AEP Spring 2011 National Forum

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Picturing a Complete Education
Keep the Arts in Mind
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Breakout Session Summaries

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Arts Education in America: What the Declines Mean for Arts Participation—Findings from the Survey of Public Participation in the Arts (SPPA)

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Presenter:

Patricia Moore Shaffer: Program Evaluation Officer, National Endowment for the Arts

Description:

For more than a quarter-century, the National Endowment for the Arts has conducted a periodic Survey of Public Participation in the Arts (SPPA) to track adults' reported levels of arts engagement. In its analysis of the 2008 SPPA data, the NEA found that arts participation was declining for virtually all art forms captured by the survey. Since arts education had been identified in previous SPPA analyses as the strongest predictor of almost all types of arts participation, the NEA commissioned the National Opinion Research Center (NORC) at the University of Chicago to conduct further analyses on arts education data collected through the SPPA. The session leader will present the major findings of this study and then engage the audience in dialogue about the implications of these findings for the arts education field.

Summary:

The SPPA is the nation's largest survey on national trends in arts participation and is conducted by the NEA's Office of Research and Analysis. The survey is administered by the US Census Bureau. It provides a representative sample stratified across the nation. Controls are put in place so it is very representative of the US population as whole. The data cannot be dissected by state or by rural, urban, or suburban locations. Participants are asked about the types of arts events they have attended and other activities in which they participate, such as creating art or taking art classes. The survey was first conducted in 1982 and has been administered five times. This provides longitudinal data which shows trends over time.

The SPPA measures participation behaviors such as attendance at arts events, fairs, and tours of parks or buildings. The latest survey added new types of events including Latin music and outdoor festivals. The survey is not static: experts from across the country are convened to refine the survey questions each time it is administered. The next administration will have many changes to include the use of new media. It will also look at involvement with literary arts.

Major Findings:

One notable figure from the 2008 survey was a 5% drop in all adult attendance at benchmark arts activities (i.e. attending a ballet, classical music concert, or art museum) to 35%. In previous administrations, respondents reported 40% attendance. Also, attendance at jazz music events had dropped 10.8% to 7.8% from the 2002 to the 2008 survey.

NORC conducted a series of smaller studies to look specifically at arts education in SPPA data. NORC looked at 2008 data and went back to examine longitudinal trends in participation in arts classes during either childhood or adulthood.

Childhood arts education rose across most of the 20th century before declining in the mid- to late-1980s, and data from the 2008 SPPA shows that the decline continued from 1982 through 2008. Survey participants who were at least 18 years old reported a decline in participation from 64.6% in the 1982 survey to 49.5% in the 2008 survey. Researchers noted that this decline was steady between these years and determined this to be a trend. While declines were substantial in participation in childhood classes in music, visual arts and creative writing, participation in dance and theater classes increased slightly. Music class participation declined from 53% to 36.9% and visual arts classes from 36% to 25.7%. Dance class participation rose overall from 9.6% to 12.2% over the five studies but participation in those classes dropped between the 2002 (14.5%) and 2008 administrations.

Participation in childhood arts education is not equally distributed by race or economic status. White respondents reported a decrease from 59% in 1982 to 53.4% in 2002 but this is not statistically significant. Arts education in the African American population fell from 50.9% in 1982 to 26.2% in 2008. In the Hispanic population it fell from 47.2% in 1982 to 26.2% in 2008. When looking at parental education levels (considered a predictor of household income, assuming that education level determines earnings ability and the ability to pay for private lessons), survey respondents whose parents had less than a high school education, reported a drop in participation from 54% in 1982 to 12.5% in 2008. Respondents whose parents had at least a college degree reported a decrease from 88.7% in 1982 to 73.2% in 2008.

Other variables that were found to have positive correlations to attendance at arts events are age, race/ethnicity, socio-economic status, educational attainment, parental education, and gender. The two strongest indicators of likelihood to attend arts events are socio-economic status and educational attainment.

In every field of work there is an "S-curve" that measures trends through the years. It rises and plateaus. Then something occurs to regenerate interest/participation and the curve (interest/participation) rises again. It's believed that attendance and participation in the arts are currently in the plateau stage.

Question and Answer Session:

Q: What do the findings mean for arts participation and personal creativity?

A: "Arts education was the strongest predictor of almost all types of arts participation. Respondents with the most arts education were also the highest consumers and creators of various forms of visual arts, music, drama, dance or literature," (Bergonzi, L. and Smith, J. 1996 The Effects of Arts Education on Participation). This is still true. Arts education has a powerful influence on arts participation. The more arts disciplines one studies as a child, the greater the likelihood of one's arts participation as an adult. The study also looked at respondents who participated in arts education as an adult and found that having arts education as an adult has a more powerful influence on participation than childhood arts education. A thought on arts education policy: students are more likely to find the art form of their interest the more they can study various forms of art. Students have the least access to dance education.

Q: How has this data been influenced by the influx of data via technology? Has the NEA looked at that?

A: The NEA has looked at the use of new media. There is a shift in how individuals participate in the arts and it was found that arts participation through media is on the rise. One thing prior surveys did not do is differentiate between whether classes were held in school or out of school. The next survey will address this.

Q: In 1982, participation meant attendance at arts events, but now it means more. The same words are used to define different kinds of activities. Has there been a change in the definitions of art and experience?

A: This is being looked at for the 2012 survey including how individuals now participate in the arts.

Q: Is there a correlation between how much money schools spend per child and the quality of their arts education programs? Are arts education programs better in schools that spend more money, say public versus private? If so, that disparity solely on money needs to be clearer in policy discussions because it's very important.

A: There are some states where economic conditions have been an issue, but some communities don't show a correlation between economic conditions. It's about a will. Some poor communities have the most robust programs. Not everything can be painted with the same brush. The real indicator is how much money is being spent on the arts per pupil. State specific surveys show this such as the Fast Response Survey System (FRSS).

Q: With this information, what does the NEA have planned for future presentations/policies/advocacy, especially in terms of access for children? What about funding or providing sources to help us with this? Will the NEA be an advocate?

A: The new strategic plan has a focus on arts education. The NEA is moving through a process to look at new strategic goals for arts education. There is a lot more data to be collected. Reporting will improve. There's a lot of hard work ahead but the NEA is rolling up its sleeves with a clearer vision of what it's facing. It's painful but in the long run it helps the NEA do better work.

Q: Is the NEA considering using identification variables such as race, age and socio-economic status to identify regional profiles in order to target its resources to meet the needs of these regions?

A: The NEA can't drill down too deeply with this data. It is now looking at grantee data and doing a portfolio analysis to see what's being funded where and at what levels to see where there might be gaps.

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Developing English Language Literacy Through the Arts
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Presenters:
Carol Morgan: Deputy Director for Education, ArtsConnection; **Mei Yin Ng**: Dance Artist, ArtsConnection; **Erin Loughran:** Program Manager, ArtsConnection; **Rob Horowitz, Ed.D:** Independent Evaluator

Description:

ArtsConnection has engaged in empirical research exploring the nature of teaching and learning in the performing arts, and the ways they influence second language acquisition in ELLs for the last five years.   We worked in both elementary and middle schools with support from the AEMDD program at US ED. This session will engage participants in exploring essential questions raised by our work and other questions brought by participants:

Summary:

What essential capacities influence second language acquisition and why are the arts uniquely positioned to help students build those capacities? How can we build structural support at the level of individual educators, schools, districts and arts organizations to support this work? What are the challenges we face and how can we navigate them? What knowledge base do we need to build and how can we build it? What other resources are necessary?

What is the nature of teaching and learning in dance and theater? In what ways do they influence second language acquisition in English language learners (ELLs)? This is the question that ArtsConnection's staff members constantly asks themselves. Through an interdisciplinary and inquiry-based approach to second language acquisition, ArtsConnection demonstrates how the arts can be a tool not only in language and vocabulary development, but also in the process of creative exploration, decision-making, self-advocacy, imaginative learning and the development of higher-order thinking skills. It is within ArtsConnection's student-centered framework, professional development structures, and collaboration with artists, that students acquire accelerated language development and gain these necessary life skills.

ArtsConnection's mission is built around the idea of "collaborative action inquiry." It advocates for new educational infrastructures and changing the traditional patterns of authority and power in learning. This type of inquiry emphasizes giving power to the students so that they become effective agents in their own education. ArtsConnection's student-centered framework emphasizes students as the central entity. Branching out from the student are the teachers and artists, which help implement and engage the students, and then the administration, which provides support, planning and logistics. Professional development structures also help to facilitate collaborative action inquiry. These structures consist of meeting in large groups with adults across different schools in partnership for two-day workshops. Smaller school-specific meetings and classroom collaboration meetings with the artists and teachers are held throughout the school year. Furthermore, time is reserved for teachers and artists to plan, observe and reflect on classroom collaborations.

Located in New York City, ArtsConnection partners with over 100 schools where many students are ELLs and speak a language other than English in their home. Over a 14-session unit of study, students use poetry and other literature derived from their curriculum to create arts-related interpretations of their lessons. Students participate in a process of multi-faceted interpretation where they translate the text into pictures and discuss their ideas with fellow classmates. Then, students build on these group discussions to create movement and physical interpretations of the text. The learning goals that teachers and artists developed from this type of multi-disciplinary approach include:

- Using non-verbal activities to help ELLs gain confidence
- Cultivating creative thinking in dance-making
- Understanding that dance is a communicative and expressive medium
- Developing basic skills in dance, including coordination, spatial awareness, and rhythm
- Understanding that dance exists in every culture
- Making artistic choices in the interpretation of a text in dance

In order to have successful units of study, ArtsConnection engages in multi-year partnerships and collaborations with NYC schools. These extended collaborations allow for teachers and teaching artists to develop a working relationship and understand the classroom culture. Both teachers and artists must demonstrate a real commitment with going beyond the curriculum into a more creative learning process, requiring dedicated meeting and planning time throughout the school day. Additionally, teachers need to put their trust in the students. This trust allows for students to have the freedom to create and explore, thus taking ownership of their own learning.

 Teachers and artists identified several language-enhancing outcomes that emerged from the students' creative and artistic exploration:

- Students created meaningful conversations
- Students worked in cooperative groups
- Students gained self-confidence
- Students developed critical thinking and imagination skills
- Students developed a wider vocabulary
- Students took ownership of their learning

Rob Horowitz, a facilitator of this session and an independent evaluator, has been working with ArtsConnection for about twelve years. His evaluations demonstrate interesting links between language and the arts. His observations and assessments suggest elements of transfer between ArtsConnection's methodology and successful second language acquisition. He observed that students were not only developing better language skills, but that students began to excel in other academic areas. Teachers noticed that ELLs were more focused, confident, participatory, and became agents of their own learning. By using the arts to develop English language literacy, ArtsConnection has seen positive, long-term learning and language results in its students.

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Framing Student Success: Connecting Rigorous Visual Arts, Math and Literacy Learning
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Presenters:

Aline Hill-Ries: Director of Programs, Studio in a School; **Susanne Harnett, Ph.D.:** Managing Senior Associate, Metis Associates

Description:
Studio in a School (STUDIO), an arts-in-education organization focusing on the visual arts, received a four-year U.S. Department of Education Arts Education Model Development and Dissemination (AEMDD) grant in 2009 for Framing Student Success: Connecting Rigorous Visual Arts, Math and Literacy Learning. Through this project, STUDIO's artist/instructors work with teachers in three high-need NYC schools to implement four arts-integrated units per year in grades 3-5. The units link visual arts skills to academic content areas while maintaining rigor in both disciplines. The project aims to positively impact students' art skills, academic achievement, and Habits of Mind. Metis Associates is conducting a rigorous project evaluation, which includes a randomized design. In the proposed hands-on workshop, the Project Director and Evaluator will co-present an overview of the project, relate it to concurrent Common Core work in NYC, and lead the participants through a hands-on activity during which they will assess students' artwork and discuss the benefits and challenges of using rubrics.

Summary:
Studio in a School is an arts-in-education nonprofit organization founded in 1977 by Agnes Gund. Its mission to foster creativity and intellectual development in young people through quality visual arts programs is fulfilled by 80 professional artists working with students, teachers and parents in NYC public schools and community-based organizations. STUDIO reaches over 29,000 students annually from pre-K to college age. In its USDOE-funded AEMDD project, Studio in a School has implemented arts-integrated curriculum units in select schools in grades 3 to 5 while maintaining rigor in both art and non-art related disciplines. In this session, Aline Hill-Ries, Director of Programs at STUDIO and Susanne Harnett, Managing Senior Associate of Metis Associates co-presented an overview of the project and led participants through a hands-on assessment activity, discussing the benefits and challenges of using rubrics.

STUDIO's Long-Term Program aims to positively impact students' art skills, academic achievement, and Habits of Mind (engaging and persisting, stretching and exploring, observing, reflecting and envisioning) in partnership with the NYC Department of Education, with evaluations conducted by Metis Associates, a national research and evaluation firm.   STUDIO is now in year three of its AEMDD grant, but in year two of implementing the *Framing* project in its three "treatment" schools.

The combined student population of the three high-needs NYC public schools involved in this project with STUDIO was, on average, 80.5% Black or Latino, 14.6% English Language Learners (ELL), 28.5% special education, and 86.6% eligible to receive free/reduced lunches. In comparison, the combined student population of the

three control schools was, on average 92.4% Black or Latino, 23.4% ELL, 20.9% special education, and 89.2% eligible to receive free/reduced lunches. Metis Associates has evaluated and assessed students' achievement over the past three years and, current results prove STUDIO's theory of change: "When students participate in a sustained, rigorous, and standards-based core curriculum that includes and connects visual arts, math and literacy, and is delivered by well-trained knowledgeable teachers working together and supported by knowledgeable and committed cultural partners, instructional leaders, and parents, their attainment of the skills and competencies (i.e. art making, developing art literacy, making connections through visual arts, community and cultural resources, and exploring careers and lifelong learning related to the school's curriculum goals) will exceed that of their peers in schools without these resources and their achievement in math and literacy will improve at a greater rate."

In the treatment classrooms, STUDIO artist-instructors serve the same students once a week for 24 weeks over the course of three years. Each year the teaching artist has continued to reinforce math and literacy learning through creative visual arts-related lessons. The artists have also reinforced professional development and collaboration for co-planning between lead teachers, coaches, art teachers, and artists. Additional involvement with parent-teacher conferences, parent workshops and family museum visits also helps to reinforce and evaluate students' success from a holistic perspective.

STUDIO uses rubrics to encourage sequential learning and create a common language to be used for effective dialogue between artists, art teachers, and staff. Rubrics prove helpful when teaching artists integrate art into classrooms where the teacher does not have previous visual arts content knowledge. STUDIO refined the rubrics used for *Framing* and has continuously revised categories, vocabulary, benchmarks, and example works to effectively assess students' progress.

As session participants practiced assessing student work samples with STUDIO rubrics, a need for professional development became clear. Presenters' recommend all staff be familiar with, and practice with, the vocabulary used within the rubric to effectively assess and communicate student achievement. STUDIO also identifies the common challenges of resistance, time, validity, and reliability when using rubrics. Yet still, rubrics have the potential to improve instruction by clarifying learning outcomes and providing communicable assessment results. Rubrics also establish a common ground for understanding student needs and successes when revising curriculum/lesson plans.

In year one of implementation, school-wide average scores for students participating in the arts-integrated units ranged from 2.38 to 2.84 on a rubric scale of 1.0 to 4.0. These scores are related to the skill levels "developing" and "meeting expectations." Of 139 students for whom individual rubric data were obtained, 22 received a total score greater than or equal to 3.0, indicating that 16% were proficient in visual arts skills (i.e., "meeting expectations"). The students' work will continue to be assessed by the same reviewer in the second and third year of implementation, to gain a picture of student progress over time.

Across all three-treatment schools, arts-integration students scored higher on average on English Language Arts (ELA) and math assessments than students in control schools. For ELA, differences between the performance levels of the two groups were found to be statistically significant. For math, differences between both the

performance levels and the scale scores of the two groups were both statistically significant. In focus groups, teachers from controlled schools noted that the project had a positive impact on students' vocabulary, listening skills, sequencing skills, and ability to follow directions. On average, teachers in treatment schools rated students significantly higher on all five Studio Habits of Mind than teachers in control schools.

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Painting the Picture of Project Findings: Impact, Sustainability and Legacy

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Presenters:

Sibyl Barnum: Director, Arts Education, Puget Sound Educational Service District—Arts Impact; **Scott Sikkema:** Education Director, Chicago Arts Partnerships in Education; **Susy Watts**: Independent Consultant; **Cynthia Weiss:** Associate Director of School Partnerships, Project AIM Center for Community Arts Partnerships, Columbia College Chicago

Description:

U. S. Department of Education Arts Education Model Development and Dissemination (AEMDD) grantees discuss the ways federally-funded projects can tell more complete stories about student achievement using the findings gathered from their research-based projects. *What are the challenges of using student and teacher evidence to validly and reliably demonstrate learning and project efficacy? What are the best ways to communicate the value for congressional investment in arts education?* Participants will be guided to use a range of methodologies and research instruments to analyze student and teacher artworks and performance videos, and reflect on ways to use findings to tell valid and compelling stories. Together, the group will reflect on the messages and communications that best reach audiences to relay the success of the federal investment in arts education projects.

Summary:

This presentation shared the findings of a consortium of U.S. Department of Education Arts Education Model Development and Dissemination (AEMDD) grantees. The consortium of these grantees forms PAIR, the Partnership for Arts Integration Research. Their findings from their arts education program evaluations have significant implications for the benefits of arts education. Some of their findings include:

1. Pairing a fine arts-focused school with a traditional academic school can reduce achievement gaps between the schools' students and result in higher levels of whole school achievement.
2. In treatment schools, low achieving students rise in academic performance, meet academic standards and continue to learn and achieve above proficiency in academic subjects.
3. There is a need to overcome the silo effect that is created by assessing students as high, average and low achieving.

The data for the program evaluations is collected via standardized tests, portfolio reviews, and student interviews using a rating protocol. Analysis of the data prescribes the students to high, low, and average

achievement groups. Ongoing analysis of this data tracks their achievement through the program. The results show a closing of the achievement gap in treatment schools.

Arts Impact is a Renton, WA-based organization that operates six professional development models that train preschool through middle school teachers to incorporate art into their students' basic education. The organization offers an intense two-year program that emphasizes hands-on learning through one-on-one artist/teacher mentorships. The common goals and key features of each professional development model address the critical needs of teachers, students, and schools. At Arts Impact's AEMDD site, teachers showed improvement in their integration of the arts into the curriculum. Based on their evaluation tool called the STAR Protocol, Arts Impact found that the students in their partner schools (the treatment group) increased in academic achievement while students in control groups remained flat after the three-year program. Teachers from both groups of schools started with the same level of experience in arts integration at the beginning of the three-year period.

The Columbia College of Chicago Project AIM, another member of the PAIR consortium, investigated the impact on student learning when concepts of arts learning were translated across the domains of the arts, literacy and math. The project also evaluated participating teachers' ability to collaborate and deliver curricular material in arts, literacy and math, as well as student engagement and the teachers' ability to translate concepts from the arts to reading and math. In evaluation findings from the 2009-2010 school year, the program saw a 5% increase in the SAT writing scores of students in the treatment groups.

The greater overarching question guiding the discussion of findings from successful programs such as those mentioned above revolves around dissemination. The communication of findings is paramount in importance to the place of arts education within the greater education reform discourse. Results of studies such as these that provide evidence that arts learning is of great benefit to students should be communicated in language and format applicable to the perceived audience.

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Using Data to Drive Changes in Arts Education:
The Story of the Boston Public Schools Arts Expansion Initiative

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Presenters:
Julia Gittleman: Consultant, Mendelsohn, Gittleman Consultants; **Laura Perille:** Executive Director, EdVestors;
Marinell Rousmaniere: Project Director, BPS Arts Expansion Initiative; **Klare Shaw**: Senior Advisor for the Arts,
EdVestors

Description:
Come discuss the history of the Boston Public School (BPS) Arts Expansion Initiative, a systemic effort that aims
to ensure weekly arts instruction for every K-8 student in the 55,000 pupil system. BPS is in the midst of a
compelling multi-year, three-part strategy to focus on: 1) Access—expanding direct arts education for ALL K-8
students; 2) Equity—building the capacity of individual BPS schools and the District to support arts education
broadly throughout; 3) Quality—strengthening partnerships between the District, BPS Arts teachers, cultural
institutions, higher education and teaching artists to guarantee quality learning for the students. This is an
exciting effort where data and research are driving policy and practice. This story of data, communications and
leadership, and funding driving change will open up the opportunity to learn together with other cities engaged
in similar work.

Summary:
 The Boston Public Schools Arts Expansion Initiative (BPS-AEI) was launched in 2009, and conducted the first ever
inventory of student arts experiences reinforced by focus groups, interviews, and best practice research from
other cities. BPS has collected data about the arts curriculum in its schools and is using that data as a neutralizer,
setting the table for an initiative that measures arts education by minute, school, and discipline.

The overarching goal of the Initiative is to increase access, equity and quality of arts learning for all students. The
goal is to provide 100% of students in grades K-8 with weekly, year-long arts instruction. The Initiative also aims
to increase high school students' experience with the arts.

Data Collection:
Data about BPS arts education programs was collected through a survey that was emailed directly from BPS
superintendent Carol R. Johnson to each principal in her district. Between 96% and 97% of principals responded
to the survey. The survey asked specific questions about the school's arts programs, including questions about
what disciplines of arts classes are offered, how frequently the classes meet, and how many arts specialists are
employed by the school. The first year, the survey was 135 questions, but was shortened the second year. The
survey changes each year and can be tailored to focus on areas of particular interest.

Laura Perille reminded the group that it is important to share data that is collected with the schools. School
leaders are interested in knowing the results. She also noted the importance of distributing a survey through an
authority figure, like the superintendent, because school leaders are more likely to respond when contacted
directly from their authority.

Funding:
The BPS Arts Expansion Fund was created to focus on direct arts expansion in schools. To date, the Initiative has raised over $2.2 million of the initial three-year goal of $2.5 million for the Fund. Supporters of the Arts Expansion Fund include the Barr Foundation, Boston Foundation, EdVestors, Hunt Alternatives Fund, Jane's Trust, the Klarman Family Foundation, and the Linde Family Foundation.

The Wallace Foundation provided BPS with a $750,000 planning grant to create a long-term implementation plan for sustainable arts education expansion in the BPS. The planning work will be completed in May 2011.

Progress:
Since the launch of the Arts Expansion Initiative, over 9,000 additional elementary, middle, and high school students have opportunities to experience arts in school, compared with the 2008-2009 school year before the launch of AEI. According to the collected data, 4 out of 5 students now in K-8 receive arts instruction at least once a week for the whole school year. In high schools, the number of students accessing arts instruction during the school day nearly doubled since the launch of AEI.

Question and Answer Session:

Q: Does the survey deal with teaching space, resources, and quality performance materials?
A: Yes. Another useful tool in gathering this information is the interview with the principal.

Q: Is there any mention of arts integration in the survey?
A: We are very interested in arts integration. There are always questions at the end of the survey that we change to highlight a new area and get new information. In the future, we can use the questions at the end of the survey to ask about arts integration.

Q: How are people trained for classroom observations? Does it present any problems for teachers?
A: Training focuses primarily on teachers with teaching artists. The teachers usually end up enjoying the teaching artist a lot. Observers work closely with the teacher to see what it is he/she is having trouble with in the classroom, and then the observer can provide helpful feedback and suggestions about that particular issue.

Picturing Practice: What Works in Arts Education

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Arts and Humanities Program Review: Kentucky's Comprehensive Arts Education in the Schools
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Presenter:
Robert E. Duncan: Arts and Humanities Consultant, Kentucky Department of Education

Description:
In March 2009, Kentucky's General Assembly passed Senate Bill 1 which established the implementation of an academic program review designed to improve the quality of elementary and postsecondary education and support higher student achievement in Kentucky. Program reviews have been written for three academic areas: Arts & Humanities, Writing, and Practical Living and Career Studies.

Summary:

What is a Program Review?
A program review is "a systematic method of analyzing components of an instructional program, including instructional practices, aligned and enacted curriculum, student work samples, formative and summative assessments, professional development and support services, and administrative support."
The review allows for on-going, year round evaluation, aimed at identifying each school's strengths and weaknesses. The desired effect is for the review to impact instruction school-wide, not just within the programs being measured.

Program Review Team
A review team is composed of school and community members including parents, teachers, students, school staff, and administrators. The state recommends that the review team conduct three reviews throughout the school year (at the beginning, middle, and end) because this would allow for formative reflection and would monitor implementation of planned improvements.

Program Review Rubrics
The review team uses a rubric to rank each school's Arts & Humanities programs in the categories of curriculum and instruction, formative and summative assessment, professional development and support services, and administrative/leadership support and monitoring. Three levels are used for ranking: 1) Needs Improvement, 2) Proficient, and 3) Distinguished. Evidence is collected to support these rankings. In the Kentucky Department of Education Review Guide, many examples of supporting evidence are given. These include: teacher documentation of modifications of activities/lessons for special needs students, students self-assessment tasks, and a master schedule with class load breakdown.

The Kentucky Department of Education Review Guide for Arts & Humanities can be found here:
http://www.education.ky.gov/KDE/Instructional+Resources/Program+Reviews

Q/A Session

Participant: Is there a way to prepare teachers and those who will become teachers for the program Review?

Presenter: Yes, there is a teacher preparation program [offered] where teachers will learn what to teach for the program review.

Participant: Is there a program review for each [art] discipline?

Presenter: No, there is one collective review for all the Arts & Humanities programs in each school. Results will be available online.

Participant: Do review teams conduct observations?

Presenter: Yes, there are classroom observations and focus groups that try to involve community leaders.

Participant: Who emerges as useful on the review team?

Presenter: We don't know yet. There have only been over 40 review teams thus far and in a short window of time.

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EdSteps: Thinking Creatively About Teaching and Assessing Creativity
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Presenters:
Margaret Millar: Senior Associate, Standards, Assessment and Accountability; and **Kirsten Taylor:** Senior Associate, EdSteps; Council of Chief State School Officers

Description:
This presentation will engage the audience around EdSteps, an initiative led by the Council of Chief State School Officers (CCSSO), and the definition and assessment of creativity. EdSteps believes that creativity is critical to an effective educational process. In order to foster creativity in schools, educators must have a practical means of appreciating, understanding, and assessing creativity in partnership with their students. EdSteps is developing a creativity continuum to help measure the originality and impact of creativity within and across all disciplines. This session will invite the audience to discuss the definition of creativity, the unique EdSteps approach to assessing creativity, and the ways in which this initiative can serve as a resource to support the instruction of creativity for arts educators. EdSteps also hopes to engage the audience in a broader discussion about how this model of assessment could apply to national arts expectations in visual arts, performing arts, dance and music and how they see this model for assessment relating to the arts as part of a comprehensive education system.

Summary:

EdSteps seeks to create a large, web-based public library of student work samples in key skill areas that are typically difficult and costly to assess. For each skill area, student work will be presented in a continuum — a gradual progression — from early learner/low-skills to advanced learner/high skills in each skill area. Teachers can review the collections of work samples from students across the nation and compare their students' work, analyzing it in relation to others on the continuum. Based on the continuum, teachers can discuss with their students how to advance. This is not about judging one student's work in comparison to another, but rather starting a conversation with the student about his/her progress within each skill area.

Margaret Heritage from the National Center for Research on Evaluation, Standards and Student Testing at UCLA has said that formative assessment takes place when the student has a voice in the process. It's organic and is not based on standardized tests. EdSteps is trying to get closer to this type of assessment. Creativity is one of the core skills being assessed through this process. As stated by EdSteps:

- **We all *know* creativity is an important component for school and life success.**
- **We all *want* our students (and ourselves) to be creative.**
- **We all *believe* establishing a school environment that promotes creativity is the future.**

Funded by the Bill and Melinda Gates Foundation, EdSteps is charged with answering these central questions:

1. Can complex cognitive skills be assessed in the classroom using student work samples? How do we (CCSSO/EdSteps) make the process/tools easy to use so teachers are driven to assess student work/performance using EdSteps? How do we (CCSSO/EdSteps) help move teachers to use the process and participate in contributing to the library?
2. Can we drive innovation in assessment and put more leadership in the hands of teachers?

To address these questions, EdSteps created an advisory board consisting of leaders from the business community, CCSSO staff and members, higher education, and leaders from various organizations with interests in education. The board decided to focus initially on students' creativity, problem solving skills, information analysis, writing abilities and global competence. The board put the leaders into groups to examine each skill.

The group assigned to examine student writing included members of the National Writing Association. It focused on how EdSteps can inform what is already known about different types of writing, the progression from words to sentences to paragraphs, and how this progression changes with age/experience according to the continuum.

The group assigned to examine students' problem solving skills (or, problem solving for learning) created a definition of and guiding principles for this skill. Problem solving for learning divides the problem solving process into two parts: the problem, which has several possible correct answers and/or paths to reach a solution, and the problem solving process, which requires purposeful inquiry, careful analysis and the development of one or more lines of reasoning that resolve the issues raised by the problem.

The group assigned to examine student creativity looked at student's Torrance tests, a series of simple verbal and non-verbal tests that include drawing, problem-solving, and idea-generation. These tests measure creativity

and have been used to track creativity at various stages in life from early childhood through adulthood. This group also examined other research to come to a shared understanding about the definition of creativity. The group members also talked about how to look at creativity in terms of assessment. Two central themes arose: the idea of originality (did students just meet the task or did they add their own voice?) and impact (how does this work affect the thinking and lives of the creator or others?).

The groups in the EdSteps advisory board agreed to focus on the outcomes of student academic work and school projects. Starting first with writing skills, board gathered thousands of work samples from students nationwide and presented them to the public. From the samples gathered, the board determined that writing starts with scribbles on a page and progresses to essays and papers. Works are still being collected in the other core areas.

Once samples were collected, the board paired the samples together and invited the public to go online and assess which of each pair was more effective. Over 40,000 pairs were reviewed, and through analysis of the public's feedback, the advisory board noticed the emergence of a continuum and an order to the progression of student skills.

EdSteps launched the website of student writing samples in June 2011, with. Work samples evidencing global competency scheduled to be posted for public assessment and comments by the end of June. Similar to the public assessment of student writing, the EdSteps board plans to examine the public's feedback on samples of global competency to reveal the best way to represent student progress in this area.

EdSteps is looking for more work samples (in any form or genre, in all media types, for any audience or purpose, and from individuals of all ability levels) that will help develop definitions of creativity and global competence, the areas of its initial focus. As mandated by the Gates Foundation, work samples and rubrics created from the analyses of submitted works will always be available at no cost. All are encouraged to go to the website and submit work. EdSteps asks that all share the site with others and continue to look at the work that will be uploaded for future content areas.

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Engaging Adolescents
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Presenters:
Ken Cole: Associate Director, National Guild for Community Arts Education; **H. Mark Smith:** YouthReach Program Mangaer, Massachusetts Cultural Council

Description:
Research indicates that high quality arts education programs can address adolescents' developmental needs by supporting the acquisition of artistic and life skills, positive self-image and a sense of belonging. Yet a recent survey by the National Guild for Community Arts Education indicates that many community-based arts education organizations are challenged to sustain teens' involvement in robust out-of-school time programs.

The National Guild's Engaging Adolescents Guidebook describes methods of integrating youth development and arts education practices to create programs that help teens accomplish the key developmental tasks of adolescence. Join us as we enumerate and explore these practices, review case studies of diverse arts education programs that successfully employ these blended techniques, and discover how to develop arts programs that meet teens' unique needs and inspire them to engage more deeply with the arts.

Summary:
The National Guild's Engaging Adolescents Initiative (EAI) is a multi-year effort launched with support from the NAMM Foundation to increase teen participation in arts education by enhancing the effectiveness and scope of existing programs and developing new programs nationwide. The National Guild launched EAI in response to a recent survey of Guild members in which 100% responded that they needed training in ways to engage adolescents in arts education. The National Guild's publication "Engaging Adolescents: Building Youth Participation in the Arts" can be used as a guide for arts educators who are looking to develop or strengthen arts programs for teens. This publication can be found on the National Guild website at http://www.nationalguild.org/Programs/Information-Resources---Publications/Publications/Engaging-Adolescents-Initiative.aspx. The publication defines engagement as recruiting people to attend a program with an emphasis on power-sharing and co-creating.

Question and Answer Session:

Presenter: What is the role of out-of-school-time arts programming in the life of a teen?

Participants responded that out of school time arts programming keeps teens engaged in learning. It helps to develop personal identity and a sense of belonging, allowing students to grow and feel confident. Afterschool arts programming sustains learning by preventing learning loss. There is a social aspect involved in afterschool arts programming. Small group participants shared personal stories of marching bands, choirs, theatre arts groups, dance teams, etc. that they have recently led or were involved in themselves during their youth. The participants discussed how these programs helped their students make friends and feel a sense of community. Arts programs allow students to steer their own choices and bring their voices forward. Additionally, afterschool arts programs can provide a caring adult in a young person's life in cases where a child may not have one. This caring adult can act as a mentor and often times the adult works alongside the student on an arts project as a "co-creator."

Presenter: What is unique about out-of-school-time arts learning?

Participants noted that there is freedom in out-of-school time arts learning, because it is not wrapped up as part of a structured school day. Out-of-school-time arts learning provides students with individual opportunities of study. There is less focus on teaching students according to age; students will often work with peers of different ages. Learning to work with people of other age groups and different generations has been found to be critical for adolescent development. Also, being out of school offers a change of setting. Perhaps the student will be working at the local community center, or at a nearby dance studio. Afterschool activities often offer more leadership opportunities for students than students might receive in the classroom. For example, in an afterschool band program, a student can become a "section leader" and will then be responsible for helping and sometimes teaching the students who play the same instrument as they do. Out-of-school-time arts learning focuses on creating "with" the student instead of "for" the student or "to" the student.

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Engaging Communities in Arts Education
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Presenter:
Jamie Kasper: Associate Director, Arts Education Collaborative

Description:
When thinking about a complete education and the role the arts play, it is vital to address not just schools, but to target all stakeholders in the community. This session will explore the role the Arts Education Collaborative has played in bringing together parents, school personnel, and arts and cultural organizations in Pittsburgh to work toward a more complete education for children.

Participants will discuss the following questions:
- How can we be strategic about our work by targeting important stakeholders?
- How do we coordinate different messages tailored to different stakeholders?
- If we are truly "picturing a complete education," how do we know when that picture is complete?
- What evidence can we collect to show that our work is effective and is creating an environment for a complete education?
- How can we map our work and its impact to document effectiveness?

Summary:
Ten years ago, foundations in Pittsburgh came together and realized there was a gap in arts education. As a result, the Arts Education Collaborative (AEC) was founded and funded by these foundations. The AEC supports classroom teachers through professional development programs, advocacy projects, and collaborative initiatives among artists, arts organizations and educators. It engages teachers, administrators, artists, cultural organizations, and parents in order to build quality arts education programs throughout the region and tracks the impact of its programs.

In engaging communities in arts education, it is important to first identify stakeholders, determine which are the most important, and determine ways to track the impact of your organization's work on those stakeholders. Session participants suggested that students are the primary stakeholders of their organizations' education programs, and staying in touch with them is the best way to measure impact. Teachers, administrators, businesses, funders, parents, higher education organizations, and advocates and lobbyists were also identified as stakeholders.

The next step of community engagement is to develop or assess the tools your organization uses to develop, enhance, educate and assess educators, curriculum and informational materials. The AEC has several available, including a self-assessment tool kit, a leadership academy for teachers, curriculum frameworks, professional development surveys and handbooks for parents.

- Self-Assessment Tool Kit for Schools. This kit includes instruments for educators, students, parents and administrators to assess a school's arts education through surveys and interviews. It works with all stakeholders to complete the assessment, which AEC administers. AEC then compiles the results and shares them with all involved. Following an assessment, a school can work with AEC staff to develop curriculum that increases and improves a school's arts in education programming.

- **Leadership Academy for Teachers.** AEC's Leadership Academy provides on-going professional development for arts educators that will enable them to develop as teacher leaders who are focused on student learning. Participating educators attend a five-day interactive workshop where they expand their creative potential in studio exercises; engage in content-rich workshops that focus on teaching and learning; and identify and learn their own unique leadership style. The intensive week-long workshop results in the creation of an action plan by each participant that focuses on an identified school, district, or organizational need. Participants work with a seasoned mentor to help identify individual professional goals and turn action plans into reality – reality that has direct impact on their schools, organizations, and communities. They then create a sustainability map that tracks the impact of their plan. Participants learn about different educational tools and resources available to them. AEC also meets with participants' administrators to ensure they are included in the process and are supportive of their teachers as they develop as leaders in their schools. Participants receive additional support and guidance from the AEC as they work to implement their action plans and participate in five additional Leadership Seminars throughout the school year.

- **Curriculum frameworks.** AEC provides frameworks to develop music and visual arts curriculum in the local school districts. The music framework—called "Symphony"—and the visual art framework—called "Imagination"—are both created in collaboration with a team of educators and are based on big ideas and essential questions. AEC is beginning to develop a dance framework.

- **Monograph Series.** AEC also publishes the Monograph Series, transcripts of lectures given by leaders in the field at its annual Regional Arts Education Day. The series is an effort to preserve the thoughts and ideas on the arts that are brought to the community, and to make them available for archival and research purposes. The series includes lectures given by Dr. Elliot W. Eisner, Dr. Maxine Greene and Daniel Pink.

- **Professional development surveys.** AEC conducts a biennial survey of teachers' professional development needs to gain a better understanding of areas in which they would like to improve their skills. AEC then creates professional development opportunities based on the results.

- **Parent handbooks.** AEC has created the resource High Quality Education in the Arts: A Handbook for Parents. It explains what a child's arts education should look like based on the K-8 Pennsylvania Standards for Arts and Humanities. Early childhood and high school standards are also briefly discussed in the handbook. The handbook helps parents identify whether or not their child's arts education is in line with state standards and also helps them speak with teachers and administrators about their child's arts education.

- **Webinars.** AEC is committed to utilizing current and emerging technology trends to connect educators in schools with the region's arts and cultural organizations. To work toward this goal, the AEC is rolling out a new webinar series, Making Connections, via collaborating with organizations committed to strengthening education by working with districts to provide high-quality resources. The webinars will be easily accessible for educators and inform them of the arts education opportunities available through the arts and culture organizations.

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Picture This! Successful School-Wide Arts Integration: Risk-Taking Principals Tell All!
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Presenters:

Victoria Brown, PhD.: Director, Lucy School: An Arts Based School and Teacher Training Center; **John Ceschini**: Executive Director, Arts Education in Maryland Schools (AEMS); **Deloris McCafferty:** Principal, New Albany Elementary School, New Albany, Ohio

Description:

Three innovative administrators share documentation of sophisticated, school-wide arts integration in practice and chart their journeys, detailing the nuts and bolts of how each spearheaded the creation of highly successful schools (three public, one private) that exemplify arts integration at its best. Through detailed documentation, interactive participation, and ensuing dialogue, participants will examine the innovative thinking, risk taking, battles worth fighting, and processes used to create and implement a school-wide educational paradigm that places the arts at the core of learning. Working in small groups, participants will also explore and brainstorm strategies for growing and maintaining a program, ensuring consistently high quality practice, and creating grass roots support.

Summary:

What makes a successful school-wide arts integration program? Three administrators who have had first-hand experience in creating, implementing and discovering the successes in arts-integrated education shared their experiences during this breakout session discussion. While each speaker worked in different school environments and populations, they each discussed similar themes of how to create successful arts-integrated schools. Professional development, partnerships, communication, marketing and events, project-based learning and curriculum development are some of the essential elements of these successful programs.

John Ceschini, former principal and current executive director of Arts Education in Maryland Schools (AEMS), shared that professional development is essential and critical to establish a solid and engaging arts-integrated school program. This requires teachers to understand what defines "arts integration" and their ability to identify and implement quality arts integration methods. Like-minded partners who have similar goals and missions are crucial in establishing support for an effective program. Community partnerships with artists, arts organizations, higher education and cultural institutions help provide staff training and create an arts-rich environment. The ability to communicate the school's mission and promote the school's activities helps to

further establish more community support of arts-integrated school programs. Parental involvement and communication through weekly bulletins, websites, and other marketing tools also provide vital fundraising and support. Multi-perspective assessment and reflection tools, such as parent surveys, staff reflection, team leader and student feedback, staff retention, and Maryland State Assessment scores, help to determine the success of arts-integrated programs.

Deloris McCafferty, principal of the public New Albany Elementary School in New Albany, Ohio, believes that a successful program starts with having passionate teachers and staff. Artist residencies allow for teachers and artists to work together to construct arts-integrated units of study. By participating in projects that incorporate drawing, acting, writing and design with science, social studies, geography, language and environmental conservation, students develop essential critical thinking and problem-solving skills. The New Albany School embraces a working environment where teachers have the freedom to decide whether they would like to participate in arts-related workshops, opportunities and activities. McCafferty emphasizes the need to create a respectful and supportive environment for the educators, which has seemed to "light a fire" in the school's teachers: many of them participate in summers and weekend workshops.   This learning environment, for both teachers and students, is another fundamental element in creating engaging and exciting arts-integrated programs.

The Lucy School, a private, arts-based school and teacher training center in Middletown, MD, embraces arts-integrated curriculum through project-based learning. Located on a farm and renovated from an old barn, the Lucy School is Platinum Leed certified as a green-friendly school. The school's buildings and surrounding fields are a teaching tool on environmental conservation. Students engage in activities which intricately link the aesthetics found in nature with art and drama, such as pretend fishing, garden planting, nature painting, print-making with natural materials, storytelling and acting in the woods. For example, using the story of Homer's *The Odyssey*, students engaged in extended art projects and story dramatization that allowed them to empathize with the character's problems, such as Odysseus' struggle to return to his family. Using problem solving, critical thinking and creativity skills, students figured out ways to defeat the one-eye Cyclops. They collaborated with peers to decide if they should attend the Siren's birthday party. Furthermore, the Lucy School encourages parental involvement and often invites them to join the students in their adventures and creative expression.

The presenters shared the following key aspects of a successful arts-integrated program:
- Staff development
- Partnerships
- Communication
- Promotion and marketing
- Assessment
- Parental involvement
- Project-based learning
- Creative exploration

All three of these innovative administrators agree that these types of arts-integrated and project-based programs increase student engagement and excitement for learning. Session attendees acknowledged from

their experiences the high success rates of these types of arts-integrated programs in educational reform. When quality art programs are integrated successfully into educational curriculum, students seem to have a deeper and more long-lasting learning experience. The presenters stated that as administrators and educators, our mission, then, is to figure out how to work together to advocate and create more of these successful arts-integrated programs and schools.

Questions from this breakout session included:
- What structures are built in place to help spread the idea of arts-integration programs among the other administrators and schools?
- How do school administrators learn and train for an arts-integrated school?
- How long do artists work with students?
- How do artists transfer their specializations into a more academically related unit of study?
- What qualifies someone for an "Arts Specialist" position in a school? How is this different from an artist residency?

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Putting the Arts in the Center: Conversation with Instructional Leaders
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Presenters:
Pamela Walker Millice: Chief Executive Officer, ArtsNOW; **Darby Jones**: Associate Executive Director, ArtsNOW; **Shawn Williams:** Principal, Auburn Elementary School; **Diana Mills**: Principal, Hickory Hills Elementary Arts Academy; **Crystal Collins:** Principal, J.C. Magill Elementary School

Description:
This session is designed to facilitate deeper understanding of meaningful arts integration and lasting school transformation. Discussion will be facilitated by ArtsNOW leadership and three elementary school principals in the greater-Atlanta area that are embracing an arts integration focus for their schools. Participants will consider various topics through small group discussion, followed by group dialogue. These topics will include shared leadership, professional development, community involvement, and collaborative planning. PowerPoint presentations will share audio and video clips of arts integration instruction at each of these ArtsNOW laboratory schools. Brief hands-on arts integration activities designed to demonstrate authentic learning in arts and non-arts curricular areas will be presented; curriculum guides detailing each activity as well as standards addressed in arts and non-arts subject areas will be distributed.

Summary:
Arts integration has become the center of discussion in the greater-Atlanta region. Adapting methods of arts education and incorporating them into core academic lessons creates in schools the opportunity to increase student achievement across all grades and curriculum.

Dedicated to academic, social, and artistic benefits for over 112,000 students and professional development for over 850 educators and administrators, ArtsNOW, an Atlanta-based non-profit, inspires creativity into the daily curriculum of its partner schools. It provides leadership through its advisory councils and collaborators which include local colleges, universities, and local arts organizations. It also supplies classroom teaching tools in the form of Ignite Curriculum Guides and professional development via workshops, consultations, and planning sessions. Through its efforts, ArtsNOW has helped develop the confidence and skills of educators in its partner schools to model and share their own school pride and excellence of student achievement in the greater Atlanta area.

Session attendees explored a lesson adaptable for learning arts content and also literary content. In the example lesson, "A Picture is Worth a Thousand Words," participants viewed a famous painting and used divergent thinking to predict possible writing prompts to be the basis for creative lesson opportunities. Based on the prompts developed in this exercise, students could be led to write a narrative, poem, or reflective piece to connect adjectives, verbs, and moods portrayed in the artwork.

How has ArtsNOW impacted its partner schools?
ArtsNOW's arts integration model has positively changed school climates by reporting positive quantitative student data, such as increased academic achievement, decreased discipline referrals, and increased attendance rates. It has also reported positive qualitative data from external evaluations, workshop evaluations, teacher reflections, classroom observations, and student reflections.

Presenter Crystal Collins, Principal of J.C. Magill Elementary of Gwinnett County Public Schools (GCPS) described the results of arts integration in her school. After year one of integrating math and music, data from Magill Elementary showed a 23% decrease in students' discipline referrals and a 7% increase in their attendance rates. GCPS plans for Magill to be a professional development site for disseminating best practices in authentic arts-integration models through ArtsNOW. Magill's administration team has recorded evidence of improved teaching strategies, as well as students' and parents' perceptions of authentic arts-integration.

The statistics remain positive for Auburn Elementary of Barrow County Schools and Hickory Hills Elementary Arts Academy of Marietta City Schools. Auburn's 2009-2010 school-wide student test scores reflected a 5% gain in reading, a 4% gain in language arts and a 7% gain in math. Hickory reflected school-wide student test scores of a 12.5% gain in math, as compared to the prior year.

A forum participant questioned if academic achievement is compromised in arts integrated lessons that prompt students to give emotional responses. Presenters stated that such lessons did not compromise their students' achievement, and referred to data on teamwork activities that exemplified students showing respect for each other's ideas through collaboration and compromise. The presenters stated that they think teachers (as well as most guidance counselors) can evaluate a student's academic investment and emotional stability through art making activities.

Is arts integration right for my school?

The principals on the panel emphasized the importance of teachers, parents and administration being fully invested in their schools. Most schools receive a mix of public and private funding from local community organizations for arts integration programs, and also benefit from fundraisers that are organized by parent associations. Presenters estimated $40,000 as the cost to get a similar program started in other schools, but stated the ultimate financial goal of a program is to be sustained with continuous support. Presenters also stated that to sustain such an arts integration program, teachers must also be willing to learn. Team teaching, teacher training and cross-content collaboration empowers teachers with instructional knowledge and leadership opportunities to continue integrating the arts into their classrooms. In ArtsNOW classrooms, this has resulted in invested ownership and school pride.

For more information about ArtsNOW, visit artsnowlearning.org

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Creativity in America: The Political Opportunity for Arts Education
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Presenters:

John Abodeely: Program Manager, National Partnerships, The John F. Kennedy Center for the Performing Arts;

Dan Hunter: Principal, Hunter Higgs

Description:

America faces a "Creativity Crisis." American business leaders want an innovative work force to compete in the 21st century economy. Yet, arts education is not recognized as the key solution.

This session will discuss the politics of arts education and will recognize the most viable public policy initiatives in the country today. Presenters will discuss how to use the language of politics to win support and how to advocate in the political arena. This session will provide tools and ideas that you can use to campaign for arts education and to achieve your political goals.

Learn how the Creative Challenge Index will be a political vehicle to increase the priority and value of creative work in our schools. Find out how other states can capitalize on the accomplishments in Massachusetts and replicate this success in their own community.

Summary:

The buzzword "creativity" is being used to leverage several goals, particularly in policy. How do we leverage creativity to advance what we're trying to do in arts education? There is an example in Massachusetts called the Creative Challenge Index and it can be studied from the development of the concept through the creation of legislation. It creates a new public measure of accountability for schools and is now being implemented in that state.

Dan Hunter came to the idea for the Creative Challenge Index a few years ago when he was the director of Massachusetts Advocates for the Arts, Sciences and Humanities (MAASH). He made arts education a main focus of the organization. The first question he asked was "why are the arts diminished and attacked so regularly?" His answer was that people think of the arts as a frill. "Why is time being taken away from arts education in the schools?" His answer was standardized tests. There is every incentive to teach students only that which is assessed by tests. School rankings affect property values and elections. According to Hunter, property values are higher in higher-ranked school districts and lower in lower-ranked school districts because people who value education will pay more for their home to ensure their children receive a quality education. School rankings and thus standardized test scores, because they create competition between districts, are seriously debated issues for political candidates and are heavily considered topics when citizens vote. Ending standardized tests would be extremely difficult, politically. Hunter stated that for politicians and taxpayers, the motive behind keeping standardized tests is accountability because when money is invested in the education system, assessment is required in order to make sure that monies are properly spent. Then why not ask how many opportunities there

are for individual students to do creative work in the schools and set up a measurement for that? This is what the Creative Challenge Index was established to accomplish.

Intentionally, there is no prototype for the Creative Index yet. It's a political process and requires public debate. If businesses want a creative workforce, they need to be part of the decision to get there. When addressing the question of how to develop such a workforce, business leaders begin to create their own answers and, on their own, say that arts education is important.

The first step to developing the Creativity Index is to establish a commission of arts educators and business leaders including inventors and entrepreneurs. Leaders from every area in which creativity is important need to be involved. Businesses need to contribute to advocacy and define what creativity means for the workforce. Does the business sector want/need artists, collaborators, those who innovate, and think creatively? If so, Hunter explained, an inexpensive and simple measurement of schools must be created. Initially curriculum and teacher reports will be reviewed and eventually, assessment will be mandatory. At this time, Massachusetts schools are volunteering to participate, and Massachusetts is creating a commission on the index. The Alliance for Arts Education in California has a lead sponsor on a similar measure and its bill has passed through the Senate Education Committee. Key to the index is that it is relatively revenue neutral. Hunter stated that this reform is not asking for money and thus is a chance for legislators to say they are doing something good without spending money.

This is an opportunity. It may be temporary but it is absolutely the right time to move forward given current political issues. Forty-two percent of CEOs think creativity is crucial. Arts educators and advocates can align their goals with the goals of a more powerful sector. Educators and advocates can say to them, "you want an innovative workforce? We can show you how to get there because arts education is one of the only ways we ask individual students, 'how do you see the world?'" Creativity is the vision. It allows us to see things others don't. We are moving from the idea that arts education only creates artists to one that shows it also creates successful entrepreneurs and workers.

Politics 101:
Legislators are not voting for the good of their state but rather only their constituents who vote. Whenever we are dealing with politicians, we will be successful if we can answer the question of what's in it for them. The reason the Creative Index is successful is because it takes the ideals of arts education and aligns them with the goals of the politician. If the politician you are speaking with is focusing on getting jobs, talk in terms of job numbers. An example was given that the Museum of Fine Art in Boston is the 13th largest employer in the city, a fact that is more powerful than a book of statistics. Politicians get elected because they want to help and want to get recognized for doing good. We need to invite them to talk on our stages. If you make your legislator(s) look good, you will have a new friend(s). Get involved in political campaigns. Data is important but it is suspect. Numbers on a page mean very little in the political world. Politicians don't read them, they listen to voters and people who call them. How many letters does it take to influence a legislator? Three from within his/her district. If you want a politician to get involved, four or five letters will entice them to want to be a sponsor on a bill. Petitions and postcards get tossed. Send thoughtful letters. The best advocacy is personal.

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The Emerging Elementary and Secondary Education Act
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Presenters:

Heather Noonan: Vice President, Advocacy League of American Orchestras; **Narric Rome:** Senior Director of Federal Affairs and Arts Education, Americans for the Arts

Description:

Leaders at the White House, on the Hill, and in key federal agencies are turning up the pressure to pass the next iteration of the Elementary and Secondary Education Act (ESEA), the federal law that guides the future of education policy in this country. Policy leaders—both elected officials and education reform advocates—are mapping a new course to address educational inequities, turn around failing schools, and prepare students with 21st century skills and knowledge. Arts education advocates know that a comprehensive arts education for all students can help our country make significant gains in meeting these education reform challenges. What are the main themes of the current education reform policy discussion? Will meaningful policy proposals influence the new federal law and lead to substantial gains in arts education policy at the state and local level—where policy decisions matter most? The Arts Education Policy working group, an ad-hoc coalition of national arts and education organizations, has drafted a slate of legislative recommendations as the ESEA policy debate begins. National coalition efforts have also resulted in a unified statement of support for the benefits of arts education, signed by major arts and education organizations. Presenters will review the unified statement, policy recommendations and the direction that policy leaders on the Hill and in the Administration are heading.

Summary:

The presentation began with an overview of the state of the federal budget as related to the Department of Education and its arts in education programs. This is a tumultuous time for education policy, especially in appropriations and the reauthorization of the Elementary and Secondary Education Act (ESEA). The current Continuing Resolution for FY2011 appropriates a small amount for evaluation and dissemination of Department of Education programs, including the Arts in Education (AIE) program. This program includes the Arts Education Model Development and Dissemination (AEMDD) grant program as well as the Professional Development for Arts Educators (PDAE) grant program. Currently, Congress plans to consolidate many of the Department's smaller funding programs into a bigger "well-rounded" pot of money—a move not supported by the curricular areas that are funded by those smaller programs. An important difference to note between Congress' consolidation of these program funds and a similar consolidation plan proposed by the Administration is that Congress' proposal would completely eliminate the funds, whereas the Administration's proposal would spread the consolidated funds to other programs.

Enormous efforts by current AIE grantees to articulate the benefits and accomplishments of the AIE Program resulted in AIE becoming the only curricular program to be reinstated as a designated program in the FY2011 budget. It was reinstated with an amount sufficient to fund the continuation of AEMDD and PDAE grants that had already been approved for FY2011. Although these efforts were successful, there is no guarantee of AIE

funding in future budgets. The actions of the AIE grantees exemplifies a strong need for those in the field to share examples of and results from their projects and the potential gains of future investments in arts education.

The Arts in Education program fits into a much larger, more uncontrollable situation. ESEA was last authorized in 2002 as the result of a significant bipartisan effort. However, most of the congresspersons that worked across the aisle to pass that iteration have since left office and have been replaced with new faces. For example, Senator Tom Harkin (D-IA) is the only remaining member of the HELP (Health, Education, Labor and Pensions) Committee present from the 2002 ESEA reauthorization. Each year, Congress has passed a one-year extension of the 2002 ESEA. Though it is a common belief that some legislative aids and congressional staff may never see ESEA reauthorized during their years on the Hill, both Secretary of Education Arne Duncan and President Obama believe 2011 will be the year for a new ESEA to pass. Key congressmen integral to passing ESEA are Rep. John Kline (R-MN2) and Sen. Harkin.

The Arts Education Policy Working Group has identified certain recommendations to Congress for legislation that will ensure the arts have a place in every child's education:
- The current ESEA lists 10 subjects as core academic subjects, in which the arts are included. In order to ensure these subjects receive appropriate instructional time and resources, legislation should link federal funding to each core subject.

- We need an improved system for national data collection to gather an accurate picture of the status and condition of arts education. Requiring states to report on curricular offerings in the arts should raise the priority of the arts in states and schools. The results from the Department's Fast Response Survey System (FRSS) will be helpful if we have them before reauthorization of ESEA.

- An annual report card of states should include a data about student access to and enrollment in arts courses on the local and state level. This kind of reporting would show what is actually happening and being offered in schools rather than just the standards that are in place.

The education reform conversation is wide and varying, and the presenters declared that the conversation in the arts education field must be about education reform in general, not just specifically about the arts as a marginalized subject. Topics in this conversation include:
- Adequate Yearly Progress and schools that are failing
- Increasing dropout rates and school turnaround strategies
- Charter school growth
- State Common Core Standards
- Funding impact of NCLB
- STEM- science, technology, engineering, and math
- Persistent gaps in achievement between white and minority students
- Changes in testing methodologies
- Teacher quality
- Competitive grants vs. formula grants
- Reduction of federal control and regulations

Another conversation in education reform is that of equity of and access to quality education. Arts education topics in this conversation include:

- Highlighting the equity gap in access to arts education: the data we have as a field isn't well understood. The arts field could highlight the status of equity and access through better accountability and reporting its recommendations to the government.

- Assessment of student learning: in a time where trends in assessment are moving from standardized bubble sheets to authentic and performance assessment, the arts have an opportunity for federal leadership since they have employed performance assessment for a long time. Additionally, most staffers on the Hill do not know about the national voluntary standards in the arts or possible arts assessments. The standards need to be re-written to include 21st century skills and need to have authentic assessments attached to them.

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Reinvesting in Arts Education
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Presenter:
Rachel Goslins: Executive Director, President's Committee on the Arts and the Humanities

Description:
Join the Executive Director of the President's Committee on the Arts and the Humanities (PCAH) for a detailed discussion of its newly released report: *Reinvesting in Arts Education: Winning America's Future Through Creative Schools*. The result of 18 months of research, meetings with stakeholders, and site visits all over the country, *Reinvesting* represents an in-depth review of the current condition of arts education, including an update of the current research base about arts education outcomes, and an analysis of the challenges and opportunities in the field that have emerged over the past decade. It also includes a set of recommendations to federal, state and local policymakers. Participants will have the opportunity to raise questions and discuss the information presented during the report's public release during the May 6th plenary session.

Summary:
 Reinvesting in Arts Education: Winning America's Future Through Creative Schools includes the following five recommendations to federal, state, and local policymakers:
1. Build collaborations among different approaches.
2. Develop the field of arts integration.
3. Expand in-school opportunities for teaching artists.
4. Utilize federal and state policies to reinforce the place of arts in K-12 education.
5. Widen the focus of evidence gathering about arts education.

The public release of this report on Friday, May 6, 2011 at the AEP Spring 2011National Forum sparked questions, comments, and concerns that opened conversation about what PCAH can do to help schools follow

through with the report's recommendations and expand access to arts education in our nation's public schools. To view the full report, click here. To view a summary of this report, click here.

Several attendees expressed a need for a clear understanding of how *Reinvesting* will be disseminated. Attendees also wanted to know if PCAH had thought about any potential criticism to its recommendations which may be difficult to implement within state-governed education systems. Goslins expressed that PCAH was aware of the complexities of education policy and believes change can occur on a state level through an organic conversation including local, state, and national government and public organizations.

Goslins hopes the PCAH report will reach many types of audiences but will specifically target the large percentage of Americans that value a complete education. These audiences are encouraged to *reinvest* in creative learning and not forget the value of arts education during times of change (e.g. the shift of focus towards valuing test scores). Session participants requested an announcement by PCAH to accompany the report which would assist professional associations and organizations when disseminating this message to state and local newsletters as well as other audiences.

Participants also expressed interest in coordinating a launch event to highlight the importance of arts education as related to PCAH's report. Examples of launch activities included school collaboration and community engagement to recognize and disseminate PCAH's message. Goslins stated that PCAH understands the importance of community/regional events but does not currently have the capacity to manage projects and coordinate webinars or special events. It does, though, recommend sharing this report to reenergize the conversation of *Winning America's Future Through Creative Schools*.

A question was raised as to how the arts education community could learn more about integrating the arts by participating in conversation with members of the STEM community. Goslins stated that PCAH encourages continuing conversations about arts integration as a means to position the arts as a vehicle for creative learning. PCAH also highlights the importance of public understanding for recognizing the difference between learning art skills and learning skills through art making. Understanding this dialogue will provide clarity and opportunity for reinvesting in the values of arts education with members of the STEM community.

Referring to the report's third recommendation (Expand in-school opportunities for teaching artists), participants asked how teaching artists would be integrated into the current systems of assessment. Goslins stated that integration can occur via partnerships between schools and community arts organizations. By thinking systemically, the report does not intend to produce hardships for the field and does not propose legislative change. After pulling together patchworks of systems in city after city and understanding the diversity within this field, PCAH hopes that recommendation #3 will be implemented locally and will "move forward not one system but many combinations of systems" that will advance the quality of assessment methods used by teaching artists. Look for further information on assessment needs produced by the National Endowment for the Arts in fall 2011.

Is there an on-going role for the PCAH?

Goslins stated that "the current administration has the most traction with issues related to our nation's education, diplomacy and creative economy" but PCAH can't "shoulder the wheel" on large battles determined by states with minimal policy that will support arts education. PCAH plans to invest in arts education by dedicating a majority of its resources to stimulate conversation about it. By elevating conversation at the White House through public announcements, talk shows, newspapers and other forms of communication, Goslins and the PCAH will amplify the need for building assessable creative skills via national recognition.

More information about *Reinvesting in Arts Education: Winning America's Future Through Creative Schools,* can be found in a White House blog post by Melody Barnes, Director of the White House Domestic Policy Council.