being considered in 2003, the Minnesota teacher’s union was influential in getting the arts included. The union indicated that they were not interested and therefore not supportive of the bill introduced to create new Minnesota Academic Standards unless the arts were included. “Our Minnesota teacher’s union made the arts the deal breaker,” according to Paulson. The union’s stance sent a powerful message to legislators and the public about the value of the arts as part of comprehensive education. Ultimately the new standards included the arts as a key component of education.
9. **Future of Arts Education Advocacy Bleak.** Arts education advocates have been diligent in educating new administrations and maintaining close contact with the legislature to ensure there is a continued valuing of the arts as part of a comprehensive education. The advocacy work has been organized by the Minnesota Alliance for Arts in Education, a 30-year old nonprofit organization that serves thousands of arts education advocates along with the Perpich Center. MAAE has been a pivotal player in advancing state and local public policy,

coordinating awareness initiatives, providing ongoing advocacy training and support and serving as a “watchdog” for issues that affect arts education. However, the Alliance has struggled to make ends meet over the last few years. As a result, MAAE’s staff was let go in June 2004. Without the MAAE there is concern among arts education advocates about what new advocacy strategies and structures will be developed for the next Legislative session and beyond.

Interviewed:

Kathleen Maloney, former Executive Director, Minnesota Alliance for Arts in Education
Pam Paulson, Deputy Executive Director, Perpich Center for Arts Education

Acronyms Used:

MAAE: Minnesota Alliance for Arts in Education
CAPP: Comprehensive Arts Planning Program

NEW JERSEY

When Assemblywoman Maureen Ogden was asked to speak at the New Jersey Alliance for Arts Education's (AAE/NJ) annual meeting in 1985, no one expected her to announce that she intended to propose legislation that would focus on providing arts education for all children in the state. But she did. As a result, Ogden worked with the AAE/NJ to draft language for a bill to form the Literacy in the Arts Task Force. Proposed by AAE/NJ, the New Jersey State Council on the Arts and the New Jersey State Department of Education (NJDOE), Governor Thomas Kean signed into law the bill that established the Literacy in the Arts Task Force in 1987. The Task Force was comprised of educators, state education associations, higher education representatives, arts leaders, and elected officials who were charged with the task of assessing the state of the arts in New Jersey and recommending strategies for improvement. Over an eighteen-month period the Literacy in the Arts Task Force prepared a position paper on the importance of arts education in New Jersey. This report served as a blueprint for arts education advocacy and policy development.

The work of the Literacy in the Arts Task Force and their report stimulated further arts education policy development. A multi-year *Arts Create Excellent Schools Initiative* (ACES) was launched, through legislation in 1996, to develop a cohesive program of arts-infused model schools and a broad-based statewide coalition to support the growth of quality arts education throughout the state. The ACES legislation reinforced statewide efforts to integrate the arts in state education reform. To this day, ACES continues the work of the Literacy for the Arts Task Force by building on the recommendations outlined in the report.

Also in 1996, the *Visual and Performing Art Standards* (VPAS) were adopted as part of the "Core Curriculum Content Standards." The VPAS require all students at the elementary level to experience all four arts disciplines (dance, theater, visual arts and music), and at the middle school and high school levels students are expected to gain a deeper knowledge of the arts. To support the implementation of the VPAS, an *Arts Curriculum Framework* was developed (with support of the State Board of Education) and can voluntarily be used by districts to design arts curriculum and instructional strategies. The State Board of Education reviews the seven subjects that are part of the "Core Curriculum Content Standards" every five years. In Fall 2002, when the State Board of Education reviewed the "Core Curriculum Content Standards" they indicated that all four arts disciplines were important. In addition, as of the 2004-05 school year New Jersey also has a high school graduation requirement that requires students to take five credits, or one year, of visual and performing arts in order to graduate.

Concurrent with the passage of updated VPAS and the graduation requirement, new certification for dance is now in place. Traditionally, dance had a dual certification requirement with physical education, which is no longer the case. Music, visual arts and theatre also have licensing requirements. In order to attract more practicing and professional artists into education, alternative certification has been developed in all four content areas. Alternative certification also came about because of growing vocational and career-driven programs that train students for careers in the arts. There are no art requirements for classroom teachers at any grade level to get certified.

From a policy perspective there is a strong commitment to arts education; however, there is no funding specifically designated for the arts (or for any other content area). Although most policy is generated at the state level, it is up to local school districts to determine how to fund and implement programs. It is also up to local school districts to determine the method of assessing the arts. There is no statewide assessment in the arts to ensure standards are met, nor is there a mandate for districts to assess students in the arts. According to Dale Schmid, Visual & Performing Arts Coordinator, New Jersey State Department of Education, "Since the standards manifest themselves in different ways in each district, to be truly authentic, they need to be assessed locally." The NJDOE helps districts develop models for assessment and works with teachers to become more aware of how assessment can be used as an educational tool to impact curriculum and instruction.

LESSONS LEARNED

- 1. Proper Planning Leads to Good Policy.** Thorough planning has been at the heart of arts education policy development since the inception of the Literacy in the Arts Task Force. Rather than jumping to conclusions or moving in what was assumed to be the right direction, the Task Force carried out extensive evaluation by conducting two research projects, performing a comprehensive literature scan, holding several public hearings and engaging in vigorous debate around proposed policy recommendations and implementation strategies. There has been a sustained effort to keep the arts focused by the AAE/NJ who puts together a statewide advocacy agenda. "Planning is an important component to success in forwarding arts education," according to Denise Sullivan, Executive Director, AAE/NJ. Arts education is also part of "Arts Plan New Jersey" – a statewide initiative to create a better New Jersey through the arts. According to Schmid, "if the decisions made are informed, thoughtful and reasonable, the chances of long-range success are much greater."
- 2. Legislators Listen to Numbers.** A concerted effort has been made on the part of the AAE/NJ and the NJDOE to involve stakeholders at every level. A diverse group of stakeholders was involved in the Literacy in the Arts Taskforce and continues to be involved in the ACES project. The ACES project, funded by the State Council on the Arts, the Geraldine Dodge Foundation and the National Endowment for the Arts, and cooperatively managed by the State Council on the Arts, the Department of Education and the AAE/NJ, is an example of the range of involvement from multiple stakeholders in moving forward arts education. Other stakeholders involved in planning and advocacy include parents, local arts councils, cultural and heritage commissions, service providers for the arts, national organizations that have state-based components, elected officials, arts educators associations, the union, higher education representatives, educators and school administrators. These various groups and individuals have been engaged in a variety of planning processes, including through a large summit to discuss the state of arts education from differing perspectives. This summit resulted in smaller groups forming to develop a summary and plan to advance arts education in their perspective areas. According to Schmid, "legislators listen to numbers." He goes on to explain, policy is ultimately put in place due to a statewide effort that stems from a coalition of many.

3. **Making the Case for the Arts.** There is a great deal of competition in what students are required to do and to learn while they are in school. This presents a challenge for those subjects, such as the arts, that are not traditionally thought of as “necessary.” An equal challenge has been making a convincing case for why the arts are valuable as a core subject. “Opposition comes when the arts are seen as a ‘frill’ and people are unconvinced of its academic content,” according to Schmid. To make the case for the value of the arts, the Literacy in the Arts Task Force stressed the need for all students, not just the gifted and talented, to have literacy in all four art content areas. They also argued that the arts reach students with a variety of learning styles and those with poor attendance. Sullivan suggests that “it is important to mention the skills that the arts teach that cannot be developed anywhere else.” She also says an ongoing effort is necessary in order to convince people that the arts in an educational setting are important. To that end, AAE/NJ coordinates advocacy efforts throughout the year. One particularly helpful strategy has been for students, parents and teachers to give testimony about how the arts make a difference in the learning process.
4. **Implementation Lags Behind Policy.** Now that a high school graduation requirement exists, the standards have been updated and certification for art specialists has improved, the focus is on implementation at the district level. Although policy is generated at the state level, how the state’s policy is manifested is up to the school districts. The State Department of Education is now trying to communicate changes with the districts. They are also focusing on helping districts develop creative programming, providing training opportunities and connecting teachers to useful resources. To do this they are attempting to use the Department of Education website (the New Jersey Professional Education Port / NJPEP) as an interactive tool for learning and coaching. “If teachers can teach well, students will achieve greater success,” declares Schmid.
5. **Alternative Certification Available for Artists.** In anticipation of a greater number of students being trained for careers in the arts through vocational programs and a desire for more career professionals to transition into education, alternative certification has been designed for all four art content areas. The alternative certification allows approved paid professionals with four years of occupational experience to receive a certificate of eligibility, which enables them to be hired by a district under provisional licensure. When hired, they are given full privileges of a regularly certified teacher, but they are observed by their direct supervisor or mentor, the principal and in some cases an assistant superintendent in charge of curriculum and instruction. They are also required to take a 200-hour course in pedagogy. Given that music and visual arts have more established licensure in New Jersey, the hope is for the alternative certification route will attract more dance and theatre professionals to a career in education.
6. **Coordinated Grassroots Advocacy Valuable.** New Jersey has an active advocacy effort coordinated by the AAE/NJ. Although no paid lobbyist has been hired, the grassroots efforts of many have ensured the arts and arts education is strong in New Jersey. There are various programs AAE/NJ organizes to create greater visibility for the arts such as, Youth Arts Month and the Governor’s Award in Arts Education. AAE/NJ also frequently attends State Board of Education meetings, updates members and constituents through newsletters and develops materials and resources for local school districts. Schmid describes the work of the

AAE/NJ and the New Jersey Arts Council as valuable to keeping arts education strong in New Jersey. However, according to Sullivan, “there is a severe funding situation which has limited the work of the Alliance.” This has inhibited the AAE/NJ’s ability to be responsive to issues that arise and to inform districts of new state policy, such as the high school graduation requirement. Sullivan, the only staff member at the AAE/NJ, remains hopeful that the Alliance will be able to continue to strengthen arts education in New Jersey through new partnerships and continued membership.

7. **Arts Assessment: Pedagogical Tool vs. High Stakes Exam.** Although the arts are a core subject in New Jersey, there is no formal process or mandate at the state level for arts assessment, nor is there a requirement for districts to assess students in the arts. According to Schmid, “all education is local and to that regard all assessment is local.” Schmid, who participates on the State Collaborative on Assessment and Student Standards Arts Education Assessment Consortium, wants to change the nature of assessment. He would like to see assessment used less as high stakes examinations for accountability purposes and more as a pedagogical tool that impacts curriculum and instruction. He explains that the agenda of *No Child Left Behind* is aimed at individual student accountability, yet it doesn’t seem to make students better students: “Since assessment is so expensive and so time consuming to get the most out of that dollar [to me] it only makes sense that we look at how it can be used most effectively to create student achievement gains.” Right now New Jersey is in the process of conducting some field studies concerning testing and the arts. They are also building consortiums of teachers from similar settings to raise their awareness about the use of assessment as a pedagogical tool. The hope is that the consortiums of teachers will develop models for assessment that can be used in other districts throughout the state.
8. **“Arts for Every Kid” Campaign.** The “Arts for Every Kid” campaign is an innovative, multi-faceted arts education advocacy campaign co-sponsored by the State Council on the Arts, AAE/NJ and the New Jersey Public Radio and Television Network. This campaign, launched shortly after the Literacy in the Arts Task Force published their report, included a series of programs on public television, town hall meetings, posters and other informational materials, and an advocacy handbook. The campaign also enabled educators to receive \$1,000 mini-grants to develop model projects that demonstrate new ways of improving arts literacy among students. Although the outcome of this campaign is difficult to measure, it is thought to be a success in that it raised the awareness of arts education in New Jersey and several model programs were developed.

Interviewed:

Dale Schmid, Visual & Performing Arts Coordinator, New Jersey State Department of Education
Denise Sullivan, Executive Director, Alliance for Arts Education/New Jersey

Acronyms Used:

AAE/NJ: Alliance for Arts Education/New Jersey
ACES: Arts Create Excellent Schools Initiative
NJDOE: New Jersey State Department of Education
VPAS: Visual and Performing Art Standards

NEW YORK

New York has long valued arts education and has substantial arts education policy to prove it. Since the 1960's music and visual art has been a required component of elementary public school education. Over the years those requirements have expanded. In the mid-eighties visual art and music were also required in grades 7 and 8 and one unit of the arts was required for high school graduation. As it stands now, the arts are mandated in all four arts disciplines in the "Regulations of the Commissioner" but the amount varies across grade levels. The instructional requirements by grade level include: *public school students in pre-kindergarten-K are to receive instruction in music, visual art and creative play; students in grades 1-6 are required to receive instruction in visual art, music, theatre and dance*⁵; *students in grades 7-8 are required to take one-half unit of study in music and one-half unit of study in visual art; students entering grade nine (as of 2001) are required to complete one unit of credit in the arts (dance, music, theatre or visual art) in order to receive a high school diploma.* In addition, high school students must have access to music and visual art courses and dance, music, theatre and visual art courses should be calculated in the computation of a student's grade point average and class rank.

New York has 28 learning standards organized into seven curricular areas. The arts are one of the seven curricular areas and there are four learning standards for the arts. The *Learning Standards for the Arts* were adopted in 1996 and codified into "Regulations of the Commissioner" in 1999. They specify expectations for student achievement by grade level groupings and guide district-level implementation of the state mandate. The New York *Learning Standards for the Arts* parallel national standards but a major difference is that the New York standards, as adopted by the New York Board of Regents, *entitles* public school students to instruction in the arts, whereas the national standards are voluntary. In addition, students are entitled to instruction from certified instructors. Special certification is required by the state in order to teach in the public school system. There are a number teacher preparation programs in the state offering art specialist certification. In the areas of music and visual art, certification has been around since the 1960's, dance certification was later established in the 1990's and theatre certification became a reality in February of 2004. A significantly greater number of teachers currently get certified in visual art and music primarily because there is not as much demand in New York's public school system for dance and theatre instruction.

Although there is not a statewide arts assessment, New York regulations specify that students must complete course requirements and demonstrate mastery as part of the completion. To help local school districts assess student performance in the arts, the New York Department of Education (NYSDE) has developed and field tested separate high school arts assessments in dance, music, theatre and visual art. The purpose of this test is to determine the extent to which students meet expectations outlined in the *Learning Standards for the Arts*. Once all assessments receive final approval they will be available for voluntary implementation by local school districts. Much like when it comes to assessing the arts, local school districts can also use their own discretion when it comes to funding the arts. In other words, the state provides each school

⁵ As stated in Regulations of the Commission Part 100.3 it is recommended that in grades 1-3, 20% of the weekly time spent in schools should be allocated to the arts and in grades 4-6, 10% of the weekly time spend in schools should be allocated to the arts.

district with funding on a percentage basis but does not specify how that funding should be used when it comes to the arts or any other area of instruction.

LESSONS LEARNED

1. **New York Mandate Entitles Students to Arts Education.** The regulations in New York provide curricular entitlement for students to receive music or visual art instruction and at the elementary level dance and theater instruction to a certain degree. Dr. Edward S. Marschilok, Associate, Office of Curriculum and Instruction at NYSDE explains that “the state has made a commitment that its public school children have a right to receive instruction.” Marschilok goes on to emphasize that once the state makes the decision students are entitled to certain arts instruction, then you can begin to have a very powerful discussion. “If we agree to that [that kids are entitled to certain arts instruction] all the details of how much, what they absolutely have to have, what would be nice for them to have, what is the instructional program, who are the competent people to delivery it, whether it’s really been accomplished or not, the level of funding that’s necessary, how that funding is provided, whether you are going to provide kids experiences with professionals, where the resources are coming from, etc. etc. – all those discussions follow,” says Marschilok.
2. **The Arts Improve Education.** When talking about arts education it is important to discuss how the arts have contributed to the overall health of education in the state. According to Marschilok, the discussion must emanate from the basis that arts education gives kids something they do not otherwise get. He goes on to explain, “We are in public education to educate children. We are not in education to save money.” The case for arts education must be made by showing how students who engage in arts education are better off than those with no arts instruction. In order to generate broad-based support, the discussion of arts education in public schools needs to elevate to the point that you establish a bias towards helping kids. Marschilok mentions that students have the opportunity to do many things, some more productive and beneficial than others, the end goal has to be what is best for the kids. “I can think of no better use of time than to engage kids in arts education,” he says.
3. **Arts Alliance an Important Unifying Force.** Turf issues can present challenges when trying to move forward arts education policy. Artists, arts organizations, state agencies, state departments, arts educator associations all have their own agendas and activities, but they also are important stakeholders who can contribute significantly to advancing arts education. According to Marschilok, an organization like an Alliance for Arts Education can play a unique role in that they can bring together disparate groups and get them to contribute to moving arts education policy forward without feeling that any particular turf is being invaded. Unfortunately, due to funding and staff turnover, the amount and quality of advocacy put forth by the New York Alliance for Arts Education has been limited. “My understanding is that the funding from the Kennedy Center for the Alliance dried up a few years ago. That is disappointing because having a national affiliation with the state is critically important, and being able to bring the states together for conversations about mutual concerns is incredibly helpful,” explains Marschilok.

4. **Statewide Perspective Necessary.** It is important that discussions about arts education are occurring throughout the state. These discussions are important in order to get statewide buy-in for arts education at the district level. In the early 80's the Education Commissioner convened a Commissioner's Advisory Council for Arts Education. This resulted in the formation of a statewide plan for arts in education and arts education in New York. Another committee of statewide stakeholders was formed in 1994 to put together the *Curriculum, Instruction and Assessment Framework for the Arts*. The framework represents the work of a number of informed members of the arts and education communities. Marschilok stresses the importance of having a statewide perspective. "Unless you are able to bring various parties together throughout the state, the work doesn't get done," he contends. It is also important that the arts are part of broader discussions regarding education. New York convenes a number of statewide committees on education. Marschilok says sometimes there may be no one on those committees who represents the arts. As a result, when committees are being developed Marschilok works hard to make sure there are members on the committee who understand the importance of quality arts education.
5. **Arts Education Legislation Matters.** In 1975-76 there were 6,842 music educators in the state servicing 3.4 million students; in 1995-96 there were 6,700 music teachers in the state servicing 2.75 million students; in 2001-02 there were 7,600 music teachers in the state servicing 2.8 million students. Therefore, although New York has fewer public school students enrolled in the state, there are more music teachers teaching them. Marschilok believes this speaks to the relative value that state and local districts have in reference to the future of their children. In New York local school districts determine the amount of instruction they provide, how to provide instruction to meet the state standards and how to allocate funding. He articulates that although there are some schools that have a severe lack of quality arts instruction, a number of schools in the state go beyond the minimum requirements set by the state. "The general trend is that more kids are getting more [music] instruction over the last 30-40 years. That is the clearest evidence that I can point to [that indicates the arts requirements that are in places are making a difference]," he asserts.
6. **High School Students Can Concentrate in the Arts.** Public school students have the opportunity, beginning in grade nine, to concentrate in the arts. In order to do so, students must complete a sequence of courses together, one of which could be in the arts. A sequence is considered a major area of concentration that prepares students with the knowledge and skills they need, should they want to pursue that area of study further. Three-unit sequencing and five-unit sequencing is available in the fine arts. Both the sequences require a student to complete one unit of Studio in Art: A Comprehensive Foundation course and one unit of Musical Knowledge or Attitude Development, as well as units in dance, humanities, media arts, music, theatre or visual art. A variety of sequences in the arts have been approved by the NYSDE.
7. **Dance and Theatre Gaining Little Ground.** There is evidence that in recent years more attention has been given to dance and theatre. Both were incorporated in the Learning Standard for Arts in 1996. In addition, the Commissioner's Regulations, adopted in 1999, ensures dance and theater (as well as music and visual art) will be taught at the elementary level. Teacher certification for dance and theatre are also in place now. Unfortunately, even

though more focus has been given to dance and theatre, there are significantly fewer opportunities for students to take classes in dance or theatre than there are for students to take classes in visual art or music. It is also true that there are a smaller number of teachers in dance and theatre. Research collected by the NYSDE indicates that the number of students taking theatre has decreased from 21,860 students statewide in 1999-2000 to 17,782 in 2001-02. The number of teachers has also decreased from 365 in 1999-2000 to 319 in 2000-01. (Data for dance is not available.)

Interviewed:

Dr. Edward S. Marschilok, Associate, Office of Curriculum and Instruction at New York Department of Education

Acronyms Used:

NY: New York

NYSDE: New York Department of Education

NORTH CAROLINA

Thanks to a pro-arts state superintendent and a good lobbyist, the arts are part of “North Carolina’s Basic Education Plan”. The “Basic Education Plan” (BEP), adopted by the North Carolina General Assembly in 1984, describes the common core of knowledge and skills that every child should have when he or she graduates from high school. It includes instruction that is “fundamentally complete” and gives the child a thorough grounding in arts education, english/language arts, computer skills, second languages, healthful living, mathematics, science, social studies and vocational education. Each content area included in the BEP is outlined in the *Standard Course of Study*. The BEP recommends that “the *Standard Course of Study* be available to all students (K-12) and required of all students through grade 5. In grades 6-8, students will continue the *Standard Course of Study*, but may have choices in three areas. In the arts, all four disciplines will be available with students being required to take at least one each year....”

As indicated in the BEP, schools at the elementary level are required to have art specialists in the schools. In order to get certified as an art specialist, a teacher license or K-12 license must first be obtained followed by separate course requirements in each of the four content areas. After the BEP passed, there was a great deal of interest in arts education from educators and school administrators. More arts educators were hired and new programs were added to in many schools. However, school systems soon realized they did not have to offer arts education programs because although the arts were included in the BEP, the plan was never fully funded and there was no accountability or punishment if schools did not offer arts education programs. Those areas that were considered “core” were tested and received funding. The arts were not tested and therefore were not made a top priority in most school districts. Just as quickly as school districts began to produce quality arts education programs, the growth stopped.

In an effort to bring greater visibility to the value of arts education, State Superintendent Bob Etheridge formed a Task Force on Arts Education in 1990. The Task Force developed recommendations for improving public school programs through the arts and presented those recommendations in a report titled, “Promises to Keep.” Unfortunately, the report came out just before the advent of a new education reform movement and had little long-term effect on arts education in North Carolina. In 1995 the new education reform plan was presented without any mention of the arts. This new policy, titled “ABCs of Public Education,” emphasized accountability at the school level and stressed the importance of instruction in reading, writing and math at the elementary level and of five core courses in high school: algebra, english, biology, economic/legal/political systems, and US history. When the ABC (Accountability Basics Control) Plan came into existence legislators did not rescind the BEP. However, the main emphasis for the state was on teaching and testing those subjects outlined in the ABC Plan. There were and continues to be no plans for arts assessment in North Carolina, nor does the state specifically set aside funding for arts education.

Although most of the recommendations outlined in the “Promises to Keep” have not been fulfilled, some progress has been made in recent years. One credit in the arts is “recommended” for high school graduation. In addition one credit in the arts is required in order to receive special designations as a North Carolina Academic Scholar. There is also a work-prep program

at North Carolina high schools that links high schools and community colleges to prepare students to go directly into the workplace. There are four graduation courses of study a student may pursue: Career Preparation, Technical Preparation, College Preparation, and Occupational. The arts are recommended in all four areas. In addition students can choose through the Career Preparation track to select the Arts Education Pathway. Students who select the Arts Education Pathway must take four credits in an arts discipline, with one of those courses being an advanced arts course. All four arts disciplines are given equal priority with separate distinctions.

LESSONS LEARNED

- 1. Deck is Stacked Against the Arts.** Although the intended goal of the “Promises to Keep” report was to identify critical issues related to arts education and make recommendation for improving arts programs in North Carolina public schools, “the recommendations in the document ended up falling upon deaf ears and nothing came of this effort,” says Bryar Cogle, Arts Education Consultant, North Carolina Department of Public Instruction. Much like “Promises to Keep,” the BEP had the ability to drive arts education in public schools but had a limited impact on the arts. “What is keeping arts education from moving forward in North Carolina has much to do with the emphasis that is being placed on the ‘back to basics’ mentality,” according to Cogle. He goes on to explain that even though *No Child Left Behind* had the potential to get arts back into the public school system, it did little to dissuade local school districts from focusing money, resources and testing only on the “basics.” He worries that arts programs will never build beyond what they are today unless there is some kind of major national measure that occurs.
- 2. Consistent Advocacy Leader Needed.** North Carolina arts education advocacy organizations have struggled over the years. At one time there was a North Carolina Alliance for Arts Education (NCAAE) that was helpful in educating teachers across the state how to lobby and advocate for the arts. They also communicated changes in arts education policy and mobilized people to respond. However, due to management problems, the Alliance folded. Until about a year ago, the Arts Education Coalition (AEC) was the primary coordinator of arts education advocacy. The AEC was the organization that resulted from a merger between the NCAAE and a volunteer-run organization made up of leaders of arts education associations. However, the North Carolina Arts Commission and the Kennedy Center for Arts Education withdrew funding from the AEC, contributing to their decision to go out of business. Now that the AEC is no longer functioning, Arts North Carolina, a nonprofit arts advocacy organization, has taken on the responsibility of arts education advocacy. Without ongoing advocacy, it has been difficult to get any valuable work done explains Cogle. He asserts that advocacy is necessary, but it has to be done “consistently by people who devote their time to it and know all the issues and know the ins and outs of working with legislators and other policymakers across the state.”
- 3. The Arts Are Getting Squeezed Out.** Funding has always been a major challenge when it comes to school districts implementing arts education programs. Decisions about how funds are allocated are determined at the local level. According to Cogle, when it comes to providing funding for various subjects, the decisions are driven by what is tested. Scheduling is also a major challenge. Becky Bailey, Dean, School of the Arts at Meredith College and

one of the founding members of the AEC believes that because there are already so many requirements for schools and students, especially when it comes to graduation, it is hard to add new arts requirements. A new threat to the arts in public schools is a proposed mandate specifying a number of minutes per week of instruction for physical education. The concern is that the arts will get squeezed out if an amount of instruction time begins to get specified for other subjects. Cogle believes “every principal in this state would be delighted to have all four arts disciplines taught in their school if, and this is the bottom line, they had the money, the facility and the teachers.” Understanding these challenges, advocates are now focusing their efforts on getting a college admissions requirement for the arts.

4. **North Carolina A+ Schools.** The A+ Schools Program is an approach to teaching and learning grounded in the belief that the arts can play a central role in how children learn. The A+ Schools Program was initiated by the Kenan Institute for the Arts in 1993. The primary source of funding for the program comes from private support, although the state did allocate matching funds during the first four years. Although the program has had many successes, especially when it comes to educating students and involving parents, the benefits have not had a ripple effect across the state that was anticipated. “We had hoped that something was going to come out of those schools that would really validate the value of arts, particularly in arts-oriented schools, but nothing ever came out that we could really use,” claims Cogle.
5. **Arts Education Teachers Feel Under Valued.** Teachers can play an important role in advocacy, especially at a local level. Art teachers can be especially influential when it comes to educating principals, parents and students who they have access to on a regular basis. However, arts education teachers are faced with many challenges including large classes and insufficient funding and support from the district. According to Cogle, art specialist in North Carolina struggle to get accepted as part of the whole educational environment. “They [art education teachers] feel the pressure that their programs are not valued,” he says. Some progress has been made recently to incorporate arts educators in two statewide initiatives, which demonstrates an increased understanding of the power and value of arts education to student learning. First, arts educators were involved in the development and implementation of the “Writing Across the Curriculum” document, an initiative to encourage all teachers, including art educators, to promote writing in all content areas. Arts educators were also involved with creating "The Balanced Curriculum: A Guiding Document for Scheduling and Implementation of the North Carolina Standard Course of Study at the Elementary Level." This initiative sought to guide elementary administrators and teachers to seek ways to provide instruction in all curriculum disciplines in their school, including arts education.

Interviewed:

Bryar Cogle, Arts Education Consultant, North Carolina Department of Public Instruction
Becky Bailey, Dean, School of the Arts at Meredith College

Acronyms Used:

BEP: Basic Education Plan
ABC Plan: Accountability Basics Control Plan
NCAAE: North Carolina Alliance for Arts Education
AEC: Arts Education Coalition

OKLAHOMA

In 1990 the Oklahoma State Legislature identified the arts as part of the core curriculum in HB 1017. Based on recommendations from the Oklahoma Curriculum Committee, the arts were further defined as visual art and music. Following the passage of HB 1017, which mandated visual art and music instruction, *Learner Outcome and Curricular Standards* were developed and presented at public hearings. These standards suggested what schools should offer and teach in grades 1-12. One unit of music and one unit of visual art was detailed in the standards (dance and theatre was not mentioned). The *Learner Outcome and Curricular Standards* were distributed to schools in 1992. In 1993 the State Board of Education passed high school graduation requirements – one unit of visual art and one unit of music were required by law.

At about the same time, the Oklahoma School Testing Program began to consider how to test the core curriculum. A committee, called the Oklahoma Curriculum Committee, was formed through legislation to develop an assessment test for the arts. The arts assessment was included with other subjects in a standardized Criterion Referenced Test (CRT) and implemented in grades 5, 8 and 11 in the late 1990's. Prior to the assessment test being implemented, a state mandated curriculum, called the "Priority Academic Student Skills" (PASS), was developed for all core curriculum areas including visual art and music. To assist with implementation of the curriculum and the state assessment test, the State Department of Education provided ongoing professional development for arts and classroom teachers and created an Arts Toolkit.

Although much progress was made in the 1990's, new thinking on assessment changed the way the arts were assessed in 2000. First, a decision was made to drop arts testing from the 11th grade CRT, which meant no arts assessment in high school. Then in 2003, the arts (as well as US history, government, and geography) were officially removed from the CRT through legislation written in HB 1414. According to HB 1414, "each school district shall administer to each student in grades three through eight an assessment designed to assess student performance in the fine arts area in which he or she has received instruction." A Task Force, called the Oklahoma Arts Assessment Task Force, was convened by the State Board of Education to make recommendations on appropriate fine arts assessment strategies that were aligned with the state academic arts standards by grade level. Through their deliberations, the Task Force determined that arts integration was the most appropriate instructional delivery method, but also recommended new ways to assess the arts.

Although disappointing to some, the legislation that passed opened up the parameters for assessing arts because a multiple choice testing format was no longer required. Currently, school districts have the flexibility to develop their own arts assessment tools using portfolio assessment, performance assessment or various grading systems. Every school district will be required by the state to assess students in the 2004-05 school year in the fine arts and report back in November of 2005. They will need to show how many students were assessed and what percentage met standards and passed. Although not enough time has passed to evaluate the impact of HB 1414, the Oklahoma State Department of Education (OSDE) is offering as much assistance as possible by providing technical assistance to districts piloting assessments, encouraging interaction and cooperation between districts, and sharing good assessment models through the state's website. In addition to offering districts assistance with implementation, the

OSDE supports a variety of programs including student art workshops, professional development opportunities for teachers, and regional and national programs for the future, such as an intensive mentorship opportunity for young musicians to study with professional musicians. The level of funding for these programs from the State Board of Education is over \$400,000 annually.

In order to be a public school teacher in Oklahoma you have to meet university requirements and state certification requirements. The state's teacher licensing requirements are determined by the Oklahoma Teacher Preparation Commission. Currently teachers can only get certified in visual art and music. Theatre falls under english and dance under physical education. According to the Department of Education, there are twice as many music teachers certified in music as there are certified visual art specialist. In order to be a general classroom teacher, universities require coursework in visual art and music.

LESSONS LEARNED

1. Confusion and Complaints Contributed to Demise of Statewide Arts Assessment.

According to Paulette Black, Arts Education Director, Oklahoma Arts Council, when arts testing became a reality schools began to ask more questions about the arts. She feels that much more attention was given to the arts when the test was in place but that the test also began to drive instruction. Although the arts were attracting more attention, many began to voice complaints about the arts assessment. Administrators and teachers (classroom and art specialist) complained that they didn't feel the assessment was an appropriate way to handle testing the arts and that it infringed on their instruction; others did not feel equipped to provide quality arts instruction and therefore were not comfortable having students tested; and many voiced concern over the lack of funding available to prepare for and implement the assessment. Black believes the complaints ultimately led to the elimination of the arts on the CRT. Now districts will be required to develop their own assessment tools. Black feels this will be a challenge for many school districts: "Most schools have limited knowledge on how to provide [arts] instruction and therefore limited knowledge on how to assess [the arts.]"

- 2. Outcome of Public Awareness Campaign Unclear.** In the late 1990's a Business Circle for Arts Education was established to design a major statewide public awareness campaign to talk about the importance of arts education and the loss of arts education in many schools in the state. The Business Circle was comprised of business leaders who believed businesses had a vested interest in returning arts education to Oklahoma schools because the arts develop qualities employers look for in employees, such as creativity, innovative thinking, problem solving skills and a sense of teamwork. The "ArtsPower" campaign was launched with public and private funding. An ad agency contributed in-kind the actual cost of creating the campaign, including designing a website, handbook and informational materials. Actual campaign expenses for the printing and distribution of the materials as well as a minimal amount of paid media totaled between \$250,000 - \$275,000. Short-term goals for the campaign were to add arts education to all Oklahoma schools, form "ArtsPower" PTA Task Forces, and establish stronger school/business partnerships. Long-term the hope was to get at least one certified music teacher and one certified visual art teacher in every Oklahoma elementary schools. According to Black, it is hard to determine if the campaign resulted in actual policy change because there were no measures in place to determine the impact and

many things were happening in addition to the campaign at the same time. Although many acknowledged the campaign and it rejuvenated a lot of arts education advocates, Black cannot determine whether or not public perception changed. She feels if perception has changed it is likely more a result of their on-going efforts to build stronger relationships than of one positive awareness campaign.

3. **Learn Through Research.** One of the conclusions leaders came to regarding the “ArtsPower” campaign is that there needs to be a better understanding of how people really perceive arts education. According to Black, the “ArtsPower” campaign was based on a lot of assumptions about what the arts community felt the public needed to hear and understand about arts education, but those assumptions were never tested with the general public. To explore this further, the Oklahoma Center for Arts Education is conducting research on the perception of arts education among legislators, educators, the business sector and the general public. The goal is to learn from the public what they believe arts education is, how much they value it and whether they believe the arts should be in school or out of school. Black expects “the responses will, if not drive legislation, certainly influence policy related to programming and program design.”
4. **Expect Variation With Local Control.** It is up to the superintendent and school board in each district to determine how to allocate funding for, how to teach and now how to test the arts. Although the arts are considered part of core curriculum, legislation only says that all students “should receive” instruction in the core areas. The legislation does not articulate a time requirement, nor are any penalties specified if a school does not provide the instruction laid out through the standards. In other words, the State Board of Education cannot control curriculum or spending decisions, rather they can only encourage the development of quality arts programs. So while the arts, at least music and visual art, are mandated in legislation, the quality and quantity of the arts programs varies district by district.
5. **Dance and Theatre Struggle by Comparison.** When the arts assessment for music and visual art was being developed in the late 1990’s, the committee of arts experts developing the test was well aware that dance and theatre were not included. However, the general feeling was if the assessment for music and visual art was developed and incorporated with broader statewide assessment testing, then dance and theatre would come later. However the art’s CRT was eliminated before that could happen. Glen Henry, Director of Arts Education, OSDE, acknowledges that dance and theatre are not as strong as he would hope. To date there are still are no standards for dance or theatre. However the OSDE, Professional Services and Professional Standards and Certification Department, is currently working on establishing teaching certification for dance. Once dance certification is in place, Henry believes the focus will be on the development of dance standards. Until state standards are in place, schools must rely on national standards if they are interested in implementing programs in dance or theatre.
6. **Continued Leadership Needed.** Significant advancements in arts education were made in the 1990’s as a result of strategic advocacy done through the Oklahoma Arts Council (OAC) and the Oklahoma Alliance for Arts Education (OAAE) and a supportive State Superintendent for Instruction who has been a strong advocate for the arts for 20 years.

More advocacy work is necessary in order to sustain and advance arts education in Oklahoma. However, there may not be an organization in place to coordinate the necessary advocacy efforts that need to happen. The Alliance for Arts Education is a volunteer-run nonprofit. Although they convene roundtable discussions from time to time and host the State Superintendent Arts Awards, they are limited in their ability to coordinate statewide advocacy efforts without staff. The Oklahoma Center for Arts Education (OCAE) is now in place to help, but their focus is on arts education research and teacher training. Given that the OCAE is part of the University of Central Oklahoma (a public university), it is uncertain how involved they will be in public policy making. The same is true for the Oklahoma Arts Council. Although they are in a position to provide information to keep the public informed about the importance of arts education there are limitations on their advocacy efforts. Black hopes some time in the near future an arts education advisory council can be formed to plan next steps.

7. **Stay Away from the “Arts For Arts Sake” Argument.** “First you must build the case for the importance of the arts, then once people accept that the arts are important you have to convince them that the arts should be at the core of children’s learning, which is a more difficult endeavor,” explains Henry. He believes that arts advocates must talk about how all the art forms interconnect knowledge and link different pathways to knowledge, giving children a tremendous avenue for learning. Henry also encourages the use of a workforce development argument: “Why are businesses in California hiring students with MFAs rather than MBAs?...Because they know those employees will be more creative. Creativity has a very important place in a competitive world.” Black agrees a stronger case needs to be made for the arts. She explains that the arts community tends to make claims from sound bytes about the value and relevance of the arts. “What is really important is to figure out what the arts can do that no other subject can do. I don’t know if as a field we have that information,” declares Black. To help clarify what constitutes a strong arts education, the Oklahoma Arts Council published a white paper titled “Arts Education: this we believe” in March 2004. This paper was written for and presented to the Oklahoma Arts Assessment Task Force to underscore the importance of instructional approaches beyond arts integration, which the Task Force had previously determined was the most appropriate method of arts instruction.

Interviewed:

Paulette Black, Arts Education Director, Oklahoma Arts Council

Glen Henry, Director of Arts Education, Oklahoma Department of Education

Acronyms Used:

CRT: Criterion Reference Test

OAAE: Oklahoma Alliance for Arts Education

OAC: Oklahoma Arts Council

OCAE: Oklahoma Center for Arts Education

OSDE: Oklahoma State Department of Education

PASS: Priority Academic Student Skills

Note:

Oklahoma A+ Schools was never brought up during either of the interviews.

SOUTH CAROLINA

In 1984 the arts were mandated in South Carolina through the “Defined Minimum Program” (DMP) under the administration of Governor Richard W. Riley. DMP mandated that elementary students had to receive at least 40 minutes of arts instruction from a certified music or art teacher. Following the inclusion of the arts as part of the DMP, the Arts in Basic Curriculum (ABC) Project was established by the South Carolina Arts Commission (SCAC), South Carolina Department of Education (SCDE) and the College of Visual and Performing Arts at Winthrop University in 1987. The goal of this collaborative initiative was to ensure every child in South Carolina, pre-K through college, had access to a quality, comprehensive arts education in dance, drama, music, visual art and creative writing.

As a result of the legislation requiring instruction by certified teachers, there was a significant increase in the number of arts teachers needed. However, it was difficult for districts to meet the mandate because it was for the most part unfunded. In 1989, the ABC Project, with the help of the South Carolina Arts Alliance’s (SCAA) Arts Education Advocacy Network, contacted the legislature to request funds for basic arts education programs. The request led to the development of a grant program, Target 2000 Arts in Education Grants, approved by the legislature in 1989. Since then more than \$14 million has been awarded through Target 2000 Arts in Education Grants to support the development of quality arts education programs.

Throughout the 80’s and early 90’s, arts education prospered in South Carolina. For example, a Governor’s High School for Arts and Humanities was established through Executive Order, arts curriculum frameworks were created, and a new Center for Dance Education was formed. In addition, new theatre and dance certification was developed (music and visual art certification has been in place for some time) and there was an increase in professional development opportunities thanks to the creation of the Curriculum Leadership Institute in the Arts (CLIA). All of this was made possible with substantial support from the state. However, in 1996 new legislation, called the South Carolina Education Accountability Act, was proposed to deregulate past legislation that “micro-managed” local school districts. The new legislation proposed benchmarks for student achievement and school performance and specified academic standards and testing in math, language arts, science and social studies. When the legislation passed in 1998, the DMP became non-existent, as did a requirement for arts education.

Although there is no longer an arts education mandate in South Carolina, the importance of arts education in the state has not diminished. In 1998, Visual and Performing Arts Standards (VPAS) were adopted, and through strategic advocacy on the part of many, the arts were included on the “School Report Card” mandated by the Education Accountability Act. The “School Report Card” makes school districts accountable to state adopted standards and measures how well they are doing when it comes to meeting standards. In order to show a satisfactory level when it comes to arts education programs, school districts have to prove that they are teaching all four arts content areas and that those classes are being taught by a trained or certified individual.

Even without a mandate for arts education, the SCDE continues to provide support for arts education. Last year the Department of Education awarded \$1.6 million to schools and districts

across the state through Target 2000 Arts in Education Grants, now called the Arts Curricular Grants Program. Additional money was also awarded for the Governor's School for Arts and Humanities. Through the SCAC, the state also provides funding in a number of grant categories to schools and school districts for the development of comprehensive, integrated arts education programs that support and expand efforts to improve general education. Above and beyond funding from the state, local school districts are investing heavily in arts education. According to data provided in South Carolina's arts economic impact study in 2002, it is estimated that a total of \$75 million is spent in South Carolina on arts education for kindergartners through 12 graders in public schools. This expenditure by the schools, primarily in the form of salaries, supports a total of \$98.4 million in earnings, 3,712 jobs and \$95.9 million in output.⁶

Currently there is neither a college entrance requirement nor a high school graduation requirement in South Carolina. In addition there is no required statewide arts assessment. Although South Carolina's statewide assessment program does not include a test in the arts, the SCDE is committed to ensuring the arts are tested. To date, music and visual art assessments for fourth grade have been field tested and are currently being used at all ABC sites (schools or school districts that get special funding for the development of innovative arts programs). Furthermore, they have developed and are assembling assessment instruments for eighth grade in music and visual art. By Fall 2004, field testing for an entry-level assessment for dance and theatre is expected to begin, and intermediate and advanced level assessment for dance and theatre will continue to be developed. The intent of the arts assessments being developed is not to evaluate student's behavior or performance, but rather the focus is on measuring how programs are meeting the standards that are in place.

LESSONS LEARNED

1. **Access to Arts Education Funding Not a Problem.** The SCDE funds a number of initiatives that promote the implementation of the *Visual and Performing Arts Standards*. For example, schools and school districts are eligible for grants (up to \$20,000 for schools and \$50,000 for districts) each year to design and implement curriculum, instruction and assessment aligned with the curriculum standards. They also support the South Carolina Center for Dance Education, which provides technical assistance to districts to facilitate dance education programs, and provide arts curricular funding to the ABC Project to support the CLIA and other professional development opportunities in the arts. In addition to funding provided by the SCDE, the SCAC supports several programs including: 1) ABC District Arts Coordinators Initiative Grants (supports the creation of new full or half-time arts curriculum coordinator positions in schools districts); 2) Comprehensive Planning Grants (supports the creation of five-year arts education plans for schools or school districts); 3) Strategic Projects (assists schools and partner organizations in implementing arts projects); 4) Quick-Start Funds (subsidizes in-school artist residencies); and 5) Residency Plus (supports school residencies and performances by artists). According to Deborah Smith Hoffman, Ph.D., Education Associate, Visual and Performing Arts, SCDE, there is a long history of financial support for the arts. "If we call on our Senators and members of our House of Representatives, they seem to remember what the arts have meant to our state and continue to fund arts education," she says.

⁶ South Carolina Arts Alliance. <http://www.artsonline.org/advocacy.html>

2. **There's Power in Partnerships.** South Carolina is a good example of how a strong partnership can make a difference in policy making. By sharing financial resources, forming a guiding vision, and working together to develop greater capacity in the arts the SCAC, SCDE, ABC Project and SCAA have been able to strengthen and advance arts education on many fronts. The partnership began when the SCAC and the SCDE joined forces to bring to fruition the ABC Project in 1987. Together these separate groups meet quarterly to determine how to move arts education forward in South Carolina. By coming together these groups have been able to anticipate change that would be detrimental to the collaborative goal of ensuring every child has a quality arts education. Given the various perspectives and experts contributing information, they have also been able to formulate more effective strategy to advance arts education and have had more success communicating to a broader range of stakeholders given the number of constituents who are influenced by one or more of the partner organizations. The strong partnership between SCAC, SCDE, the ABC Project and SCAA has been a key contributing factor to the current strength of arts education in South Carolina.
3. **Group Will Key to Success.** Advocacy is important, but probably more important is group will, says Ray Doughty, Vice President of the Board, SCAA and ABC Project Director (1991-98). According to Doughty, what it really comes down to is “this network of willing people working through the professional organizations, working through the Alliance for Arts Education, working through the Dept of Ed, keeping track of legislative items on a daily basis when the legislature is in session, finding out who supports [the arts], who doesn't and why and working to influence those decisions.” Group will has been a hallmark of arts education in South Carolina. From the collaborative efforts of the SCDE, SCAC, the ABC Project to the broad engagement of stakeholders in advocacy efforts, South Carolina's arts community has been able to demonstrate there is power in numbers. According to Doughty, “other organizations within South Carolina would love to be able to replicate the kind of information, sources and power that the arts have shown.”
4. **Demonstrate What the Arts Can Do for Student Learning.** It is necessary to articulate to everyone, from educators to policy makers to the public, what you mean by arts education to avoid opposition. Demonstrating an arts experience helps individuals better understand what the arts mean in education. According to Christine Fisher, Director, ABC Project, if you can give legislators a genuine arts experience or relate the arts to them personally or through their children or grandchildren, they will have a better understanding of what the arts mean in education. A powerful way to communicate the value of arts education is to have quality arts programs in the schools that inspire children to go home and talk about the arts with their families. When schools become arts-centered and there is a documented change in learning, people begin to understand the power of the arts and will support more arts in the curriculum, explains Doughty.
5. **Plan at State and District Level.** Shortly after the ABC Project was formed, the steering committee of the ABC Project requested and received funding from the National Endowment for the Arts to develop a “blueprint” for arts education. The blueprint, which was completed in 1988, is founded on the premise that the arts are an indispensable part of a complete

education because quality education in the arts significantly adds to the learning potential of students. The blueprint serves as a guide for arts education reform in South Carolina. In addition to a statewide plan for arts education, school districts are also encouraged to put together five-year plans for arts education. The need for district planning stemmed from research done to evaluate the ABC Project and ABC Project sites (schools that receive funding to develop innovating arts programs). The research found that schools with strategic plans, at least three years in length and written by a diverse group of stakeholders, did not derail when there was change in superintendents, principals, key arts teachers or loss of funding. Based on this information, SCDE made Arts Curricular grant money available for local strategic planning efforts. Schools and districts can also apply to the SCAC for Comprehensive Planning Grants, which will provide up to \$5,000 for districts and \$3,000 for schools.

6. **Teaching Teachers to Be Leaders.** If there are state standards in place for the arts and other subjects, and the other subjects have professional development opportunities, but the arts do not, the likelihood of the arts failing by comparison is very probable. In response to the need for art teachers to have professional development opportunities the Curriculum Leadership Institute for the Arts (CLIA) was created in 1995 with funding from the SCDE and the SCAC. The CLIA provides invaluable learning opportunities for art teachers. Not only are teachers taught the arts standards, they are also taught how to be better teachers and how to be leaders. The CLIA is unique in that part of the training arts teachers get is how to be arts advocates and spokespeople for arts education. “Reaching the mainstream educators who teach general subject matter is all part of our advocacy efforts as well,” says Doughty, who suggested the creation of CLIA. Hoffman believes the arts professional development institutes (about 18 are held per summer) have been essential when it comes to developing arts education policy and quality arts education programs in South Carolina.
7. **Ongoing Public Awareness.** Since 1976 there has been a wide range of initiatives that impact very positively the perception of arts education in the state, according to Doughty. The ABC Project with the SCAC and the SCAA has initiated many public awareness initiatives. According to Fisher, public awareness was one of the larger issues of importance noted when developing the blueprint for arts education reform. "At that point in South Carolina, there really wasn't any continuity, and arts education was truly just a frill. Although some still think that, it's almost as if you have to change the opinion of one generation at a time," stresses Fisher. To generate greater awareness a public awareness campaign, “Arts Education Means Business,” was created and ran from 1989-91. A video produced for the campaign depicted children doing activities in the arts with a message that said children will learn things for life (life skills) through their arts experiences. National research has also been used in various public awareness efforts to substantiate the need for arts education.
8. **If It's Not Working, Fix It.** In the past, the ABC Project coordinated a Higher Education Forum to encourage colleges and universities to have a one unit arts admission requirement. The forum became rather expensive and did not result in any policy change so the ABC Project re-thought their approach with colleges and universities. A new approach resulted in more intimate roundtable discussions that were coordinated by the higher education

administrators. After several discussions, the outcome of the ABC Project's modified approach is a controversial position paper crafted by the participants that says colleges and universities need to require a unit in the arts and need to better prepare teachers to teach the *Visual and Performing Arts Standards*. This paper will be released in Fall 2004 and will be sent to all colleges and universities in the state. The lesson learned, explains Fischer, is that if it isn't working fix it. "For the arts there is never enough time so you have to really make sure that you are doing what you need to do in the best way."

9. **Leave Your Egos at the Door.** Arts education is not an easy sell and it is made more difficult when there is not a common goal for all stakeholders to work toward. Getting all stakeholders, professional arts education associations in particular, working together has been incredibly important. One of the first opportunities for professional development associations to come together was in 1991 when each discipline's curriculum framework had to be combined into one (*Visual and Performing Arts Framework*) and later when the CLIA was established. According to Fisher a key to getting organizations working together is: "having [arts] organizations that have members leave their egos at the door." Fischer says it was necessary to point out all the commonalities between the four art forms to get the professional associations working toward the same goal.

Interviewed:

Ray Doughty, Vice President of the Board, South Carolina Arts Alliance and ABC Project Director (1991-98)

Christine Fisher, Director, Arts in the Basic Curriculum Project

Deborah Smith Hoffman, Ph.D., Education Associate, Visual and Performing Arts, South Carolina Department of Education

Acronyms Used:

ABC Project: Arts in Basic Curriculum Project

CLIA: Curriculum Leadership Institute in the Arts

DMP: Defined Minimum Program

SCAA: South Carolina Arts Alliance's

SCAC: South Carolina Arts Commission

SCDE: South Carolina Department of Education

WISCONSIN

In 1999, the Wisconsin State Superintendent, John Benson, appointed a Blue Ribbon Commission on Arts Education to recommend ways to strengthen the arts in public schools. Superintendent Benson stated, "What is most frustrating is that we know how counterproductive it is to eliminate the arts from our classrooms. Recent studies have reiterated the fact that students participating in the arts are more involved in their schools and communities. We know they achieve at higher academic levels, and we know they are better citizens when they graduate."⁷ By 2000 the Commission had put together a report, "Arts Education in Wisconsin," that recommended the arts be the "fourth R" and called for arts education to have equal status with other core academic areas.

Even though the intentions of the Commission and their report were laudable, the results were minimal. Budget shortfalls and lack of understanding of the value of arts education have resulted in many school districts reducing their arts programs. Fortunately, Wisconsin has had a state mandate for art and music since 1973, with additional requirements added in 1988. This mandate requires students in grades K-6 to have art and music instruction at least weekly (75 minutes recommended), taught by a licensed art or music teacher. In addition, students in grades 7-12 must be offered classes in music and art. Noncompliance with the state mandate could jeopardize a school district's funding. So while many challenges threaten arts education in Wisconsin public schools, the state mandate has prevented principals and local school districts from completely removing arts programs at the elementary level.

Although the mandate enforces art and music instruction at the elementary level, there is no mandate for dance and theatre. In addition, the mandate for middle and high school allows for much interpretation. The Wisconsin Alliance for Arts Education (WAAE) has attempted to get legislation passed that would expand the current mandate to include dance and theatre and to be more specific for grades 7-12. However, with budget cuts and reduction of staff at the Wisconsin Department of Public Instruction (WDPI), there has been little forward movement. The focus currently is on implementing new Model Academic Standards that have been developed and published by the WDPI. Model Academic Standards have been created for Art and Design (which replaced previous Visual Art Standards), Dance, Music and Theatre, but are voluntarily implemented at the district level. Curriculum guides have also been developed for all four art disciplines (art, music, theatre and dance) to help teachers develop quality art programs.

In addition to districts determining how to implement standards in the arts, districts can also decide how to test student performance in the arts. Currently the arts are not included in Wisconsin's standardized testing system. They are, however regularly tested, but the testing for the most part is not monitored or used in the aggregate to evaluate student performance in the arts throughout the state. The WAAE has developed and is offering arts assessment workshops to help teachers more effectively test the arts. With state superintendent of Wisconsin public schools, Elizabeth Burmaster, a former music and theatre teacher, leading education efforts in

⁷ School District of Marshfield, WI. New Research in Arts Education.
<http://www.marshfield.k12.wi.us/art/research/default.htm>

Wisconsin (as of 2001), the WAAE hopes arts education will be further established through state policy in the coming years.

LESSONS LEARNED

- 1. Art and Music Teachers Are Available.** According to Martin Rayala, former Fine Arts Consultant, WDPI, there are enough teachers available in every school in the state to teach art and music. “It is the state law to require art and music at the elementary level in Wisconsin, so it follows that there should be no teacher shortage,” he explains. The WDPI has an accountability system in place which involves registering certified teachers in the all discipline areas. If there is an emergency situation, an unlicensed teacher can operate under supervision of a certified teacher, but otherwise, music and art teachers must have proper certification in order to teach mandated subjects, such as art and music. According to a trend analysis done in 2003 by the University of Wisconsin Oshkosh and the WDPI titled, “Supply and Demand of Educational Personnel for Wisconsin Public Schools,” there is an oversupply of art teachers and an average supply of music teachers. The 2002-03 school year, there were 84 art teacher vacancies and 1,111 applicants. For music, there were 194.5 vacancies and 1,485 applicants.⁸ Mariel Wozniak, President, WAAE, believes that although teachers may be certified, it does not necessarily mean they are qualified. “Licensing is the minimum. You want people who have more than the minimum,” she says.
- 2. A Statewide Voice for the Arts.** Wisconsin is one of the few states that does not have a State Board of Education. As a result, policy making happens through the WDPI and the state legislature. Until a few years ago, there were multiple people at the WDPI that promoted, established and coordinated fine arts programs in schools across the state. However, because of extreme budget cuts two full time positions and one part time position were consolidated into one position last year. The responsibility of the current Fine Arts Consultant is very broad and encompasses all four art forms. “The role of this consultant is extremely important, because many teachers and principals do not understand the areas of the arts,” explains Wozniak. According to Rayala, a Fine Arts Consultants responsibility is to ensure the arts are being taught effectively. He explains that the Fine Arts Consultant must focus on improving teacher licensing, developing curriculum, guidelines and standards, ensuring adequate professional development is available, and serving as a liaison for arts education organizations. “Without my role [as Fine Arts Consultant at WDPI], there would not be a voice for the arts,” he admits.
- 3. Funding and Lack of Understanding Major Challenges.** A recent strategic planning process for Wisconsin’s state arts agency, the Wisconsin Arts Board, indicates that there are two major challenges facing arts education in Wisconsin. The first challenge is funding. As a result of *No Child Left Behind* there seems to be less time and money available for arts education. In addition, due to tight budgets many schools choose make cuts in the arts first. Over the last year or two, Rayala believes funding for the arts has begun to drop. “There is a perception that the arts cost more money than a class that needs only a textbook,” he says. The second challenge is lack of understanding. Politicians, school administrators and the

⁸ Supply and Demand of Educational Personnel for Wisconsin Public Schools (2002-03).
<http://www.dpi.state.wi.us/dpi/dlsis/tel/supdem03.html>

general public do not recognize the value of arts education as a critical component to overall education. Wozniak believes the research the Wisconsin Arts Board has done on the economic impact of the arts has raised the awareness of the arts' importance within the state's legislature.

4. **Oversight Difficult.** The current arts education policy and mandate that is in place is making a difference because it ensures elementary students are being taught music and art. However it is difficult to measure the extent to which the mandate is effectively being implemented. At one time there were district audits to help ensure proper instruction in the arts was taking place. However, the audits no longer happen because of budget cuts. As a result, Wozniak feels it is hard to determine how well districts are doing when it comes to teaching the arts. Rayala agrees, "The only way they know that these laws are not being met is when a teacher or a parent stands up to say so, and then an investigation ensues to enforce the law whenever necessary." In addition, there is no statewide evaluation of student performance in the arts. The arts are not included on the statewide standardized test instead districts determine how to test the arts. Currently, the WAAE is offering workshops on arts assessment to help teachers develop better ways to measure student performance in the arts.
5. **Risk in Entertaining Legislators.** Although the WAAE makes presentations at the State Education Convention and has performances and exhibits there, they warn that it may not be the best way to help educate people about what is meant by arts education in the classroom. "One of the problems with inviting performers is that it lends an entertainment value as opposed to using the vocabulary of the standards in layman's terms to explain what students learn through art and music," explains Wozniak. The view of the arts as "decoration" or as entertainment can do a great disservice to the arts as a whole, she warns. It is important when communicating with decision makers to demonstrate how the arts can really teach students the standards across the entire curriculum, as opposed to just showing students involved in an art exercise.
6. **Quality Teachers Essential.** In addition to educating legislators, school administrators and the public, it is important that arts advocates also target colleges and universities. Higher education plays the lead role in preparing teachers to educate students. Advocacy efforts directed at higher education institutions is necessary to ensure that teachers, classroom and art specialists, are able to develop strong programs and are properly trained to teach the arts. Wozniak believes "we are doing ourselves a disservice when we have poor, mediocre and average teachers in [arts] positions. It is bad advertising and a negative force against the arts." Quality teachers build quality programs that have an impact on students. Wozniak encourages arts advocates to work with colleges and universities to help them understand what is required at the K-12 levels so that they can properly train future educators.
7. **Local Districts Excel.** There is no specific funding set aside for arts education in WI. Therefore, it is up to each district to determine how to allocate funding for all subjects, including the arts. "The budget choices of many schools, as a result of site-based management, have eroded the rights of students in some schools as guaranteed by law," according to Wozniak. However, districts such as Madison and Milwaukee have built strong education programs and serve as local role models for arts education in the state. For

example, Madison has established a very strong strings program in 4th and 5th grade that has been around for decades. In 1990, 2002, and 2004 complaints from some principals and teachers prompted the superintendent to consider eliminating the strings program. When parents and community members heard that there was a possibility that the strings program would be eliminated, they came together to counter the complaints of the principals and teachers. Ultimately, the school board decided to keep the program, which still exists in Madison Public Schools today. Milwaukee Public Schools also has strong art and music programs. In addition to an Art Department and Music Department within the district, there is also an Adaptive Art Education Department, which focuses on using the arts to teach students with disabilities. Milwaukee has a history of investing in arts and music programs. In the FY 05 budget, almost \$700,000 has been allocated for Arts in Education and Music. In addition, \$3.5 million will be set aside for music and music history text books for K-8.

Interviewed:

Martin Rayala, State Consultant for Fine Arts, Wisconsin Department of Public Instruction
Mariel Wozniak, President, Wisconsin Alliance for Arts Education

Acronyms Used:

WAAE: Wisconsin Alliance for Arts Education
WDPI: Wisconsin Department of Public Instruction

MATRIX: COMPARISON OF DATA BY STATE

The data included in the matrix was provided by those interviewed or obtained from the perspective state's Department of Education website. Most of the data was based on the 2003-04 school year.

State	CA	KY	MD	MN	NJ	NY	NC	OK	SC	WI
School Districts	985	176	24	341	600	714	107	554	87	426
Public Schools	9,221	1,265	1,403	2,399	2,500	4,315	2,251 ⁱ	1,791	1,114	2,182
Public School Students (k-12)	6 million	650,277	866,743	840,000	1.34 million	2.88 million	1.3 million	624,175	685,000	880,031
Licensed Arts Specialist (total)	8,110	d/u	4,650	9,768	d/u	14,242	6292	d/u	700	d/u
Music	2,896			6,396		7623	3252			
Visual Art	3,848			3,354		6200	2384			
Theatre	940			18 (dance/Theatre)		319	443			
Dance	426			(see theatre)		100-150	213			
State Funding (from Dept. of Educ)	\$6 million ⁱⁱ	d/u	\$2.4 million	\$6.4 million	n/a ⁱⁱⁱ	n/a ^{iv}	n/a ^v	\$400,000	\$1.6 million ^{vi}	n/a ^{vii}

ⁱ 2002-03 data.

^{d/u} Data Unavailable.

ⁱⁱ This amount was cut by gubernatorial veto in California's 2004 budget.

ⁱⁱⁱ This number cannot be calculated. State money is given to each school district, but is not broken down by subject area.

^{iv} This number cannot be calculated. State money is given to each school district, but is not broken down by subject area.

^v This number cannot be calculated. State money is given to each school district, but is not broken down by subject area.

^{vi} It is estimated that a total of \$75 million is spent on arts education for k-12 in South Carolina public schools. \$75 million includes state and local funding allocated to arts education programs in South Carolina public schools.

^{vii} This number cannot be calculated. State money is given to each school district, but is not broken down by subject area.

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ABOUT US

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Serving as the leading voice for all the arts in Illinois, the Illinois Arts Alliance/Foundation (IAA/F) and Illinois Arts Alliance (IAA) strive to build a flourishing environment for the arts and culture in the State.

We believe that:

- The instinct to be creative is universal;
- The arts embrace and celebrate diverse perspectives and distinct and numerous forms of cultural expression;
- The arts are integral and must be accessible to the lives of all citizens;
- The arts play an essential role in the social, economic, and educational growth of Illinois and its many communities.

The two organizations are united in mission and staff, but are legally separate and distinct. The Illinois Arts Alliance Foundation, a 501(c) 3 organization, seeks to bring attention to the arts' impact on Illinois communities, promote support and networking of Illinois' cultural community and increase private sector investment in the arts. The Illinois Arts Alliance, a 501 (c) 4, is devoted to policy development, legislative advocacy and guiding collective political action statewide.

The Chicago Community Trust

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As metropolitan Chicago's community foundation, The Chicago Community Trust helps hundreds of area residents manage their charitable giving. Founded in 1915, the Trust is a union of numerous gifts, bequests, and other contributions that form charitable funds. These funds allow the Trust to make nearly \$40 million in grants to organizations serving greater Chicago.

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