



**AEP Fall National Forum**  
**Charting a Course for the Arts and 21<sup>st</sup> Century Learning**  
**October 2-3, 2009**  
**Hotel Marlowe and Lesley University, Cambridge, MA**

***Proceedings***

*Special thanks to Leigh Jansson for the preparation of these proceedings notes.*

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**Friday, October 2, 2009**  
**Hotel Marlowe**

**8:00-8:30am: OPENING PERFORMANCE**  
**Boston Arts Academy Ensemble**

**8:33am: WELCOME AND INTRODUCTION TO THE DAY**  
**Sandra Ruppert, Director of the Arts Education Partnership**

Thanks to Boston Arts Academy, Boston's first and only public high school for the visual and performing arts. Performers are Theatre majors from the academy, whose favorite thing about school is "the ensemble." They offer thanks to their teacher, Mrs. Rodriguez.

**Welcome and Greeting: Sandra**

Of Note: This Forum is potentially the largest AEP forum in history: 250 attendees.

AEP History and background:

- Est. 1994, as a partnership of the Department of Education (DoE) and the National Endowment for the Arts (NEA)
- Has existed unbroken for 15 years.
- Is governed by DoE and NEA, as well as the National Assembly of State Arts Agencies (NASAA) and the Council of Chief State School Officers (CCSSO).
- Staff for AEP based in Washington, DC, housed at CCSSO.

Staff responsibilities to partner organizations:

- Commission and conduct research and policy analysis

- Technical assistance
- Communications, advocacy strategies
- Host forums (twice yearly)

Of Note: Attendees are diverse, geographically and in areas of education.

John Adams quote: “I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history, naval architecture, navigation, commerce and agriculture in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain.”

“...Literacy of power today are the arts – they serve as the whetstone for sharpening the creative mind.” –Sandra Ruppert

#### **Announcements:**

**Tonight:** Reception will honor *Champions of Change* (1999) authors

**Over the next two days:** Charting a course for the future, looking at research and policy

**Thanks to the planning group and Lesley University**

-Special thanks to Martha McKenna, Provost

#### **Introduction of Dr. Joseph B. Moore, *President, Lesley University***

##### **Welcome from Dr. Moore**

##### **About Lesley University:**

- Celebrating Centennial this year.
- Lesley best known for its teacher education programs, but art binds the four schools within Lesley together.
- Pleased to host these AEP events
- Art is very important to Lesley. Access is still uneven, socioeconomic status affects access, and is also absent in many preK-12 settings.

##### **Regarding Art:**

- Digital art can help expand access to the arts, though not a substitute for experience.
- Art is an integrating experience
- While we all struggle economically and to meet accountability standards, art ends up being “sent to the back of the classroom”
- Thanks to all of you for your support of this field and endeavor to celebrate art and make it available to all children.

### **Additional Thanks: Sandra Ruppert**

- Thanks to the many volunteers from Lesley University
  - Thanks to new AEP staff!
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### **9:00 am: OPENING PLENARY, "TAKE BACK THE MIC"**

#### **Introduction of Keynote Speaker: Klare Shaw, Senior Associate, The Barr Foundation**

-Welcome to Cambridge, and welcome to what is sure to be a treat with this dynamic young man – artist, activist, entrepreneur

#### **Keynote Address: Derrick Ashong**

##### **Opening:**

"It is always interesting to talk to people who are experts in their field -- what could I offer that will be worthwhile?" Offer myself as a vision of what is possible, not as an expert but as an artist. If I do my job as an artist, "what you gain will be what you needed."

#### **I. What does culture do?**

##### **Anecdote:**

At a Harvard Business School Alumni Event, a series of dull speeches, and the power of compelling speakers and music. Kumba group from Harvard/Radcliffe performed, music uniting generations. *"The power of art"*.

*"Culture tells us who we are and what's important to us."* Culture is everything.

Example: "show up to an interview at a law firm in jeans and a tee-shirt, or show up to an audition for my band in a three piece suit and a bowtie and see if you get past the drummer."

Example: In some cultures, you greet from right to left, counter clockwise so your hand is always open, or you don't cross your legs because it is disrespectful to show the bottom of your feet.

*"Culture is everything. Water in which the fish swims, not really aware of it."*

Derrick shares a song his mother sang to him to teach their culture, using the music to "teach me who I was." The language is tonal, so they literally speak through the music.

##### **About Ghanaian Culture:**

- Hip Life: blend of hip hop and highlife – Ghanaian blend of music 2002
- Ghana was 1<sup>st</sup> Saharan African nation to gain independence from colonialism. Many western artists, others, have moved back to Ghana. W.E.B. Dubois moved back to Ghana.

- Legend of the Golden Stool

Stool was imbued by God with the spirit of all Ashanti people. Invading peoples tried to obtain the stool, but they were unaware of the culture, and that the most powerful person of the tribe is always the mother of the king, so they did not succeed: in the end, *“the golden stool was secured – and to this day, no one has ever sat upon our spirit.”*

## II. Why is culture so important?

Power of culture to impact values: *“Art will teach you who are you, who you are not, what you want to be and what you cannot become”* Cultural industries have a profound impact on our sense of value.

Anecdote as example:

Upon return to Ghana, Derrick Ashong saw that the hip-hop culture pervaded and the language reflected those values: *“Hundreds of years [of attempts to invade our culture] did not make me a ‘nigger’ - 15 years of hip hop did... That is the power of art to educate.”*

Who makes the decisions?

to distribute hip hop, to distribute the images of culture? How we see ourselves is dominated by culture, and then the conversation about it is sidelines because ‘we don’t have the money to invest in culture’ so kids grow up without an understanding of their place in the world. Nobody who looks like you gets to decide what images are promoted about you.

SONG: “Sweet Mother”

Remix created w/Jamaica, Ghana, US, 4<sup>th</sup> in the country – spread across the world, 135 million listeners. *“Take back the mic.”*

## III. What do we do about it?

*“Art is by its very nature educational.”*

- It’s not just a matter of we need arts in our schools because it’s important for the kids. It’s important for the whole country.
- Jobs that went to India are never coming back. Africa will take them when India won’t.
- Fastest growing sectors in Ghana today: financial services, IT. Top University in Ghana costs \$5000/yr; a State school: \$400.
- The only hope for a 21<sup>st</sup> century American economy is creating a creative economy. We can no longer be spreading stupidity; it is a matter of national security.

*“Private industry should be a fundamental and key component of funding the arts in the US. In every community in this country.”*

Speaking their language – focusing not just on what to say, but how to say it.

Addressing audience: *“You are the power brokers – you hold the key to this nation’s security, its economy, its society. Expand our understanding of what that power is. And how we speak to them so that they understand what needs to be done and how to do it, so we can do it together.”*

### **Q and A with Keynote Speaker:**

**Audience Question (AQ):** Could you lead us in one of those songs?

**Derrick:** Agrees to lead the attendees in “an easy one,” and the group joins in song, a Ghanaian prayer taught by call and response.

**AQ:** Regarding take back the mic – how can we help?

**Derrick:** In order to save something you have to:

- 1) believe you have the power to do so
- 2) believe you have something worth saving

Mic channels – collective of artists students and private citizens in a community.

Directing students to website, artists doing trainings about how to discuss popular culture

Sweet Mother scholarship

**AQ:** World summit on creativity in Oklahoma next November. Derrick is invited to attend.

### **Thank you to Keynote Speaker: Sandra Ruppert**

For helping us to remember:

- that we live in a multicultural society, we live in one world.
- The power of the arts to change lives both for good and not so good, and that we must take up the charge and responsibility.
- Culture is everything
- Thank you for showing us that we can be inspired by your work

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**10:45a.m.: PLENARY PANEL, “EDUCATION LEADERSHIP: REDESIGNING LEARNING SYSTEMS FOR THE 21ST CENTURY”**

**Moderator: Nicholas Donohue**, *President and CEO, The Nellie Mae Education Foundation*

**Panelists: Carol Johnson**, *Superintendent, Boston Public Schools*; **Paul Reville**, *Secretary of Education, State of Massachusetts*

*Notes from this session are not available at this time. They will be added as soon as they are available.*

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**12:15pm: BREAK FOR LUNCH, ROUNDTABLE SESSIONS, AND TRANSPORTATION TO LESLEY FOR AFTERNOON SMALL GROUP SESSIONS**

**5:30 pm: RECEPTION, PEABODY MUSEUM, HARVARD UNIVERSITY**

**7:30 pm: ADJOURN FOR DAY**

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**Saturday, October 03, 2009**

**Hotel Marlowe**

**8:00- 8:30am: OPENING PERFORMANCE**

**The OrigiNation Dance Troupe**

**8:37am: WELCOME AND INTRODUCTION TO THE DAY**

**Sandra Ruppert**, *Director, Arts Education Partnership*

- Thanks to the OrigiNation Dance troupe for the morning performance.

**Announcement:** tonight benefit performance of OrigiNation at RCC

**Forum theme** – Charting a course for 21<sup>st</sup> Century Learning.

Yesterday:

- we set a foundation for that learning.
- Looked back and commemorated “Champions of Change”;
- “we looked forward into the future and heard the call to action for the next generation of leaders in the arts through the voice and music of Derrick Ashong.”
- Through the panel, Carol Johnson and Paul Reville, looked at school reform strategies for the arts. Also, roundtables and small groups.

Today:

- Plenaries will explore – higher ed research policy and practice and state level education system redesign.
- After lunch, we’ll go to Lesley University for more small group sessions and closing plenary.

Announcements: new at AEP

- AEP listserv redesign: Now called ArtsEd Digest, it comes out every two weeks as an e-newsletter. It includes news from AEP and the field.
- The AEP Wire: rapid response summaries of new research, including summary, analysis and recommendations.
- Coming up at the partnership: This year will also include an update of the Arts Ed Policy Database with SEADAE.
- Online research and policy agenda.
- Strategic planning with our partner organizations.

**Introduction of Anita Walker** of the Massachusetts Cultural Council

Anita Walker: Notes that MCC for many years has had a focus on “making the case” for the value of the arts in the lives of kids. Now changing the question from “how do we get the arts into the schools” to “how do we get the arts to the kids.”

**Additional Updates:** Sandra Ruppert

New at the Forum:

- Forum changes include printed program and two full days of programming, as well as extended reach to others.
- This Forum hosted the first ever cover art competition (with new printed program this will take place every year). Winner is eighth grader from Somerville, MA.

Introduction of Bill O’Brien: Here to present the award is Bill O’Brien, NEA Deputy Secretary for Grants and Awards. He has a variety of experience including many years at NEA, a recurring role (Kenny) on *The West Wing*, and now membership in the AEP Governance Committee. Welcome Bill O’Brien.

**Presentation of the Cover Art Competition Award: Bill O’Brien, Deputy Secretary for Grants and Awards, NEA**

- First acknowledges Sarah Cunningham, NEA Director of Arts Education
  - Presents the award and a mounted, framed reproduction of the program cover to Samatha Boucay-Souza. Her family is in attendance, along with her art teacher Mrs. Barbara Marder, a national board certified art teacher.
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**9:00: PLENARY PANEL, “NAVIGATING NEW WATERS:ARTS LEARNING AND HIGHER EDUCATION POLICY,RESEARCH AND PRACTICE”**

**Introduction of the panel: Sandra Ruppert**

**Moderator: Jane Polin, Philanthropic Advisor**

**Panelists:** **Shirley Brice Heath**, *Professor at Large, Watson Institute of International Studies, and Professor of Education and of Anthropology, Brown University and Margery Bailey Professor of Dramatic Literature and English and Professor of Linguistics, Emerita, Stanford University*; **Martha McKenna**, *Provost, Lesley University*; **James Catterall**, *Professor, Urban Schooling, UCLA Graduate School of Education and Information Studies*  
**Respondent:** **David Haselkorn**, *Associate Commissioner of the Center for Education Policy, Preparation, Licensure and Leadership Development, Massachusetts Department of Elementary and Secondary Education*

**Jane:** Thanks to Sandra “at the helm” of this meeting and AEP.

- It is often necessary to provide support to explore new territory.
- Background of *Champions of Change*: in 1988, GE arts fund was slated for elimination. But “if we just had some proof...” What kinds of changes happen to children and communities who are involved in the arts? Looking for proof led to support of *Champions of Change* research.
- “General funders start with practice, move into research and then consider policy.” Dana Foundation had a focus on practice. Recently has begun connecting neuroscience and arts education work; Arts and Cognition report recently released by Dana Foundation. We remember and honor Bill Safire (Dana Chairman) who passed last week.
- Remembrance of the late senator Ted Kennedy. He loved to sail, partly because the water was always changing. This field is also changing.

**Panel:**

**Jane (to Martha):** How have you seen arts education evolve at Lesley, and what has the impact of research been?

**Martha:** It is great to bring two worlds of AEP and MA together.

About Lesley:

- 100<sup>th</sup> anniversary, 2 weeks ago. Lesley founded by Edith Lesley to train kindergarten teachers, with the idea that every child is unique.
- 32% of Lesley students are pursuing degrees in the arts.
- Expressive Arts Therapy field created at Lesley in the 1970s.
- Creative Arts and Learning program is the largest program at the University, 1500 students. Training arts specialists, teaching artists, cultural directors, classroom teachers for arts integration. Over 22 months, 1 weekend/month the teachers explore other arts.
- Programs for initial licensure with integrated arts, and in MA and Oregon, full licensure available.
- Worked with districts to target ELL and students with special needs.
- Also evolved technologically to some online models.
- Influence of research: students are artists, educators and researchers. Very Special Arts research guide. One scholar is en route to Afghanistan to continue to work of folk tale and music with Afghani children.

- In terms of policy: school has applied for integrated arts certification as first non-licensure program

**Jane:** Let's move to research: Shirley Brice Heath. What do you think the implications were [of your research] for practice, for teaching and learning, and do you still think about policy?

**Shirley:** When I first started, I was known for saying "you need to know that I don't care about the arts." We need researchers who aren't arts advocates.

- The goal of the research was to determine what could benefit students who come from under resourced areas.
- Many years of research make it clear that the programs that have specific features in arts learning were the most effective.
- Strong correlation between sustained eye focus and success. "Use of the hands for malleable transformation of the world around them... later moving into dance and theatre to embody that learning."
- The key is getting students involved in a cycle of learning in the arts: from beginning to intermediate into production, performance, presentation.
- Also important: using their hands. And design and building – architecture and landscaping. Countries with a focus on architecture, like Sweden, are high scoring in science and math. Creating gardens, evaluate from a financial standpoint, "Peter Rabbit" images, creating stories on markers in the garden (literacy element).

**Jane:** Notes similarity between science and arts education. To James – In *Champions of Change*, you began evaluating socio-economic status (SES) and arts education [through NELS data]. James's most recent book revisits the students from the original NELS study continuing the evaluation up through age 26. How did this work evolve?

**James:** We looked at kids from the original study, at ages 20 and 26, evaluating social values, community and service, with a particular focus on low SES.

Greatest effects:

- Attending and being successful in college.
- 50-100% differences in volunteer activity and political participation (voting, registering to vote, etc).
- Incomes didn't show much variation by age 26, but those with arts involvement all felt their education was a great contributor to their success.
- In addition to following the Arts study, the element of sports involvement was investigated and demonstrated similar advantages:
  - o sports involvement continued often, while arts involved kids didn't participate as often by age 26.
  - o Sports kids didn't pursue academics as far as arts kids, but showed sports community involvement.

- Book also investigates arts-rich schools vs. non arts-rich schools, school climate, echoing *Third Space* somewhat.

Refers to Malcolm Gladwell story (from *Outliers*) that indicates connection between community and health. Something special about community built by the arts.

**Jane:** Evidence is gathered from many studies, and the central factor was community. *Outliers* is about extraordinary performance; also Colvin's *Talent is Overrated*. Asks Shirley to respond to James's recent work:

**Shirley:** Just finished studies regarding sports kids vs. arts kids. It is true that:

- arts kids are no longer producing art,
- but there is a high occurrence of business involvement, entrepreneurial work. Arts students had to learn to plan, time management, finding resources, work through problems, continuity from beginning to end.
- Sustaining the "spread factor" in the arts – making use of the skills learned in the arts and applying to other areas.
- Continuing the issue of community. Finding ways outside of school to engage in arts and skills built through the arts.

**Jane:** References *A New Day for Learning*, how we consider time as a resource in education (study is being redone). To Martha – as Provost, how do you see the role of higher education with Lesley and with outside associations, as being different from 10 years ago, and how can we move an organization that is slow to change to take action?

**Martha:** Community is important, is needed to support the research.

- Higher ed must be in the schools, learning about how children learn, creating a community within the school.
- Community within the university, connecting the schools of education, performing arts, communication.
- Recognition of faculty for community involvement and impact, not just publications.

**Jane:** Advice for the folks in the room regarding policy?

**James:** The question to be asked is often "So what?" It has been an exciting decade for the arts.

Example: UC (California) system used to have all instruments locked in a warehouse, now most schools have orchestras. UC implemented arts requirement. Then 2 courses in the same system required additional depth in a single arts subject area. Interactions between research and policy drive my work.

**Respondent (David):** Themes and observations from today:

- Shirley's words *embodiment*, *envisionment* and *embeddedness* were particularly striking.
- Importance of arts for their unique impact, independent of other academic benefits. In K-12 enabling children to create something of their own.
- "Organized effort of achievement" in both individual performance and collaboration, community. There is fairly strong arts learning in MA.
- Notes that enemies [of the work] are not intentional enemies – it's a question of time and funding, in favor of "hard stuff" of learning. This is a mistake given the arts' unique ability to build 21<sup>st</sup> century skills.
- "If we're serious about moving the arts into a central place in the curriculum, how do we measure the effectiveness? Is exposure enough?"

**Martha:** "If you're in higher ed, reach out; if you're not in higher ed reach out."  
Collaboration will improve all of our work.

**Shirley:**

Recommendations:

- "Eliminate the word exposure from your vocabulary."
- Seriously consider more about arts and sciences together – "they were never really apart until the enlightenment."
- Read: Edwards on what happened in the enlightenment. Additional recommendation: National Academy of Science website, read re: learning informally. Her recent set of books called *Dramatic Learning* focuses on primary school impact of learning through theatre.
- With younger students, first score improvements for children with high arts involvement are in arts scores, with a two-year delay in language impact.
- For older students, the first improvements are in language. Potentially due to tracking of lower performing kids.

**James:**

Recommendations:

- Take the word "coverage" out of the curriculum.
- Bring "play" back into the curriculum. "Play...should be part of every teacher's tool kit."

**Jane:** Much progress made in the last 10 years. See: Secretary Duncan's recent statement, whose key message was: the importance of the role of the arts in learning is about closing the gap and raising the bar.

Thanks to the Panel

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**10:47am: PLENARY PANEL, "STATEWIDE INITIATIVES FOR 21<sup>ST</sup> CENTURY LEARNING"**

*(Powerpoint presentations from this session now available on AEP website)*

**Moderator: Jon Spector**, *President and CEO, The Conference Board*

**Panelists: Ken Kay**, *President, Partnership for 21st Century Skills;*

**Susan Sclafani**, *Director of State Services, National Center for Education and the Economy*

**Jonathan Spector** introduction – This panel will address: In this movement of 21<sup>st</sup> century education, what are the precise skills we need? How can we design education to deliver these skills? What is the role of the arts?

Then open to questions.

Jon: From the Conference' Board's perspective the topic is "workforce readiness"

- What do entry level candidates need to be prepared for work in the 21<sup>st</sup> century
  - o see website for report "Are they really ready to work?"
- Perceived gaps in the skills needed, in "applied skills"
  - o creativity,
  - o problem solving,
  - o the ability to influence people, to communicate, teamwork.
- Worked with Americans For The Arts on *Ready to Innovate*
  - o "We need people who think with the creative side of their brains, people who have played in a band, who have painted, involved in the community as volunteers. ...a new creative idea, how to get a job done..." –Executive of a major pharmaceutical company.

**Presentations, followed by Q&A:**

**Presentation, Ken Kay:** President of the Partnership for 21<sup>st</sup> Century Skills

Ken: Partnership began in 2002, asking what young people need to know and be able to do to succeed in the 21<sup>st</sup> century global workplace.

- Have since brought on 13 state partners who embrace 21<sup>st</sup> Century skills as part of the state education framework.
- Partners have to build it into their standards, professional development, etc. sometimes they go further, ie after school programs, colleges of education.
- Common interest in aligning education with economic and workforce development.

- We acknowledge there are additional purposes for k-12 education, but we believe there is not a dichotomy between the skills needed to be a successful worker vs. a successful citizen.

Cite Levy and Murnane (Boston):

Where is the workforce going? What are the industries that are leaving?  
Routine work that can be computerized or taken elsewhere. Increasing jobs include interactive complex communication jobs, analytic non-routine jobs.

- Our education system is currently based on routine jobs and is therefore not preparing children for the 21<sup>st</sup> century job market.
- The Arts are a pretty good match with complex communication, etc.
- Arts organizations realize it as a great frame for Arts advocacy, since the arts support all of these skills.

### **21<sup>st</sup> century skills power point** (see AEP website)

Framework:

Core subjects and 21<sup>st</sup> century themes, learning and innovation skills\*, information media and technology themes and life and career skills\*.

\*most important to businesses, yet, the other elements are the center of the national education debate.

Self-direction. According to business community there is a national crisis in self-direction. From a corporate perspective: “we’re at the point in our company where if somebody needs to be managed, they’re no longer employable.” ~ an executive at apple

What steps should we be taking?

1. work to help establish student innovation and creativity as an essential outcome of education
2. focus on statewide initiatives
  - a. see: Wisconsin Task force on Arts and Creativity in Education model: [www.creative.wisconsin.gov](http://www.creative.wisconsin.gov)
  - b. North Carolina: Arts Education and 21<sup>st</sup> Century Skills
3. Create a 21<sup>st</sup> Century Skills map on the arts
  - a. What do the 21<sup>st</sup> century skills look like when they’re embedded in the arts?
  - b. MENC, NDEO, NAEA, EdTA, AATE are beginning work on this map; suggests that AEP work with them on this initiative
4. Create innovation strategies for districts and schools
  - a. Essential focus on professional development
  - b. Many teachers don’t know how to teach and assess these skills

- c. Businesses are not supporting PD for this type of education; this is an opportunity for businesses to step up.

Conclusion: neither the arts community nor the education community can do this on its own – too isolated.

See also: IMLS new report on “21<sup>st</sup> century skills: museums and public libraries”

**Presentation, Susan Sclafani:** (Powerpoint on AEP website)

Tough Choices, Tough Times (TCTT)

**Profile of Successful U.S. Firms in the Future:**

We are known for our creativity. Our creativity is not currently sourced in our schools – it is in the “DNA of our society, the idea of the American Dream.”

The vast majority of routine work will be off-shored or computerized. Research, Development, Marketing and Sales, Global Supply Chain management.

**Profile of Successful Workers:**

- Top academic performance in all five core areas
- Creative and innovative
- Able to learn very quickly.

**Portrait of a failing system:**

For every 100 9<sup>th</sup> graders

68 graduate on time

of those, 40 go directly to college

by year 2, only 27 are still in college

6 yr rates of graduation(or 3yr for associate’s): 18/100

30% of dropouts are highly gifted who won’t abide the system: “it’s not the people; it’s the system.”

First Principles of TCTT

- Teachers must know their content and figure out how to teach it to diverse children. Teachers must be highly educated, creative and innovative.
- Must give teachers working conditions that are professional, materials and classrooms that they need.
- Students learn at different paces. If we allowed students to move on when ready, there is additional incentive to continue and indicate high performance. Dollars saved can be funneled into education for 3-4 year olds.
- Fewer, higher quality tests in all subjects.
- Create incentives for schools to perform; give them the freedom to get money at the school level and determine the best way to use it to serve their students teachers and school community.

- Performance oriented management systems. Rewarding the creation of environments that allow all children to succeed.
- Create a fair financing system so that all kids have a good shot at success.
- Change governance system – district level control includes special interests of School Board Members.
- Create the same opportunities for working adults. Ensuring that community college is available to adults who didn't have those chances.

SCANS report, Critical Links – the arts involve:

- fundamental cognitive capacities,
- habits of mind
  - o engagement,
  - o achievement motivation,
  - o persistence,
  - o resilience,
  - o risk-taking)
- Promote personal and social development
  - o Culture of our schools
- Conceptual Workers (Daniel Pink – A Whole New Mind)
  - o Intrinsically motivated
  - o Love what they do
  - o Freedom important
  - o Authenticity
  - o Putting self on the line
  - o Defining one's own success

“It is both the ethical thing to do, and the practical thing to do in an economic sense.”

**Question and Answer:**

**AQ:** I recently attended an event re: large scale effort to track from Pk-workforce, the arts were never mentioned. If all states put in data-tracking systems that do not involve the arts, we'll be behind again. What do you suggest?

**Susan:** 5 states have committed to Tough Choices Tough Times. Identify the competencies that students need to accomplish at each grade level.

**Ken:**

Recommendations:

- The education commissioners are the members of the campaign, so go to the commissioners asking why the campaign isn't collecting this data
- One way to think about it is arts, the other way is identifying skill goals.
- Ask: is your data collection corresponding with your vision of a 21<sup>st</sup> century student?

- Once the states agree to 21<sup>st</sup> century skill goals, it becomes about methods to obtain skills rather than individual subject matter.

**AQ:** Sharing a quote “Hope has two beautiful daughters. Anger and Courage – anger at the way things are and courage to see that they don’t remain the way they are”

- How do we develop a framework and evaluation system
- See our findings - BYAEP.com – our pilot study tracked career skills. All 21<sup>st</sup> century skills cited as improvement. Encourage all to give feedback to the framework and pilot your own studies.
- Question: Is there anyone in the business community who could take on assessing and tracking what we do?

**Ken:** see Route 21 on Partnership for 21<sup>st</sup> century skills website where people have posted their success stories – please post your story there to share with others.

- “you’re on the right track...” if the arts community as a whole started matching up programs to outcomes that matter.
- Find local businesses, some states and communities have taken national report to the local level, others have asked local businesses to confirm from their perspective. Seek out both local and national businesses.

**Jon:** We respond well to the language “outcome.” Strongly encourage Arts Educators to consider “outcomes” and how the arts are connected. Intellectually, this is an effective way to engage business executives. There isn’t “a business community” – there are very diverse perspectives.

**AQ:** Recommendations for celebrating innovation in classrooms, and getting teachers to see and acknowledge it.

**Susan:** Professional development. Teachers need to be able to identify innovation and creativity and not see it as off task behavior.

**Ken:** Distinction between creativity and innovation.

Example of writing assignment with “What is your goal for the next hour” and ending with a self-assessment sheet “did you set a good goal for yourself? Would you do something differently next time? What would you change?” etc.

**Susan:** Not saying “Teach 21<sup>st</sup> century skills instead of content; it’s teaching 21<sup>st</sup> century skills through content.”

**AQ:** Questions about the disconnect between our model of innovation and our aspirations: practices within the schools:

- How do you propose your constituencies to participate in the larger discussion in their communities?

- How do you propose to change the rewards system so that people are rewarded for achievement the outcomes they want?
- How do you expect PD processed to work when the PD givers do not live the skills we're talking about in the 21<sup>st</sup> century?

**Jon:** We're working with the Gates foundation to try to understand how businesses engage in educational initiatives (how and why and where the decisions are made). There is no one answer – your priorities as a business executive are varied and fragmented.

**Ken:** the public discourse needs to happen around the skills needed. There is consensus about these skills.

**Susan:** Conversation needs to happen in communities. The School Board needs to understand that they need to support the development of these skills. And that they need the support of a larger organization, to ensure that children have what they need to succeed in the

**Audience Comment (AC):** Several organizations are signed on to participate in the arts skills map (NDA, NDEO, MENC, AATE, EdTA, NAEA)

**AQ:** Habits of Mind research/publications. Question: How is what you are doing informing the discussion at the Federal level? Will this have an impact on federal policy?

**Susan:** We are working with national organizations using Race to the Top funds to create alternative assessment systems. States won't accept a single national exam, but broader forms of assessment are necessary.

**Ken:** "Habits of Mind" is not a very effective term with the business community – so while conceptually it links well with the outcomes, the language is important. Preferred language: "Outcomes"

- ESEA is coming up for reauthorization, accountability isn't going away.
- They took a "50-year-old snapshot" – it doesn't serve to measure 21<sup>st</sup> century skills
- As you talk about the next round of accountability, what is it we're looking for. That's where federal policy has to go.

**AQ:** Please convey concern around data collection because we can't move forward with national expectations work until we understand where we are. We believe that the arts communicate in diverse ways; many of us are generalists in the DoE.

Also: Curious to know where global language fits in?

**Susan:** To me that's part of Social Studies, learning about the world and how to communicate with the world.

**Ken:** Moving forward, also a focus on cultural competence.

**Thanks to the panelists and volunteers:** Sandra Ruppert

- Thank you to the panel for both the perspectives and the call to action.
- Thanks to additional student volunteers from Lesley as well as Martha's working group from the host community (see logos on back cover of program for many of the representatives from the planning group).

**Announcement:**

Today's busses to Lesley are one-way

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**12:15 pm: LUNCH**

**1:00 pm: TRAVEL TO LESLEY UNIVERSITY FOR BREAKOUT SESSIONS AND FINAL PLENARY**

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**3:16pm: AFTERNOON PLENARY AT LESLEY UNIVERSITY, "CAPITOL LANDSCAPES: THE FEDERAL ROLE IN THE ARTFUL REDESIGN OF AMERICAN EDUCATION"**

**Introductions:** Sandra Ruppert

**Moderator:** Jonathan Katz , *CEO, National Assembly of State Arts Agencies*

**Panelists:** Doug Herbert, *Special Assistant, Office of Innovation and Improvement, U.S. Department of Education*; Sarah Cunningham, *Director of Arts Education, National Endowment for the Arts*; Heather Noonan, *Vice President for Government Affairs, League of American Orchestras*; Angela Han *Director of Research, National Assembly of State Arts Agencies*

**Jonathan Katz, Moderator:**

Federal fiscal year begins 10/1; agencies have distributed their FY 11 budgets, but there is not much they can share about this. Panel will attempt to provide as much as possible of an insider's perspective.

**Doug Herbert:** U.S. Department of Education

- We are using Sec. of Education's statements [about the arts] to increase awareness
  - o i.e. NAEP results release. He pointed out that the NAEP results indicated ONLY 57% are still receiving music in 8<sup>th</sup> grade. Sec. Duncan indicated that this is not good enough.
- Open letter from Secretary (see website) – makes clear that the arts are eligible for Title II funds. Stimulus funds can also be spent on Arts Education, eligible as a core academic subject.
- The FRSS is out in the schools, principals are currently receiving those surveys.

- Two new leaders in the Office of Innovation and Improvement: Jim (James) Sherman, Scott Pearson.
- University Council convening in New York. The NAMM teleconference – audio version and transcript of this teleconference are both available.
- Reauthorization of ESEA – referred to as ESEA and not as NCLB.

Race to the Top (RttT) update:

- More comments on the arts than any other subject. Not just quantity, but quality thinking, quality input about the arts in these discretionary areas is important!
- \$4.3 billion – Race to the Top. Comments are being vetted now, formal guide released soon, then the race will begin.
- I3 fund (investing in innovation) - \$650 million. We expect guidelines to be out within a week followed by a 30 day comment period.
- Subscribe to the *Education Innovator* – DoE newsletter. Interview with Jim Shelton in the September issue of the Education Innovator.
- Whether the arts are explicitly or implicitly in the guidelines, there are strong enough programs to compete with other content areas – make sure to apply. General eligibility includes: LEAs or nonprofit arts and cultural organizations

Also: Listening and Learning

Secretary has been to more than half of the states so far.

**Upcoming stakeholder meetings: Oct 7, Oct 21, Nov 4, Nov 20, Dec 2.** Open opportunities in DC to have a discussion with Sec. Duncan, with Carnel Martin (Policy and Planning).

FRSS – 1600 school principals have received the call to fill out survey at Elementary and Secondary level and/or to provide names of visual arts and music specialists. Some pushback from principals who resist on the basis of limited time.

6<sup>th</sup> year of **art exhibition program** in the lobby of the headquarters. **Officially opening on October 27<sup>th</sup>.**

**Heather Noonan (League of American Orchestras):**

Thanks to Doug and the department for both literally and figuratively bringing the arts in the building of the DoE.

Arts Education Policy Working Group (Arts Ed funding levels and policy issues including appropriations, the reauthorization and the research agenda at the federal level): - Include reps from Kennedy Center Alliances, NASAA, SEADAE, reps from discipline organizations.

Recent Policy Developments.

- The federal funding is relatively small in the overall placement of arts in schools; the work on the state and local levels is a very important piece
- Race to the Top: very impressive turnout for the comment period.
  - o Highlights of Arts Community Themes: concern about priority emphasis placed on STEM.
  - o Emphasis that students deserve equitable access to all core academic subjects.
  - o Calls for better data collection and improvement.
  - o Funds used on standards and assessments should provide opportunities for resources for all academic subjects .
- Many states won't be eligible to apply. Pay close attention to guidelines that are issue. These are a precursor to what we might see in reauthorization of ESEA.\
- Encourage again to subscribe to the *Innovator*.
- Thoughtful comment is encouraged; again, quality more than quantity, since these comments are actually read and analyzed.
- A reauthorization bill is not to be expected very soon, but this is the time to be talking to legislators. Recommendations on reauthorization were completed two years ago and are being revisited. Primary 4 asks include:
  - o Emphasis on maintaining the Arts as a core subject (do have to be vigilant about subject discussions)
  - o Better distribution of information
  - o Annually report on the status and condition of arts education publicly.
  - o Improved federal data and research on arts education.

Visit the Department of Education website to:

- Learn more about stakeholder forums, stimulus funds, etc. Last stakeholder forum included robust comments from national organizations of all kinds. Business Roundtable and the Association of California School Administrators both spoke on behalf of the arts. Ample quotes from Sec. Duncan regarding the benefits of arts education. **Be active in the process of moving the policy!**

**Sarah Cunningham (NEA):**

- Settling in with new NEA team.
- Note the State Policy makers in the room. Reminder to all: 83% of funding is from the states.

What are the driving questions?

- “Acne lights” pink lights installed in Great Britain – coercive example of moving young people: Designers see the obstacle as a creative challenge.
- Are you asking the same question you’ve been asking for the last 10 years? Should it be asked in a different way?

Examples “can every classroom be a creative arts center?” “Will we be remembered for our civilization or our war?”

- Encourages participants to apply for upcoming projects.

- Recognize Bill Safire and his work at the NEA and in support of the arts, connecting arts education and neuroscience. From his work: attentional networks are expanded through arts engagement – we can focus for longer periods of time.

Current NEA: new team with experience in Education, Rockefeller foundation, museums, state level.

Programs and upcoming reports include:

- Jazz in the Schools, partnering with Arts Presenters to do Jazz track at January Conference. Lincoln Center, website.
- Poetry Out Loud w/State arts associations
- Just finished panels for grants.
- Working closely with artistic disciplines at NEA to talk about furthering learning in each discipline.
- In May of 2010: report on arts assessment.
- Research Notes: Survey of national arts alumni (with Indiana University) – follow graduates of student from arts high schools. Also to improve the school's preparation of students for the work force.
- Additional analysis of NAEP data.
- Sunil researching: How people studying economic factors relating to the arts factor in arts education.
- National Science Foundation will release a report in November on Arts, Creativity and Learning. Sharing science of learning center information.

**Jonathan:** A Moment to acknowledge Mary Crovo (National Assessment Governing Board) for her work on the NAEP.

- ARRA Economic stimulus money is going out. \$50 million to the NEA was significant since the arts were acknowledged as part of the workforce. NEA was the first agency to get its recovery money out into the workforce. Demonstrated the usefulness of the partnerships between the agency the regions, the states.
- **Right now:** advocates should act on NEA funding. Different amount in the House and Senate. \$170 vs. \$161.3 million funding amount – contact representatives on the committee.

**The following states have representatives on the committee: CA, TN, UT, WV, MS, ME, ND, NH, SD, WI, VT, MD, AK, NE, RI, MT, HI, WA, KY, OH, NY, OH, VA, MA, NC, ID**

- Mention the arts when in Education conversations and vice versa, and mention AEP in both. This is **a national priority; not a partisan priority.**
- Service organizations working on your behalf. Important that circumstances of artists are considered in health care reform.
- Agency Initiatives. Important that the arts and arts education be understood as resources.

**Angela Han (NASAA):**

- Funding going on at the state level: track funding for state arts agencies, has a real impact on arts education.

- FY2010 (began by Thursday for all states)

Funding from state legislatures:

- 30 states indicated budget decreases: Median decrease was 22%
- 14 states indicated budget increases: Median increase 6%
- Numbers are changing frequently. Many anticipate mid-year budget cuts. Some states haven't finalized budgets.
- Per capita state arts spending. Last year: \$1.06
- 33 states reporting per capita spending at less than a dollar.

Current Context: Year 2 of recession cycle.

- Last recession, we started at a higher funding level (all time high in 2001).
- State general fund spending is very highly dependent on the economy. On average it increases by 6%. But this year, general funding decreased, so this is a difficult recession for state funding.
- Changes seen in budgets are in proportion to budget gaps; so most arts are receiving the same cuts as other areas.

### **Audience Comments and Questions:**

**Of note:** Passing Strange, on demand Sundance channel. [Shakespeareonthesound.org](http://Shakespeareonthesound.org)

**AQ:** Is the outlook for budgets better for 2011?

Angela: State governments usually see economic impacts two years later, so if the recession is ending now, it should be about **2 years before state budgets recover**.

**Doug:** In the '10 budget, the president put in \$38.2 million for arts education (level funding) first time in 8 years that the white house has included this funding in their budget. Goes to Kennedy Center (KC), VSA, arts models grants.

**Heather:** Many appropriations bills, including education bill, didn't get completed by Oct 1. Proposed \$2 million increase in the program fund, so we hope it stays in the budget throughout the process. Encourage grantees to contact elected official to tell stories about the projects that received the funds, so they recognize the impact. Nothing can be taken for granted.

**AQ:** are you seeing DoE or arts council staff cutbacks?

**Jonathan:** There are some positions you can't cut as a state agency. Person who keeps the books, ED, etc. Except in a couple of places (NH). Programmatic positions sometimes get cut, not purposefully, but some state arts agencies that have to make cuts will cut somebody who "wears one hat."

**Doug:**

New director of President's Committee on the Arts and Humanities (Coming Up Taller Awards): Rachel Goslins. Making arts education and public arts the two primary goals. Sec. Duncan on the committee. Chairs identified: George Stevens, Jr. (creator of KC honors) and Margot Lyon

**Reminder:** Toolkit for the NAEP assessment.

**Heather:**

When secondary analysis of NAEP results come out, another public opportunity for publicity.

10/13 4:30 Eastern Time, free of charge, registration available on MENC or Americans for the Arts website.

**AQ:** things in other subjects outside the arts that are really innovative? Suggestions?

**Doug:**

People should **give thought to cross disciplinary work**. (talk about putting the "A" in STEM to make it STEAM).

- 1 – smallest grants 5 million each for promising ideas that should be tried out. "pure innovation"
  - 2 – medium grants of 30 million help programs that need to build a research base or the organizational capacity to succeed at a larger scale.
  - 3 – larger grants up to 50 million for proven programs that are ready to expand.
- ONE TIME grants. Really competitive arts and arts integration programs that should apply. Two rounds – one in late spring, one in next six months after that. Move things from one place in the country to scale it up in other parts of the country.

**Heather:**

This administration has a theme about inviting people to craft solutions. Race to the Top specified "no whining" in the comments. Emphasis in including all academic subject areas.

**Sarah:**

CCSSO engaged in a conversation about common core standards shared by disciplines.

**AC:**

Creativity and curiosity work group has 4/12 representatives from the arts, so there is lots of potential for crossover. We should stop claiming that we have sole ownership of creativity and curiosity.

**Jonathan:** Right on time; let's thank our panel. 4:41pm.

**Concluding the day:** Sandra Ruppert

- Thanks to our panel!
- Reminder: NAEP toolkit had a number of organizations involved in its creation.

**In closing: "A vision has been forged."**

**Our next convening:**

Spring 2010 forum in Washington, DC April 9-10

Theme: ***States of Change: New Leadership in Arts and Education***

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**4:45 pm: ADJOURN**

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