

Eloquent Evidence: Arts at the Core of Learning



"I'm glad that
at the Pres's
Comm. on the
Arts + Hum's
we could work
w/ some of you
to produce it
and thank
you to all of
you who have
shared it
with your
members"

There is a growing consensus among policy makers and parents that the arts should be an integral part of education.



The National Conference of State Legislatures emphasized the importance of the arts in all aspects of education in its 1992 comprehensive study, *Reinventing the Wheel: A Design for Student Achievement in the 21st Century*.

In *Goals 2000: Educate America Act*, the arts are recognized as part of the core curriculum, alongside other challenging subject matter like English, mathematics, science, foreign languages and history.

The *Improving America's School Act*, approved by Congress in 1994, reinforced the importance of the arts in relation to other subjects and as vital subjects in themselves.

Twenty-eight states now require some study of the arts for high school graduation, a dramatic increase since 1980 when only two states included the arts. In some states, study in the arts is a requirement for college entrance and graduation requirements.

National Conference of State Legislatures, 1992

Surveys show that a majority of parents think that the arts are as important as reading, writing, math, science, history or geography.

More than half said they favored cuts in administration or sports in order to pay for arts classes. The vast majority of parents want their children to have more experience with the arts than they had when they were young.

Americans and the Arts VI, by Louis Harris, 1992



ELOQUENT EVIDENCE Arts at the Core of Learning

A dramatic revolution in cognitive understanding began in the 1970's. Research now substantiates what some teachers and parents already knew intuitively — that the arts are critical to education and learning.

Most of the studies cited here are summarized in the recently completed *Schools, Communities and the Arts: A Research Compendium*, developed by the National Endowment for the Arts in cooperation with the Morrison Institute for Public Policy. Using set selection criteria, this compendium focuses on studies published since 1985 which employed sound methodologies.

"During the past quarter century, literally thousands of school-based programs have demonstrated beyond question that the arts can not only bring coherence to our fragmented academic world, but through the arts, students' performance in other academic disciplines can be enhanced as well." Ernest L. Boyer, president of the Carnegie Foundation for the Advancement of Teaching

More than a quarter million Americans serve on nearly 14,500 independent school boards and approximately 40,000 town, city and county councils across the country. The evidence presented here is addressed to this key audience. It is also addressed to anyone concerned about how children learn.

Although the arts remain undervalued in many school districts, this is changing as the connection between the arts and learning becomes clear and evident. Well-known and respected leaders now advocate the view put forth in 1984 by John I. Goodlad in *A Place Called School*, when he concluded that, "The arts are not an educational option; they are basic."

The value of arts education is now firmly grounded in theory and research. Although the hard-nosed, scientific language used in studies is often lacking in literary eloquence, the evidence accumulated is eloquent testimony to the remarkable relationship between learning, knowing, and the arts.



Reading, Writing and Math Skills Can Be Enhanced Through the Arts

Many studies document the role of the arts in improving basic skills, the 3'Rs. Because of the mounting evidence linking the arts to basic learning, some researchers refer to the arts as "The Fourth R."

■ **Students improved an average of one to two months in reading for each month they participated in the "Learning to Read Through the Arts" program in New York City.** Students' writing also improved, the study revealed. "Learning to Read Through the Arts," an intensive, integrated arts curriculum, has been designated a model program by the National Diffusion Network and has been adopted by numerous schools and districts across the country.

Chapter 1 Developer/Demonstration Program: Learning to Read Through the Arts, 1992-93; Office of Educational Research, New York City Board of Education, 1993, 1981, 1978

■ **"Humanitas Program" students in Los Angeles high schools wrote higher quality essays, showed more conceptual understanding of history and made more interdisciplinary references than non-Humanitas students.** Low-achieving students made gains equivalent to those made by high-achieving students. The Humanitas program incorporates the arts into a broad humanities curriculum, drawing upon the relationship between literature, social studies and the arts. The program has reached 3,500 students in twenty high schools.

The Humanitas Program Evaluation 1990-91, by Pamela Aschbacher and Joan Herman, 1991

■ **The most gains in total reading, reading vocabulary and reading comprehension were made by elementary students in the "Spectra+" arts program in Ohio, compared to the control group.** The students also scored better in math comprehension.

The Schooled Mind: Do the Arts Make a Difference? An Empirical Evaluation of the Hamilton Fairfield SPECTRA+ Program, 1992-93, by Richard L. Luftig, 1994

■ **Vocabulary and reading comprehension were significantly improved for elementary students in the "Arts Alternatives" program in New Jersey.** A strong connection between drama skills and literacy was found in this program, which involved role-playing, improvisational techniques and story writing activities.

The Impact of an Improvisational Dramatics Program on Student Attitudes and Achievement, by Annette F. Gourgey, Jason Bosseau, and Judith Delgado, 1985

■ **The writing quality of elementary students was consistently and significantly improved by using drawing and drama techniques, compared to the control group, which used only the discussion approach.** Drama and drawing techniques allowed the student writer to test-out, evaluate, revise and integrate ideas before writing begins, thus significantly improving the results.

Drama and Drawing for Narrative Writing in Primary Grades, by Blaine H. Moore and Helen Caldwell, 1993

■ **Students made significant gains over the control group in language mechanics, total language and writing on the California Achievement Tests after participating in a special music and poetry program.**

The Cognitive and Behavioral Consequences of Using Music and Poetry in a Fourth Grade Language Arts Classroom, by Carolyn Carter Hudspeth, 1986



High-Risk Students Helped Through the Arts

"When I examine myself and my method of thought, I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing knowledge." Albert Einstein

Many students find that the arts help them master academic skills. Drawing helps writing. Song and poetry make facts memorable. Drama makes history more vivid and real. Creative movement makes processes understandable. This is doubly true for the high-risk student, who often excels for the first time in an arts program.

Sometimes, the student who is not doing well in traditional academics might have an artistic talent that has not yet flowered. As the writers of *The Fourth R* point out: "Imagine what might happen to Leonardo da Vinci today if he were placed in the average American public school. This illegitimate son of a poor woman, a left-handed writer who loved to draw and challenge conventional thought, would be labeled an at-risk special education candidate..." Schools with an integrated arts curriculum might be better able to address the needs of students like da Vinci.

■ **High-risk elementary students with one year in the "Different Ways of Knowing" program gained 8 percentile points on standardized language arts tests; students with two years in the program gained 16 percentile points.** Non-program students showed no percentile gain in language arts. Students with three years in the program outscored non-program students with significantly higher report card grades in the core subject areas of language arts, math, reading and social studies. Participants showed significantly higher levels of engagement and increased beliefs that there is value in personal effort for achievement. In total, 920 elementary students in 52 classrooms were studied in this national longitudinal study in Los Angeles, south Boston and Cambridge, Massachusetts.

Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report. by James S. Catterall, 1995

■ **Seventy-five percent of Manchester Craftsmen's Guild students go on to college.** An after-school program for at-risk high school students at a community arts center in Pittsburgh, the Guild's extraordinary success shows how valuable community arts groups can be to school districts.

Safe Havens. Portraits of Educational Effectiveness in Community Art Centers that Focus on Education in Economically Disadvantaged Communities. by Jessica Davis, 1993

■ **Fifth grade remedial readers using creative drama as a learning strategy scored consistently higher on the Metropolitan Reading Comprehension Test.** The drama readers' scores also showed a steady increase over the six-week period. The comparative group engaged in the same reading activities, followed by vocabulary lessons and discussion of the story.

The Effectiveness of Creative Drama as an Instructional Strategy to Enhance the Reading Comprehension Skills of Fifth-Grade Remedial Readers. by Sherry DuPont, 1992

■ **Drama techniques were an effective method for promoting facility in English as a second language among young children.** The "drama group" exhibited significantly greater improvement than the control group in total verbal output.

Enhancing the Practice of Drama in Education Through Research. by Lawrence O'Farrell, 1993



Understanding of One's Self and Others Expands with Arts Education

Based on what we know, what do students need in order to do well in school? Belief that success in school is possible is one of the most important factors for students. Positive self-perceptions have been shown repeatedly to aid the development of skills and learning.

Related to self-concept is an understanding of others. Cultural studies challenge students to respond to the world, to look beyond themselves and to see the connectedness of human society. The arts foster understanding of other cultures, their histories, symbols, myths, values and beliefs.



The \$36 Billion Nonprofit Arts Industry Is A Source of Future Employment for Students

There are jobs in the arts! It is an industry that provides substantial employment opportunities, about 1.3 million jobs per year, a fact sometimes overlooked by educators. The economic dimensions of the nonprofit arts sector are extensive at \$36 billion. It jumps to \$314 billion when the commercial arts sector is added.

Arts in the Local Economy. National Assembly of Local Arts Agencies, 1994
1992 State of the Arts Report. National Endowment for the Arts

"Out of a classroom of 30 children, maybe 10 will be employed in an arts-related occupation someday," says Rexford Brown of the Education Commission of the States. This factor alone shows the necessity of arts education in each and every one of our nation's schools.

Goals 2000 Arts Education Partnership

More than 100 national organizations from the education, arts, corporate and private foundation, and government sectors have formed the *Goals 2000 Arts Education Partnership* to ensure that the arts become a vital component of every child's education. Chances are this booklet has found its way to you thanks to a member organization of this unique Partnership.

For more information about the *Goals 2000 Partnership*, including copies of *The Arts and Education: Partners in Achieving Our National Education Goals*, contact the Partnership's national office, c/o the Council of Chief State School Officers, One Massachusetts Avenue, NW, Suite 700, Washington, DC 20001.



RESOURCES FOR EDUCATORS AND PARENTS

Eloquent Evidence, Arts at the Core of Learning, by Elizabeth Murfee. We encourage broad distribution of this guide. Feel free to reproduce it and make it available to anyone who would benefit from it. Each study has its own context and complexities that cannot be presented in this brief format. Readers are encouraged to seek more information. Additional copies can be obtained from the National Assembly of State Arts Agencies, 1010 Vermont Avenue NW, Washington, DC 20005

Schools, Communities, and the Arts: A Research Compendium, developed by the National Endowment for the Arts in cooperation with the Morrison Institute for Public Policy, can be purchased in print and disk versions from the National Arts Education Network, Kennedy Center, Washington, DC 20566; or contact Scott Stoner, Director, ArtsEdge, 202-416-8871. ArtsEdge is an electronic network linking individuals and groups interested in arts education.

Arts Education in Public Elementary and Secondary Schools, the most current survey of the conditions of arts education, can be obtained from the National Center for Education Statistics, U.S. Department of Education, Rm. 418, 555 New Jersey Avenue NW, Washington, DC 20208; or contact Judi Carpenter 202-219-1333

The Basic School, A Community for Learning, by Ernest Boyer, in which the arts are considered an essential understanding for all elementary school students, can be purchased from California Princeton Fulfillment Services, 1445 Lower Ferry Road, Ewing, New Jersey 08618 800-777-4726

Be Smart, Include Art: A Planning Kit for PTAs, can be obtained from The National PTA, 330 North Wabash Avenue, Suite 2100, Chicago, IL 60611

State and local arts agencies and state alliances for arts education are important, useful resources. They often have abundant materials, resources, and expertise in arts education.





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SYMPHONY



A is for Arts Education

by Richard J. Deasy

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1998 American Symphony Orchestra
League.

A is for Arts Education

**America is about to get an arts report card.
Are we succeeding or failing in our efforts to
develop the artistic potential of our children?**

by Richard J. Deasy

*Consider the simplicity and power inherent in the
unanimous agreement that we must teach all
children to create original works of art, perform
works, and respond to them.*

This fall, for the first time in two decades, the United States Department of Education will issue a "report card to the nation" on how well our children are learning the arts.

The results our—"grades"—will be immensely important to all who care about the future of the arts in America. They will tell us how well we are nurturing the artistic imagination of our young, and whether we are teaching them the skills and knowledge required to make and enjoy works of artistic quality.

The report, based on a series of assessments of eighth graders conducted across the country in 1997 by the Educational Testing Service (ETS), seeks to answer these primary questions: Are all American children learning how to create original works of art? Are they learning to perform music, dance, and theater? Are all American children learning to respond to works in all artistic disciplines?

Through these assessments, orchestras and other arts organizations will learn whether composers, performers, and audiences are developing among our young people. At a more immediate level, the report could provide a practical guide to

orchestras as they design cooperative programs with schools.

This fall's "report card" is the culmination of years of discussion nationwide, launched by the searing criticism of education issued in 1983, titled *A Nation at Risk*. A crucial moment followed in 1988 when then-President George Bush and the nation's governors embraced a set of principles based on the fundamental assumption that all children can learn difficult and challenging subjects and should be expected to do so. They agreed that specific standards—high expectations—should be set for what students should learn in all their school subjects, and that students' progress in meeting those standards should be assessed on a regular basis.

These agreements entered federal law in the Goals 2000 Educate America Act of 1994, which challenged each state to adopt standards for essential school subjects, including the arts (a major triumph for arts supporters).

Even before the law was passed, educators had risen to the challenge of the standards movement, seeing it as an opportunity both to clarify the intellectual depth and rigor of arts study and to move the arts from the margins of the school curriculum to its very center. They moved forward on two fronts.

One effort, led by four associations representing arts educators, produced the National Standards for Arts Education. The standards, which were swiftly endorsed by the American Symphony Orchestra League and other arts organizations, provided a clear statement of the content all students should be expected to learn in dance, music, theater, and the visual arts and the levels of achievement students should reach by the end of the fourth, eighth, and tenth grades.

A simultaneous effort, commissioned by the National Assessment Governing Board, produced a consensus on how students' arts achievement should be assessed. The resulting Arts Education Assessment Framework guided ETS in developing and administering the 1997 assessment.

These two documents, with their elegantly written overviews clarifying central concepts in arts education, are required reading for anyone engaged in teaching the arts to school children. Together, they provide the basis for cooperation and understanding between schools and the arts organizations that wish to help educate future generations. Consider, for instance, the simplicity and power inherent in the unanimous agreement that we must teach all children to create original works of art,

perform works, and respond to them.

Teaching the arts requires skilled teachers. It takes time and persistence. It requires frequent engagement with great works of art. No teacher can do this work alone, nor can any arts institution.

ARDUOUS EFFORT. Teaching the arts in such a manner that children create, perform, and respond with a sense of quality is challenging work virtually an artistic project in itself. It requires teachers skilled both in the arts and in pedagogy. It takes time and persistence. It requires progressively more challenging instruction and performance. It requires frequent engagement with great works of art—to train and discipline response, to motivate by experiencing the very best, and to internalize models for personal striving and critiquing.

No teacher can do this work alone. Nor can any institution be it a school or an orchestra. To meet the expectations of the national standards and the assessment framework requires a coordinated teaching strategy among the school and the cultural organizations of the community. Arts teachers in public schools often fear that their roles—typically marginal to begin with—will be eliminated if school boards and administrators feel that external cultural organizations can do their jobs. But no one who understands that the goal of arts education is to help all students learn to create, perform, and respond to works of art would accept that view.

In a 1996 national survey, the National Guild of Community Schools of the Arts found the obvious with regard to partnerships between its members and local public schools: When the public school had a strong and comprehensive arts program with gifted and highly skilled teachers, the partnership with the community arts school was effective. The community school could focus its efforts on specific aspects of the overall program. It could play its part in the "orchestra."

The reverse is also true. Where schools are not providing quality teaching in the arts, no external cultural organization can meet the learning needs of all the school district's children. Our artistic heritage and future rest on the excellence of both schools and cultural organizations—and on their cooperation in helping children learn. With an agreed focus on helping children to develop to their fullest potential, the school and the symphony orchestra can clarify together the appropriate and best role for each to play.

Many orchestras have already recognized the opportunity to

bolster music education in their local schools by working closely with school faculty in planning and implementing music education programs. For instance, The Philadelphia Orchestra, the Settlement Music School, and the School District of Philadelphia are creating new opportunities for music education in the classroom by forming the Music Education Partnership (MEP). The initiative, which includes instrumental instruction by orchestra and music school staff, is guided by an advisory council of faculty and staff from the school district.

Schools, with the help of their cultural partners, have to shape the actual teaching materials and daily activities for children. Artists and teachers, working collegially, can guarantee that what children are asked to do is authentic, challenging, and developmentally appropriate. (Asking children to cut out paper pumpkins, for example, is neither art nor teaching.) Checking their program designs against the standards and assessment framework can keep them on track.

School teachers and orchestra staff could design a rich learning experience in which all students are learning about music while studying various phases of orchestra "life."

ARTISTIC MIX. The writers of the national standards and assessment framework identified another extremely important and fruitful line for cooperation: interdisciplinary studies. The Arts Education Assessment Framework offers a very helpful clarification. "Interdisciplinary can mean combining the parts of a single artistic discipline: for example, combining jazz and classical music, or marrying painting and ceramics. Interdisciplinary can also mean among the arts themselves. A good example is the production of a music video, which includes all the arts. Finally, interdisciplinary can mean a combination of the arts and other subjects, such as studying the physics of musical sounds or understanding the importance of art in the social structure of colonial America."

Interdisciplinary programs can be a route to reach all students. But they must be designed so that they include substantive learning in the content and skills of the arts. The question to be asked of each program is: How are students learning to create, perform, or respond to works of art in this program? Any program should include at least some elements of each of these activities. More important, the total set of experiences provided to students by the school and its partner cultural organizations should meet that test.

Orchestras, for instance, could work with schools in a broader, interdisciplinary manner than by offering concert experiences or tutoring students. The orchestra is a complex musical, social, and cultural institution that performs in a concert hall, a unique architectural and acoustical structure. Orchestra staff could design a comprehensive program in conjunction with the arts, humanities, and science teachers of a school that studies the entire "life" of the orchestra. That life has music at its heart, but includes everything from concert production to acoustical challenges to marketing and public relations. A rich array of learning activities could be designed in which all students are learning about music while studying various phases of orchestra "life."

One such interdisciplinary effort is the Milwaukee Symphony Orchestra's "Arts in Community Education" (ACE) program. In addition to requiring that participating schools employ at least one full-time music specialist, ACE integrates the arts into all subject matters, offering in-service training and a summer curriculum workshop to all participating teachers. Teachers then tailor the ACE curriculum for use in their own classrooms. The ACE program for fifth graders, for instance, explores the connections between the arts and sciences through examining the physics of musical sound.

Advocates for arts education have worked to convince the American public and school decision makers of the depth and rigor of the arts as academic subjects—and to show that the benefits children derive from substantive arts instruction are valuable to our society at large. These advocates, including teachers and educators, parents, orchestra education directors, and orchestra patrons, have joined forces to make this case and they have worked cooperatively to design programs for children. Their commitments and efforts can be enriched by a study of the national standards and assessment documents. Their common task will be made clearer when the nation's arts report card is issued this fall. •

Richard J. Deasy is director of the Goals 2000 Arts Education Partnership.

EAR, EAR! Testing Musical Aptitude

During 1997, the ETS assessed the arts aptitudes of some 2,000 eighth graders. In the music assessment, students displayed their abilities in three areas.

Students' response to music was evaluated in written tests. After listening to a piece of taped music, they answered questions about its form, cultural origin, social function, and performance quality.

Performance activities involved such tests as singing a familiar song along with an accompanying tape, to determine whether a student could perform as part of an ensemble. Youngsters who were studying instruments or who sang in choruses were asked to perform a solo, or their own part from a band, orchestra, or choral score. Some were asked to sightread music for their instrument and then evaluate their own performance.

The creation activities were improvisatory in nature. Students would hear a familiar tune on tape and improvise an appropriate rhythm. Conversely, they might hear the rhythm of a popular song and be asked to pick out the tune on a miniature keyboard. Or they were asked to create a new version or variant of a familiar tune.

The NAEP Arts Education Assessment Framework provided a guide as ETS developed the complex series of tests. "The tests were given to random samples of eighth-graders," says Mary Crovo of the National Assessment Governing Board. "Schools vary in the arts instruction they provide, so the results will show us what eighth-graders know and can do in the arts. But we will also learn the general condition of school arts programs."

And the results? NAEP won't divulge them until the full report is released next fall. Stay tuned.

-Heather Watts

WHO'S WHO

Several national organizations have played important roles in the movement to institute national standards for arts education:

The **Goals 2000 Arts Education Partnership** was formed in 1995 through an agreement among the National Endowment for the Arts (NEA), the United States Department of Education, and the national organizations representing state arts agencies and state education officials. The Partnership aims to promote arts education in schools throughout the country and to help states and local school districts integrate the arts into their educational improvement plans.
<http://artsedge.kennedy-center.org/aep/aep.html>

Four professional associations representing arts educators were instrumental in formulating the National Standards for Arts Education: the **Music Educators National Conference**, the **Alliance for Theater and Education**, the **National Art Education Association**, and the **National Dance Association**. The Council of Chief State School Officers led a companion effort to develop the Arts Education Assessment Framework.

The **National Assessment Governing Board (NAGB)** was created by Congress in 1988 to set policy for the **National Assessment of Educational Progress (NAEP)**. The independent, 26-member Board is composed of state, local, and federal officials, educators, business representatives, and members of the general public.
<http://www.nagb.org>

The **National Center for Educational Statistics (NCES)** collects and analyzes data on the condition of American education and on educational activities around the globe. <http://nces.ed.gov/neap>

REQUIRED READING

- *NAEP Arts Education Assessment Framework*. The National Assessment Governing Board, NAEP Arts Education Consensus Project, 1994. The reprint is available to read online at <http://www.nagb.org/arted.pdf>
- *National Standards for Arts Education*. Consortium of National Arts Education Associations, Music Educators National Conference, Washington, D.C., 1994.
- *The NAEP Guide*. United States Department of Education, National Center for Education Statistics (NCES 97-990), Calderone, J. King, N. Horkay, editors. Washington, D.C., 1997.

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Questions/Comments/Feedback to AEP staff at aep@ccsso.org

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Recent History of Arts Education

- 1967 Harvard Philosopher Nelson Goodman founds Project Zero to engage in basic research of human cognition with a special focus on the arts in order to study and improve education in the arts. Because so little was known about the cognitive activity involved in arts learning, Goodman felt he was starting at "ground zero" and thus the project got its name. His studies included logic, epistemology, and aesthetics.
- 1973 The John F. Kennedy Center for the Performing Arts establishes the Alliance for Arts Education Network of state organizations devoted to "the support of policies, practices and partnerships that ensure the arts are woven into the very fabric of American education."
- 1977 The report, "Coming to Our Senses" is published. The work of 25 panelists from diverse fields (including one Nobel Prize winner in Chemistry) with support from the U.S. Office of Education and the National Endowment for the Arts (referred to as "an unusual collaboration"), the report made 96 recommendations in 15 categories. In general, it called for America to support the arts as "basic education" because the arts "are basic to individual development since they more than any other subject awaken our senses -- the learning pores." It called for learning in, about and through the arts, observing that while "in the 50s, with a nudge from Sputnik, America recognized the central importance of science education," and in the 60s, "the nation reaffirmed that physical education was essential," in the 70s, "it is time to acknowledge the power and urgency of arts education."
- 1983 Landmark education report, "A Nation at Risk" is issued and notes a "rising tide of mediocrity" in America's schools. It claims that, "we need time to study the arts and the humanities that enrich all of life, help maintain civility, and develop a sense of community. Knowledge of the arts and humanities must be harnessed to science and technology if the latter are to remain creative and humane."
- 1983 Harvard Project Zero co-director and Professor of Education, Howard Gardner, writes the book *Frames of Mind* introducing the theory of multiple intelligences which broadens the definition of intelligence to include the traditional verbal/linguistic and logical/mathematical forms and adds visual/spatial, bodily/kinesthetic, musical, interpersonal and intrapersonal. The theory of multiple intelligences has involved Dr. Gardner in much education reform activity much of which was spurred by *A Nation at Risk*.
- 1988 The National Endowment for the Arts publishes *Toward Civilization*, a congressionally mandated report on the status of arts education. It determined that *Coming to Our Senses* had not not been heeded. It found the arts in schools to be in "triple jeopardy:" 1) the arts were not taken seriously as important subject matter; 2) arts education programs were focused almost exclusively on production and performance and rarely included history, critical judgment, or aesthetics; and 3) there was no common agreement as to what all students should know and be able to do in the arts.

- 1989 President Bush and the nation's governors write National Education Goals (Governor Clinton served as Democratic co-chair). Despite then-Governor Clinton's efforts, the arts were not included in the list of "core subjects such as math, science, history, geography and English."
- 1991 The National Education Goals Panel, established to help achieve the goals, holds regional hearings and arts education advocates worked together to make the case that the goals could not be adequately achieved without the arts.
- 1992 The independent Arts Education Partnership Working Group, co-chaired by leaders of the Kennedy Center and the J.Paul Getty Trust produced the report *The Power of the Arts to Transform Education*.
- 1993 U.S. Secretary of Education Richard W. Riley notes that, "the arts, in all their distinct forms define, in many ways, those qualities that are at the heart of education reform in the 1990's -- creativity, perseverance, a sense of standards, and, above all, a striving for excellence."
- 1994 The Goals 2000: Educate America Act is passed with "the arts" added to the list of core academic subjects by the Clinton Administration. President Clinton signs the bill at an arts magnet school in San Diego.

The findings from *The Power of the Arts to Transform Education* are successfully incorporated into The Improving America's Schools Act (IASA, the reauthorization of the Elementary and Secondary Education Act). The Eisenhower Professional Development Fund within IASA is broadened by the Clinton Administration to include professional development in subjects beyond math and science, including the arts. Arts Education Leadership funds are requested for the Secretary of Education.

- 1994 National Standards for Arts Education, developed by the Consortium of National Arts Education Associations with funding from the U.S. Department of Education, the National Endowment for the Arts and the National Endowment for the Humanities, are completed. It reflects a national consensus of what students should be know and be able to do in the arts.

The first phase of the 1997 National Assessment of Educational Progress (NAEP) in the arts is completed -- that of determining what and how to test. Fortuitously, the national standards for arts education and the NAEP consensus framework were developed simultaneously and a common vision for arts education on the national level was created.

- 1995 The Goals 2000 Arts Education Partnership, now called the Arts Education Partnership, is established through a cooperative agreement between the National Endowment for the Arts and the U.S. Department of Education. The Council of Chief State School Officers (CCSSO) and the National Assembly of State Arts Agencies co-manage the Partnership

which is housed at CCSSO, meets quarterly and is composed of more than 140 education, arts, business, philanthropic and government organizations that demonstrates and promotes the essential role of arts education in enabling all students to succeed in school, life , and work.

Recognizing the broad range of places in which Americans learned about the arts, it decided to concentrate largely on children in schools. The Panel received information from three major sources: 1) the testimony of witnesses and staff; 2) selected works already published and 3) materials specially generated by staff, consultants, and witnesses.

Muscher
Internal

MRS. CLINTON CALLS ON COMMUNITY PARTNERS TO RECOGNIZE THE POWER OF THE ARTS IN EDUCATION

September 17, 1998

First Lady Hillary Rodham Clinton urged public and private partners today to raise the nation's awareness and level of activism in support of arts education in the schools. In a ceremony outside the Jacqueline Kennedy Garden, Mrs. Clinton spoke to members of the Arts Education Partnership about the power of the arts in children's education. Through her leadership, she hopes to bring attention to the gains that have been made in the field nationally in recent years, help them to expand, and highlight how those national policies and partnerships can support local arts education efforts. She described new commitments of some of the partners present including the Head Start Bureau. She welcomed new partners from CBS and VH1 who announced their company's commitments to arts education.

What we
know

This Call to Action builds on the Clinton Administration's commitment to making the arts basic to every child's education. Highlights of that commitment include the *Goals 2000: Educate America Act of 1994*, through which the Administration added "arts" to the core subjects listed among the National Education Goals. Language highlighting the power to transform education was added to the *Improving America's Schools Act of 1994* (the re-authorization of the Elementary and Secondary Education Act). In 1995, the National Endowment for the Arts and the U.S. Department of Education established the Arts Education Partnership to assist national, state and local arts education advocates to benefit from the opportunity in *Goals 2000*. The Partnership has been able to track at least \$10 million which has been awarded to local applicants through the various state departments of education and has since expanded its work beyond the focus on *Goals 2000*.

For the first time since the 1970's, American students have been assessed on what they know and are able to do in the arts through the National Assessment of Educational Progress (NAEP) program. The NAEP program, or the "Nation's Report Card" tests only academic achievement thus underscoring the status of the arts as important academic material. Those results will be released in November. The National Endowment for the Arts and the U.S. Department of Education both supported the development of the National Standards for Arts Education with which the NAEP test was aligned.

Arts Education Partnership

The Arts Education Partnership is a private, nonprofit coalition of education, arts, business, philanthropic, and government organizations that demonstrates and promotes the essential role of arts education in enabling all students to succeed in school, life, and work. The Arts Education Partnership was formed in 1995 through a cooperative agreement between the: National Endowment for the Arts; the United States Department of Education; the National Assembly of State Arts Agencies; and the Council of Chief State School Officers.

The Arts Education Partnership will produce a handbook on Partnerships for Arts Learning in the spring of 1999. The Partnership will also release a report in

November with the President's Committee on the Arts and Humanities, the GE Fund, the MacArthur Foundation and the U.S. Department of Education on the best lessons from school districts that value arts education. The couple who spoke at the event are from one of the districts featured in the report, Queens District #25 in New York.

Members of the public can call toll-free to 1-877-4ED-PUBS to receive a copy of *Eloquent Evidence: Arts at the Core of Learning* and a *Guide to Arts Education and School Improvement Resources for Local and State Leader* or visit the partnership's web site at <http://aep-arts.org> for further resources.

The Head Start Bureau

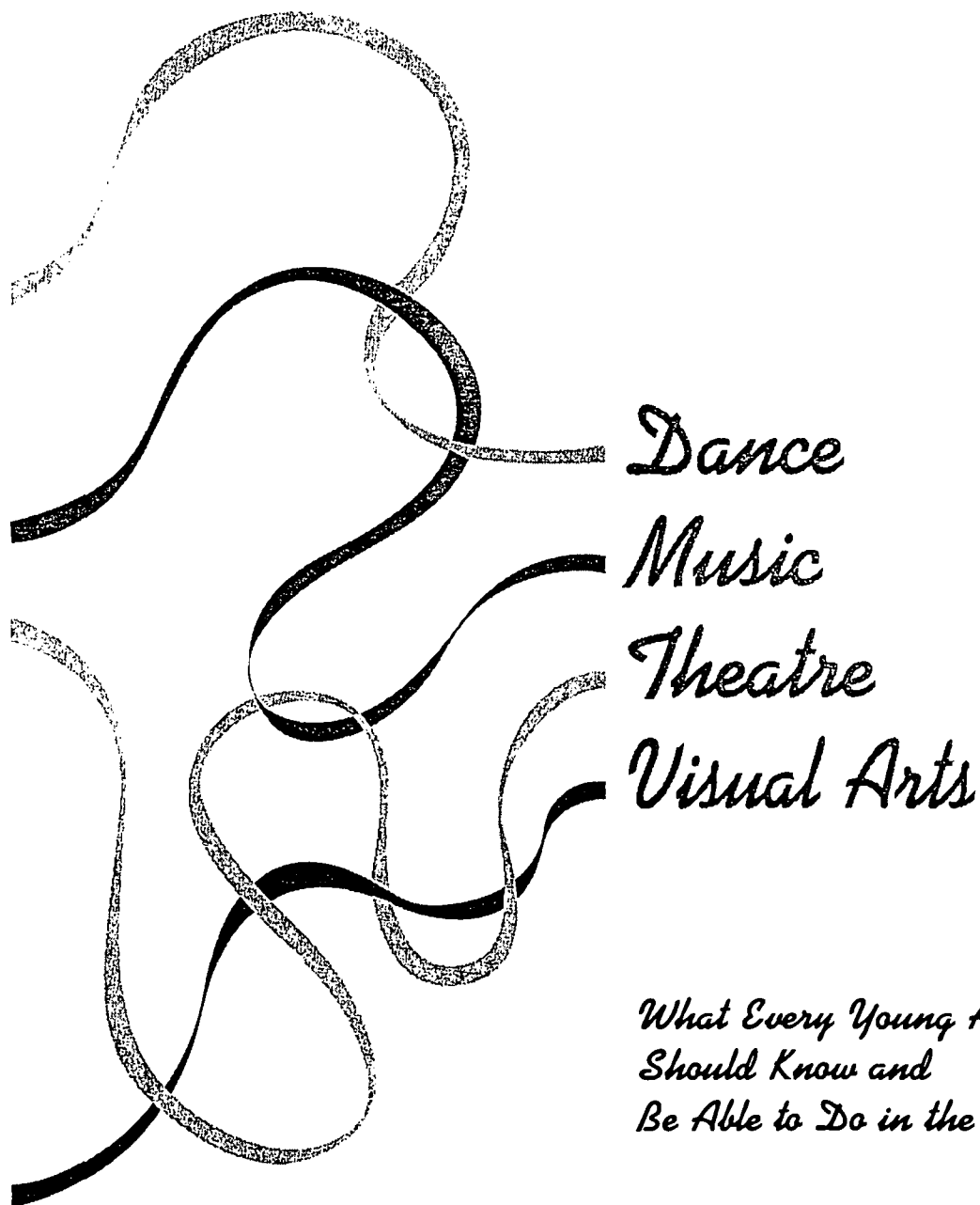
The Head Start Bureau is a member of the Partnership and Mrs. Clinton announced its addition of a performance standard in the arts for its 2,000 centers around the country. The Bureau is creating materials to assist its centers' staff and parents to implement creative learning experiences for their children. This has great potential for getting children "ready to learn" (National Education Goal 1). Recent research conducted at a Head Start site suggests a link between early childhood instruction in musical keyboards and the development of important brain synapses which support spatial-temporal ability.

Americans for the Arts/CBS

Michael Jordan, Chair of the Board of non-profit Americans for the Arts and CEO of the CBS Corporation, announced the creation of Youth Arts USA. The initiative is a national, multi year effort of Americans for the Arts to bring much-needed attention to the value of the arts in the lives of America's children. There are three main parts to the initiative: research, policy development and a public awareness campaign. As part of the public awareness campaign, CBS is producing public service announcements and contributing air time for broadcasting them. The PSAs will begin in October for Arts and Humanities Month and reach millions of viewers.

VH1 Save the Music Millennium Commitment

Earlier in the day, VH1 President John Sykes announced its donation of \$100,000. worth of instruments to three area schools as part of a total \$1.3 million contribution nationwide. At the White House event, VH1 announced its 10 year commitment to raise \$100 million to benefit one million children. *Save the Music* is an initiative of VH1 to raise money and old instruments to donate to school instrumental music programs. A receiving school must commit to hire or retain a certified music specialist and to keep the instrumental program as part of the school day. In each of the 16 cities in which *Save the Music* now operates, VH1 has a local cable partner who airs public service announcements, and, of course, school partners who implement the instrument instruction.



Dance
Music
Theatre
Visual Arts

*What Every Young American
Should Know and
Be Able to Do in the Arts*

NATIONAL STANDARDS FOR ARTS EDUCATION

DEVELOPED BY THE CONSORTIUM OF NATIONAL ARTS EDUCATION ASSOCIATIONS

AMERICAN ALLIANCE FOR THEATRE & EDUCATION
MUSIC EDUCATORS NATIONAL CONFERENCE
NATIONAL ART EDUCATION ASSOCIATION
NATIONAL DANCE ASSOCIATION

PREFACE

DEFINING TERMS

Art, the Arts Disciplines, and the Arts

In discussing these Standards for arts education, some brief definitions may be useful.

In this document, **art** means two things: (1) creative works and the process of producing them, and (2) the whole body of work in the art forms that make up the entire human intellectual and cultural heritage. When we study art, we involve ourselves in a particular set of processes, products, influences, and meanings. We recognize that art is expressed in various styles, reflects different historical circumstances, and draws on a multitude of social and cultural resources.

We use the terms **arts discipline** and **art form** to refer to Dance, Music, Theatre, and the Visual Arts, recognizing that each of these encompasses a wide variety of forms and sub-disciplines.

When this document speaks of **the arts**, it means these arts disciplines taken together or, most inclusively, the totality of all activities in the arts. Following the Standards, a glossary is presented that defines how various terms from each of the arts disciplines are used.

Discovering Who We Are

The arts have been part of us from the very beginning. Since nomadic peoples first sang and danced for their ancestors, since hunters first painted their quarry on the walls of caves, since parents first acted out the stories of heroes for their children, the arts have described, defined, and deepened human experience. All peoples, everywhere, have an abiding need for meaning—to connect time and space, experience and event, body and spirit, intellect and emotion. People create art to make these connections, to express the otherwise inexpressible. A society and a people without the arts are unimaginable, as breathing would be without air. Such a society and people could not long survive.

The arts are one of humanity's deepest rivers of continuity. They connect each new generation to those who have gone before, equipping the newcomers in their own pursuit of the abiding questions: Who am I? What must I do? Where am I going? At the same time, the arts are often an impetus for change, challenging old perspectives from fresh angles of vision, or offering original interpretations of familiar ideas. The arts disciplines provide their own ways of thinking, habits of mind as rich and different from each other as botany is different from philosophy. At another level, the arts are society's gift to itself, linking hope to memory, inspiring courage, enriching our celebrations, and making our tragedies bearable. The arts are also a unique source of enjoyment and delight, providing the "Aha!" of discovery when we see ourselves in a new way, grasp a deeper insight, or find our imaginations refreshed. The arts have been a preoccupation of every generation precisely because they bring us face to face with ourselves, and with what we sense lies beyond ourselves.

The arts are deeply embedded in our daily life, often so deeply or subtly that we are unaware of their presence. The office manager who has never studied painting, nor visited an art museum, may nevertheless select a living-room picture with great care. The mother who never performed in a choir still sings her infant to sleep. The teenager who is a stranger to drama is moved by a Saturday night film. A couple who would never think of taking in a ballet are nonetheless avid square dancers. The arts are everywhere in our lives, adding depth and dimension to the environment we live in, shaping our experience daily. The arts are a powerful economic force as well, from fashion, to the creativity and design that go into every manufactured product, to architecture, to the performance and entertainment arts that have grown into multibillion dollar industries. We could not live without the arts—nor would we want to.

For all these reasons and a thousand more, the arts have been an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe knowing and practicing them is fundamental to the healthy development of our children's minds and spirits. That is why, in any civilization—ours included—the arts are inseparable from the very meaning of the term "education." We know from long experience that *no one can claim to be truly educated who lacks basic knowledge and skills in the arts.*

If our civilization is to continue to be both dynamic and nurturing, its success will ultimately depend on how well we develop the capacities of our children, not only to earn a living in a vastly complex world, but to live a life rich in meaning. The vision this document holds out affirms that a future worth having depends on being able to construct a vital relationship with the arts, and that doing so, as with any other subject, is a matter of discipline and study.

Standards identify what our children must *know* and be able to *do*. Thus, the vision embedded in these Standards insists that a mere nodding acquaintance with the arts is not enough to sustain our children's interest or involvement in them. The Standards must usher each new generation onto the pathway of engagement, which opens in turn onto a lifetime of learning and growth through the arts. It is along this pathway that our children will find their personal directions and make their singular contributions. It is along this pathway, as well, that they will discover who they are, and even more, who they can become.

What Benefits Does an Arts Education Provide?

These Standards are an attempt to render, in operational terms, the value and importance of the arts for the educational well-being of our young people and our country. Arts education benefits both student and society. It benefits the *student* because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one. Arts education also helps students by initiating them into a variety of ways of perceiving and thinking. Because so much of a child's education in the early years is devoted to acquiring the skills of language and mathematics, children gradually learn, unconsciously, that the "normal" way to think is linear and sequential, that the pathway to understanding moves from beginning to end, from cause to effect. In this dominant early mode, students soon learn to trust mainly those symbol systems, usually in the form of words, numbers, and abstract concepts, that separate the experiencing person from what that person experiences.

But the arts teach a different lesson. They sometimes travel along a road that moves in a direction similar to the one described above, but more often they start from a different place. The arts cultivate the direct experience of the senses; they trust the unmediated flash of insight as a legitimate source of knowledge. Their goal is to connect person and experience directly, to build the bridge between verbal and nonverbal, between the strictly logical and the emotional—the better to gain an understanding of the whole. Both approaches are powerful and both are necessary; to deny students either is to disable them.

An education in the arts also benefits *society* because students of the arts disciplines gain powerful tools for:

- ▲ understanding human experiences, both past and present;
- ▲ learning to adapt to and respect others' (often very different) ways of thinking, working, and expressing themselves;
- ▲ learning artistic modes of problem solving, which bring an array of expressive, analytical, and developmental tools to every human situation (this is why we speak, for example, of the "art" of teaching or the "art" of politics);
- ▲ understanding the influences of the arts, for example, in their power to create and reflect cultures, in the impact of design on virtually all we use in daily life, and in the interdependence of work in the arts with the broader worlds of ideas and action;

- ▲ making decisions in situations where there are no standard answers;
- ▲ analyzing nonverbal communication and making informed judgments about cultural products and issues; and
- ▲ communicating their thoughts and feelings in a variety of modes, giving them a vastly more powerful repertoire of self-expression.

In a world inundated with a bewildering array of messages and meanings, an arts education also helps young people explore, understand, accept, and use ambiguity and subjectivity. In art as in life, there is often no clear or “right” answer to questions that are nonetheless worth pursuing (“Should the trees in this painting be a little darker shade of green?”). At the same time, the arts bring excitement and exhilaration to the learning process. Study and competence reinforce each other; students become increasingly interested in learning, add new dimensions to what they already know, and enhance their expectations for learning even more. The joy of learning becomes real, tangible, powerful.

Perhaps most important, the arts have *intrinsic* value. They are worth learning for their own sake, providing benefits not available through any other means. To read Schiller’s poem “Ode to Joy,” for example, is to know one kind of beauty, yet to hear it sung by a great chorus as the majestic conclusion to Beethoven’s Ninth Symphony is to experience beauty of an entirely different kind, an experience that for many is sublime. Because these experiences open up this transcending dimension of reality, there can be no substitute for an education in the arts, which provides bridges to things we can scarcely describe, but respond to deeply. In the simplest terms, no education is complete without them.

The arts also make a contribution to education that reaches beyond their intrinsic value. Because each arts discipline appeals to different senses and expresses itself through different media, each adds a special richness to the learning environment. An education in the arts helps students learn to identify, appreciate, and participate in the traditional art forms of their own communities. As students imagine, create, and reflect, they are developing both the verbal and nonverbal abilities necessary for school progress. At the same time, the intellectual demands that the arts place on students help them develop problem-solving abilities and such powerful thinking skills as analyzing, synthesizing, and evaluating. Further, numerous studies point toward a consistent and positive correlation between a substantive education in the arts and student achievement in other subjects and on standardized tests. A comprehensive, articulated arts education program also engages students in a process that helps them develop the self-esteem, self-discipline, cooperation, and self-motivation necessary for success in life.

An Education in the Arts Is for All Students

All students deserve access to the rich education and understanding that the arts provide, regardless of their background, talents, or disabilities. In an increasingly technological environment overloaded with sensory data, the ability to perceive, interpret, understand, and evaluate such stimuli is critical. The arts help all students to develop multiple capabilities for understanding and deciphering an image- and symbol-laden world. Thus, the arts should be an integral part of a program of general education for all students. In particular, students with disabilities, who are often excluded from arts programs, can derive great benefit from them—and for the same reasons

that studying the arts benefits students who are not disabled. As many teachers can testify, the arts can be a powerful vehicle—sometimes the best vehicle—for reaching, motivating, and teaching a given student. At the same time, there is a continuing need to make sure that all students have access to the learning resources and opportunities they need to succeed. Thus, as in any area of the curriculum, providing a sound education in the arts will depend in great measure on creating access to opportunities and resources.

In this context, the idea that an education in the arts is just for “the talented,” and not for “regular students” or those with disabilities, can be a stumbling block. The argument that relegates the arts to the realm of passive experience for the majority, or that says a lack of “real talent” disqualifies most people from learning to draw, play an instrument, dance, or act, is simply wrong-headed. Clearly, students have different aptitudes and abilities in the arts, but differences are not disqualifications. An analogy may be helpful. We expect mathematical competence of all students because a knowledge of mathematics is essential to shaping and advancing our society, economy, and civilization. Yet no one ever advances the proposition that only those who are mathematically “talented” enough to earn a living as mathematicians should study long division or algebra. Neither, then, should talent be a factor in determining the place or value of the arts in an individual’s basic education.

The Arts Are Important to Life and Learning

If arts education is to serve its proper function, each student must develop an understanding of such questions as these: What are the arts? How do artists work and what tools do they use? How do traditional, popular, and classical art forms influence one another? Why are the arts important to me and my society? As students seek the answers to these questions, they develop an understanding of the essence of each arts discipline, and of the knowledge and skills that enliven it. The content and the interrelatedness of the Standards, especially, go a long way toward producing such understanding. But meeting the Standards cannot—and should not—imply that every student will acquire a common set of artistic values. Ultimately, students are responsible for their own values. What the Standards *can* do is provide a positive and substantive framework for those who teach young people why and how the arts are valuable to them as persons and as participants in a shared culture.

The affirmations below describe the values that can inform what happens when the Standards, students, and their teachers come together. These expectations draw connections among the arts, the lives of students, and the world at large:

- ▲ The arts have both intrinsic and instrumental value; that is, they have worth in and of themselves and can also be used to achieve a multitude of purposes (e.g., to present issues and ideas, to teach or persuade, to entertain, to design, plan, and beautify).
- ▲ The arts play a valued role in creating cultures and building civilizations. Although each arts discipline makes its unique contributions to culture, society, and the lives of individuals, their connections to each other enable the arts disciplines to produce more than any of them could produce alone.
- ▲ The arts are a way of knowing. Students grow in their ability to apprehend their world when they learn the arts. As they create dances, music, theatrical productions, and visual artworks,

they learn how to express themselves and how to communicate with others.

- ▲ The arts have value and significance for daily life. They provide personal fulfillment, whether in vocational settings, avocational pursuits, or leisure.
- ▲ Lifelong participation in the arts is a valuable part of a life fully lived and should be cultivated.
- ▲ Appreciating the arts means understanding the interactions among the various professions and roles involved in creating, performing, studying, teaching, presenting, and supporting the arts, and in appreciating their interdependent nature.
- ▲ Awakening to folk arts and their influence on other arts deepens respect for one's own and for others' communities.
- ▲ Openness, respect for work, and contemplation when participating in the arts as an observer or audience member are personal attitudes that enhance enjoyment and ought to be developed.
- ▲ The arts are indispensable to freedom of inquiry and expression.
- ▲ Because the arts offer the continuing challenge of situations in which there is no standard or approved answer, those who study the arts become acquainted with many perspectives on the meaning of "value."
- ▲ The modes of thinking and methods of the arts disciplines can be used to illuminate situations in other disciplines that require creative solutions.
- ▲ Attributes such as self-discipline, the collaborative spirit, and perseverance, which are so necessary to the arts, can transfer to the rest of life.
- ▲ The arts provide forms of nonverbal communication that can strengthen the presentation of ideas and emotions.
- ▲ Each person has a responsibility for advancing civilization itself. The arts encourage taking this responsibility and provide skills and perspectives for doing so.

As students work at increasing their understanding of such promises and challenges presented by the arts, they are preparing to make their own contributions to the nation's storehouse of culture. The more students live up to these high expectations, the more empowered our citizenry will become. Indeed, helping students to meet these Standards is among the best possible investments in the future of not only our children, but also of our country and civilization.

The Difference Standards Make

Arts education standards can make a difference because, in the end, they speak powerfully to two fundamental issues that pervade all of education—quality and accountability. They help ensure that the study of the arts is disciplined and well focused, and that arts instruction has a

point of reference for assessing its results. In addressing these issues, the Standards insist on the following:

- ▲ That an arts education is not a hit-or-miss effort but a sequenced and comprehensive enterprise of learning across four arts disciplines, thus ensuring that basic arts literacy is a consequence of education in the United States;
- ▲ That instruction in the arts takes a hands-on orientation (i.e., that students be continually involved in the work, practice, and study required for effective and creative engagement in all four arts disciplines);
- ▲ That students learn about the diverse cultural and historical heritages of the arts. The focus of these Standards is on the global and the universal, not the localized and the particular;
- ▲ That arts education can lead to interdisciplinary study; achieving standards involves authentic connections among and across the arts and other disciplines;
- ▲ That the transforming power of technology is a force not only in the economy but in the arts as well. The arts teach relationships between the use of essential technical means and the achievement of desired ends. The intellectual methods of the arts are precisely those used to transform scientific discovery into technology;
- ▲ That across the board and as a pedagogical focus, the development of the problem-solving and higher-order thinking skills necessary for success in life and work is taken seriously; and
- ▲ That taken together, these Standards offer, for the first time in American arts education, a foundation for educational assessment on a student-by-student basis.

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These features of the Standards will advance both quality and accountability to the levels that students, schools, and taxpayers deserve. They will help our nation compete in a world where the ability to produce continuing streams of creative solutions has become the key to success.

One by-product of adopting these Standards may be as revolutionary as it is exciting. Having the Standards in place may mean that teachers and others will be able to spend less time defending and advocating arts education and more time educating children, turning them toward the enriching power, the intellectual excitement, and the joy of competence in the arts.

Success in achieving these Standards will mean something else. As we look ahead, it is important to keep two things in mind. To the degree that students are successful in achieving them, the Standards will have to be raised to encourage higher expectations. At the same time, even though the substance of each of the arts disciplines will remain basically constant, the changes created by technology, new cultural trends, and educational advances will necessitate changes in the Standards as well. Among the educational changes likely to affect the structure of these Standards, for example, are those that may rearrange the school day and year, or the prospect that progression by grade level may give way to mastery as the overriding goal of education.

Context and Issues

Arts Standards Are at the Core of Education Reform

With the passage of the *Goals 2000: Educate America Act*, the arts are written into federal law. The law acknowledges that the arts are a core subject, as important to education as English, mathematics, history, civics and government, geography, science, and foreign language. Title II of the Act addresses the issue of education standards. It establishes a National Education Standards Improvement Council, which has, among its other responsibilities, the job of working with appropriate organizations to determine the criteria for certifying *voluntary content standards*, with three objectives in mind: (1) to ensure that the standards are internationally competitive, (2) to ensure they reflect the best knowledge about teaching and learning, and (3) to ensure they have been developed through a broad-based, open adoption process.

In 1992, in anticipation of education standards emerging as a focal point of the reform legislation, the Consortium of National Arts Education Associations successfully approached the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities, for a grant to determine what the nation's school children should know and be able to do in the arts.

This document is thus the result of an extended process of consensus-building that has included a variety of efforts designed to secure the broadest possible range of expertise and reaction. The process involved the review of state-level arts education frameworks, standards from other nations, a succession of drafts by the arts education community, as well as consideration at a series of national forums where comment and testimony were received.

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The Standards Provide a Crucial Foundation

The arts have emerged from the education reform movement of the last decade as a vital partner in the continuing effort to provide our children with a world-class education. The Standards are a crucial element in that enterprise.

Almost alone in the industrialized world, the United States has no national curriculum. But national standards approach the task of education from a different angle; they speak of competencies, not a predetermined course of study. The need for standards arises, in part, from the recognition that we Americans can never know how well our schools are doing without some coherent sense of results. We recognize an obligation to provide our children with the knowledge and skills that will equip them to enter society, work productively, and make their contributions as citizens. In short, we need the clarity and conviction to say, "*This is what a student should know and be able to do.*" At the same time, in spite of our disparateness, Americans understand that, at the core, we are *one* country. As the education reform movement has recognized from the beginning, we need national goals—statements of desired results—to provide a broad framework for state and local decision making.

But the most important contribution that standards-setting makes lies in the process itself. In setting them forth, we are inevitably forced to think through what we believe—and why. The process refreshes and renews our interest in and commitment to education in general, and to what we believe is important in all subjects.

Standards for arts education are important for two fundamental reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and to make use of each of the arts disciplines—including the intellectual tools to make qualitative judgments about artistic products and expression. Second, when states and school districts adopt the standards, they are taking a stand for rigor, informed by a clear intent. A set of standards for arts education says, in effect, “An education in the arts means that students should know what is spelled out here, reach specified levels of attainment, and do both at defined points in their education.” Put differently, arts standards provide a vision of both competence and educational effectiveness, but without creating a mold into which all arts programs must fit. Let us be clear. These Standards are concerned with which *results*, in the form of student learning, are characteristic of a basic education in the arts, but *not with how those results ought to be delivered*. The Standards do not provide a course of study, but they can help weak arts instruction and programs improve and help make good programs even better.

The arts Standards are deliberately broad statements, the better to encourage local curricular objectives and flexibility in classroom instruction, that is, to draw on local resources and to meet local needs. These Standards also present areas of content, expectations for student experience, and levels of student achievement, but without endorsing any particular philosophy of education, specific teaching methods, or aesthetic points of view. The latter are matters for states, localities, and classroom teachers.

The Standards Are Keys to Each of the Arts Disciplines

Each of the arts disciplines is in itself a vast body of subject matter—an array of skills, knowledge, and techniques offering the student a means of communication and modes of thought and action. Each discipline also provides rich and complex points of view on the world and human experience. Each offers analytical and theoretical perspectives, a distinct history, many schools of interpretation, as well as innumerable connections to all human activity. Amid this wealth, the Standards offer basic points of entry into the study of the arts disciplines.

When a standard for any given arts discipline has been met or achieved by the student, it means that a door has been opened; the student can use his or her achievement as a point of departure for other destinations. To take a straightforward example from dance, when a child learns to use basic movements to create and vary a movement theme, a new possibility is created. Now the child knows what it means to convert a rhythm heard with the ear into one that is expressed by the body. The child who reaches this point has not merely met a standard, but has learned a “new grammar”—one based on physical movement. As students grow in competence, their learning thus resembles an ascent up a spiral staircase; at each level, a new door opens onto an experience that is more challenging and more rewarding. The Standards are meant to reinforce this continual dynamic of climbing and exploring, a process that leads to increasing competence. As students meet these Standards, they learn to choose intelligently among many approaches that are likely to lead to the solution of an artistic or intellectual problem. Indeed, creative thinking cannot occur without this ability to choose.

But the Standards, rooted in the individual integrity of the visual arts, dance, music, and theatre, are more than doors to new capabilities and discoveries. They also serve as the foundation for making connections among the arts and to other areas of the curriculum.

The Standards Are Keys to Correlation and Integration

A basic intent of the Standards is that the arts be taught for their intrinsic value. Beyond their significance in this arena, however, one of the most important goals the Standards can achieve is to help students make connections between concepts and across subjects. To this end, the Standards for each arts discipline reflect different kinds of learning tasks. By addressing these tasks together, students can fully explore each of the specific arts disciplines in and of itself. They can use these same tasks as bridges among the arts disciplines, and finally as gateways from the arts to other areas of study. But the Standards do not create these connections automatically, simply by their existence; making the connections is always a matter of *instruction*.

Connections among the arts or between the arts and other subjects are fundamentally of two kinds, which should not be confused. *Correlations* show specific similarities or differences. A simple example is the correlation between music and mathematics. Clearly evident in the structure of both are such elements as counting, intervals, and consistent numerical values. More complex examples could involve studies based on such areas as aesthetics, sociology, or historic periods, in which texts, interpretations, and analyses about two or more art forms are compared and contrasted. *Integration* is different from correlation. Instead of placing different subjects side by side to compare or contrast them, integration uses the resources of two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity. A simple example of integration within the arts is using combinations of visual effects and words to create a dramatic mood. At a more complex level involving the study of history, other examples of integration might be how the American theatre in the period 1900–1975 reflected shifts in the American social consciousness, or how the sacred and secular music of African-Americans contributed to the civil rights movement.

Because forging these kinds of connections is one of the things the arts do best, they can and should be taught in ways that connect them both to each other and to other subjects. Significantly, building connections in this way gives students the chance to understand wholes, parts, and their relationships. The high school student of world history who has learned something about the visual arts of Japan will understand the politics of the Tokugawa shoguns far better than a classmate who knows nothing of how the art of Japan reflects that country's core values. But one point is basic. Correlation, integration, and similar approaches to learning are first of all a matter of knowledge and competence within each of the arts disciplines themselves, which must be maintained in their full integrity. This competence is what the Standards address most powerfully.

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The Standards Incorporate Cultural Diversity

The culture of the United States is a rich mix of people and perspectives, drawn from many cultures, traditions, and backgrounds. That diversity provides American students with a distinctive learning advantage: they can juxtapose unique elements of their individual cultural traditions with elements that have been embraced, incorporated, and transformed into a shared culture. In the process, they learn that diverse heritages are accessible to all.

The cultural diversity of America is a vast resource for arts education, and should be used to help students understand themselves and others. The visual, traditional, and performing arts provide a variety of lenses for examining the cultures and artistic contributions of our nation and others around the world. Students should learn that each art form has its own characteristics and makes its distinctive contributions, that each has its own history and heroes. Students need to

learn the profound connections that bind the arts to one another, as well as the connections between particular artistic styles and the historical development of the world's cultures. Students also need to understand that art is a powerful force in the everyday life of people around the world, who design and make many of the objects they use and enjoy. It is therefore essential that those who construct arts curricula attend to issues of ethnicity, national custom, tradition, religion, and gender, as well as to the artistic elements and aesthetic responses that transcend and universalize such particulars. The polyrhythmic choreography of Native American dancing, the incomparable vocal artistry of a Jessye Norman, the sensitive acting of an Edward James Olmos, and the intricate calligraphy of Japanese and Arabic artists are, after all, more than simply cultural artifacts; they are part of the world's treasure house of expression and understanding. As such, they belong to every human being.

The Standards regard these considerations of time, place, and heritage as basic to developing curriculum. Subject matter from diverse historical periods, styles, forms, and cultures should be used to develop basic knowledge and skills in the various arts disciplines.

The Standards Focus on Appropriate Technologies

The arts disciplines, their techniques, and their technologies have a strong historic relationship; each continues to shape and inspire the other. Existing and emerging technologies will always be a part of how changes in the arts disciplines are created, viewed, and taught. Examples abound. In ancient times, sculptors used hardened metals to chisel wood and marble blocks; today they use acetylene torches to work in metal itself. The modern ballet slipper was a technological advance that emerged in the late nineteenth century; today it is complemented by the dancer's use of variable-resistance exercise equipment. Stradivarius once used simple charcoal and paper to design his violins; today's manufacturers use computers to design electronic instruments. The theatre, once limited to the bare stage, has found important resources for creating dramatic productions in such technologies as radio, film, television, and other electronic media.

For the arts, technology thus offers means to accomplish artistic, scholarly, production, and performance goals. But the mere availability of technology cannot ensure a specific artistic result: the pencil in a student's hand ensures neither drawing competency nor a competent drawing. Nor, by itself, will exchanging the pencil for an airbrush or a computer graphics program create a change in the student. What can happen is that interesting and engaging technologies can attract and motivate students to engage the arts. In the end, however, the use of technology in arts instruction is meaningful only to the degree that it contributes to competence, and that contribution comes through instruction and study. Used appropriately, technology can extend the reach of both the art form and that of the learner.

These considerations are especially important because of technology's power to expand today's students' access to information, opportunities, and choices. New technologies make it possible to try out a host of possibilities and solutions, and expanding learning technologies make it more important than ever that these tools be used to teach the arts. Computers create unimaginable efficiencies and opportunities for experimentation, and do it instantly. If well used, interactive video can also have a significant impact on the development of creative thinking skills. The educational challenge is to make sure that as technology expands the array of choices, students are also well guided toward choosing, compiling, and arranging materials appropriate to specific artistic ends.

The Standards should be considered as a catalyst for bringing the best arts-related technologies

to bear on arts education. We need to remember, however, that access to many technologies will necessarily vary. The Standards are not themselves dependent on any particular technology; they can be met using a variety of technologies on different levels. The working assumption of the Standards is that whatever technology is available will be used not for its own sake, but to promote learning in the arts and the achievement of the Standards. Success should be thus measured by how well students achieve artistic and intellectual objectives, not alone by how adept they are in using a given arts technology. The use of technology should increase their ability to synthesize, integrate, and construct new meanings from a wealth of new resources and information. The effective results should be that students come to understand the relationships among technical means, artistic technique, and artistic end.

The Standards Provide a Foundation for Student Assessment

Because arts education places a high value on personal insight, individual achievement, and group performance, educators must be able to assess these things; otherwise, it will be impossible to know whether the Standards are being reached. Because the Standards are consensus statements about what an education in the arts should contain, they can provide a basis for student assessment, and for evaluating programs, at national, state, and local levels. A broad range of measures could well be used to assess whether a given standard is being met. As in any area of the curriculum, tests and other measures used in assessing students in the arts should be statistically valid and reliable, as well as sensitive to the student's learning context.

One of the substantial advantages offered by this comprehensive set of arts standards is that they combat the uninformed idea that the arts are an “academically soft” area of study. People unfamiliar with the arts often mistakenly believe that excellence and quality are merely matters of opinion (“I know what I like”), and that one opinion is as good as another. The Standards say that the arts have “academic” standing. They say there is such a thing as achievement, that knowledge and skills matter, and that mere willing participation is not the same thing as education. They affirm that discipline and rigor are the road to achievement. And they state emphatically that all these things can in some way be measured—if not always on a numerical scale, then by informed critical judgment.

Arts educators can take pride in the fact that other content areas have borrowed heavily from assessment techniques long used in the arts, e.g., the practice of portfolio review in the visual arts and the assessment of performance skills through the auditions used in dance, music, and theatre. It is worth noting that the content of these *Standards* informs the perspective of the National Assessment of Educational Progress, which attends to “creating, performing, and responding” in the arts. Although some aspects of learning in the arts can be measured adequately by traditional paper-and-pencil techniques or demonstrations, many skills and abilities can be properly assessed only by using subtle, complex, and nuanced methods and criteria that require a sophisticated understanding. Assessment measures should incorporate these subtleties, while at the same time making use of a broad range of performance tasks.

The Standards Point Beyond Mere “Exposure”

All basic subjects, including the arts, require more than mere “exposure” or access. They need focused time for sequential study, practice, and reflection. While valuable, a once-a-month visit from an arts specialist, visits to or from professional artists, or arts courses for the specially motivated do not qualify as basic or adequate arts instruction. They certainly cannot prepare all stu-

dents to meet the Standards presented here. These Standards assume that students in all grades will be actively involved in comprehensive, sequential programs that include creating, performing, and producing on the one hand, and study, analysis, and reflection on the other. Both kinds of activities are indispensable elements of a well-rounded education in the arts.

The comprehensive nature of these Standards does not require an inordinate focus on the arts at the expense of other subjects. Leading groups of arts educators, as well as the National Endowment for the Arts, recommend that 15 percent of instructional time at the elementary and middle school levels be devoted to serious study of the arts. In high school, it is expected that achieving the basic competencies set forth here will mean arts *requirements*, not just electives.

By the same token, however, when children move beyond the “exposure” level toward proficiency in an arts discipline, the basic processes of creating, performing, producing, thinking, perceiving, and responding in one context become available to them in another. The child who learns how to read or cipher can conquer new worlds with those basic skills. Just so, the child who learns to see with an artist’s eye, hear with the musician’s ear, dramatize the playwright’s vision, or tell a story with the body’s movement has acquired a tool that can enrich and enliven all learning, whether in the other arts or beyond them.

The creative and continual use of community resources is an important element in making sure that students receive more than exposure to the arts. Local orchestras and choruses, theatre groups and dance companies, individual professional artists, galleries, museums, concerts, and other kinds of performances all offer a rich repertoire of arts experiences that the schools can seldom match. State and local arts agencies and arts councils, as well as local chapters of national arts and arts education organizations, all have a rich contribution to make. All can offer distinctive introductions to the wealth of possibilities in the arts and serve as sources of profound learning. Teachers, education administrators, parents, and local arts organizations can create not merely “arts events” but working partnerships specifically designed to sustain, expand, and deepen students’ competence in all the arts disciplines.

Adopting the Standards Is Only a Beginning

Our way of life in the modern world and the success of our children in it depend on creating a society that is both literate and imaginative, competent and creative. In a world exploding with information and experience, in which media saturate our culture with powerful images and messages at every turn, it is critical that young people be provided with tools not only for understanding that world, but also for contributing to it and making their own way. Without the arts to help shape students’ perceptions and imaginations, young people stand every chance of growing into adulthood as culturally disabled. We must not allow that to happen.

If our young people are to be fully educated, they need instructional programs in the arts that accurately reflect and faithfully transmit the pluralistic purposes, skills, and experiences that are unique to the arts—a heritage that also deeply enriches general education. What happens in the schools will require the active support of arts organizations, trade and professional groups in the arts, educational organizations, performers, and working artists. Without question, the Standards presented here will need supporters and allies in improving and changing how arts education is organized and delivered. But they themselves contain the potential to act as a lever on public perception and teacher preparation as well, to change education policy at all levels, and to make a transforming impact across the entire spectrum of education.

But only if they are implemented.

Developing the physical and mental abilities needed to learn any art form can occur only through personal interaction with subject matter, the mastery of tools, adapting to physical challenges, and sustained relationships with others who have also subjected themselves to the discipline the arts require.

Teachers encourage and lead this interactive process. Since it is impossible to teach what one does not know, bringing the Standards to life in students will require professional development for many teachers and changes in teacher preparation programs. In many places, more teachers with credentials in the arts will be needed. Preservice training will have to be restructured to include the arts, or an existing arts training component will have to be strengthened. Many teachers already in service will need to supplement their knowledge and skills, acquire new capabilities, and form teaching alliances with arts specialists. Doing so will not be easy, but doing so is as necessary as it is worthwhile.

Site-based management teams, school boards, state education agencies, state and local arts agencies, teacher education institutions, and local programs of in-service education all bear a responsibility here, as do instructional approaches that involve the use of mentors, local artists, and members of the community. The support of such people and groups is crucial for the Standards to succeed. But the primary issue is the competence to bring together and deliver a broad range of competent instruction. All else is secondary.

Having written a set of voluntary Standards is only a first step. Merely "adopting" them will not be enough to make them effective, nor will changing the official expectations for student performance suffice to change the performance itself. New policy will be necessary. New and reallocated resources will be required. Teacher preparation and professional development must keep pace. People who care about the arts and arts education will have to commit themselves to a broad, cooperative, and, indeed, relentless effort if implementation is to be successful.

In the end, truly successful implementation can come about only when students and their learning are at the center, which means motivating and enabling them to meet the Standards. With a steady gaze on that target, these Standards can empower America's schools to make changes consistent with the best any of us can envision for our children and for our society.

17

The Standards

How the Standards Are Organized

Teachers, policymakers, and students all need explicit statements of the results expected from an arts education, not only for pedagogical reasons, but to be able to allocate instructional resources and to provide a basis for assessing student achievement and progress. Because the largest groups using the Standards will be teachers and educational administrators, the most sensible sequence for presenting the Standards is by grade level: Grades K-4, Grades 5-8, and Grades 9-12. Individual standards should be understood as a statement of what students should know and be able to do. They may, of course, acquire the competency at any time within the specified period, but they will be expected to have acquired it before they move on.

Within each grade-level cluster, the Standards are organized by arts discipline: **Dance, Music, Theatre, and Visual Arts**. Presented within each of the disciplines are the specific *competencies*

that the arts education community, nationwide, believes are essential for every student. Although the statement of any specific competency in any of the arts disciplines necessarily focuses on one part of that discipline, the Standards stress that all the competencies are interdependent.

The division of the Standards into special competencies does not indicate that each is—or should be—given the same weight, time, or emphasis at any point in the K–12 sequence, or over the student’s entire school career. The mixture and balance will vary with grade level, by course, by instructional unit, and from school to school.

The Standards encourage a relationship between breadth and depth so that neither overshadows the other. They are intended to create a vision for learning, not a standardized instructional system.

Two different types of standards are used to guide student assessment in each of the competence areas:

- ▲ *Content standards* specify what students should know and be able to do in the arts disciplines.
- ▲ *Achievement standards* specify the understandings and levels of achievement that students are expected to attain in the competencies, for each of the arts, at the completion of grades 4, 8, and 12.

In this document, a number of achievement standards are described for each content standard. In grades 9–12, two levels of achievement standards—“Proficient” and “Advanced”—are offered for each of the arts disciplines. Several standards may be offered in each of these two categories. In grades 9–12, the “Advanced” level of achievement is more likely to be attained by students who have elected specialized courses in the particular arts discipline than by students who have not. All students, however, are expected to achieve at the “Proficient” level in at least one art.

What Students Should Know and Be Able to Do in the Arts

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology, and appreciation. Competence means capabilities with these elements themselves and an understanding of their interdependence; it also means the ability to combine the content, perspectives, and techniques associated with the various elements to achieve specific artistic and analytical goals. Students work toward comprehensive competence from the very beginning, preparing in the lower grades for deeper and more rigorous work each succeeding year. As a result, the joy of experiencing the arts is enriched and matured by the discipline of learning and the pride of accomplishment. Essentially, the Standards ask that students should know and be able to do the following by the time they have completed secondary school:

- ▲ *They should be able to communicate at a basic level in the four arts disciplines*—dance, music, theatre, and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.
- ▲ *They should be able to communicate proficiently in at least one art form*, including the ability to

define and solve artistic problems with insight, reason, and technical proficiency.

- ▲ *They should be able to develop and present basic analyses of works of art* from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.
- ▲ *They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods*, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.
- ▲ *They should be able to relate various types of arts knowledge and skills within and across the arts disciplines*. This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.

As a result of developing these capabilities, students can arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity.

To: Sara Howes

From: Dick Deasy

Here are the thoughts I was expressing last night for the First Lady's remarks:

Begin with references to Coming to our Senses¹⁹⁷⁷ and Towards Civilization as ^{then Little Rock follow-up conference 1978} expressing why arts education is important and what the challenges were ¹⁹⁸⁸

Point to the Administration's accepting these challenges in cooperation with arts, education, business, civic and community groups throughout the nation, resulting in: (assisted and supported by the Department of Education and the National Endowment for the Arts.)

Goals 2000 legislation asserting the essential role of the arts in helping all students achieve high levels of learning

Standards for what students should learn and do in the arts

A National Assessment to determine the status of learning and where improvement is needed

Formation of a national Arts Education Partnership to focus the combined energies of the public and private sector in improving all schools and learning for all students through arts education

Celebrate the achievements of all who have cooperated in this Partnership by:

Helping local schools and community organizations gain support from Goals 200 (some \$10 million grants) ^{check w/ Sara}

Strengthening cooperation among education, arts, business and civic groups in every state. I applaud the recent agreement between the Council of Chief State Officers - representing our state departments of education - and the National Assembly of State Arts Agencies - representing state arts agencies - to cooperate in providing professional development experiences to classroom teachers. ^{which}

Outlining the important research that is needed to help teachers and schools use the arts to help all students

Some of that research is going on now thanks to such private sector supporters as the Getty Education Institute, the Kenan Trust, the GE Fund, the MacArthur Foundation, the Binney and Smith Company. Results of a number of major studies will be published this fall including a look at how outstanding school districts across the country have made the arts a central part of education for all students.)

Focusing on the role of the arts in the learning and development of young children from birth to age 8 and the essential role of the arts in helping them to succeed as they make the transition to formal schooling and literacy development.

This work drew on the knowledge and expertise of the National Association for the Education of Young Children,, the Wolf Trap Foundation, the Institute for Children and Families at the University of Minnesota and many others.(could name a few more.)

*pleased
Heard that
was included*

All of these efforts have created a number awareness in the nation for the importance of the arts in the lives and learning of our children. Our purpose to do is not just to celebrate these accomplishments, but to point to other initiatives that are broadening and deepening our partnership efforts. There are many throughout the United States, but let me just note a few:

CBS - PSAs. *raise awareness*

VH1 - ~~music~~ *bringing private resources to table*

NAEP results

PCAH study of school districts *test '15*

Representatives are here today who are participating in these and other activities. Let me thank and congratulate them.

PANEL 1: FEDERAL LAW AND RESOURCES

Sarah Howes, Special Assistant, Goals 2000 Community Project
U.S. Department of Education
Washington, D.C.

Scott Sanders, Deputy Chairman for Partnership
National Endowment for the Arts
Washington, D.C.

The Role of the Arts in Goals 2000

It is important to note up front that we see the agenda of arts education as the same as that of education in general: higher academic achievement by all students, safe schools, the combination of basic and advanced skills taught to high standards, transition from school to work, and connections with parents and the community, among others. Secretary Riley has repeatedly noted that, "the arts in all their distinct forms define, in many ways, those qualities that are at the heart of education reform in the 1990s--creativity, perseverance, a sense of standards, and, above all, a striving for excellence." When we remember that the original meaning of the term "to educate" includes both "to lead forth" and "to draw out," we can see that the arts have a key role to play in high quality education because the arts are both a body of knowledge for students to be "led to" and they are also a means to "draw out" every child. By mixing knowledge with understanding, the arts help students transform information into wisdom.

*By
Sarah Howes,
Special Assistant,
Goals 2000
Community
Project, U.S.
Department of
Education*

The intent of the Goals 2000 Act is to support the efforts of states and communities as they rethink and improve education. What should our students know and be able to do? How can we strengthen teaching, the curriculum and student assessments to ensure that all students learn those skills and information? How can home and community resources be better included as partners in student achievement? If education is being rethought and oftentimes rebuilt, it can be rethought and rebuilt with the arts as an integral component of a quality education rather than as a separate element that can be added on or lopped off. That is the message sent by the addition of "the arts" as a core subject area in the National Education Goals via the Goals 2000: Educate America Act.

The biggest connection between the arts and the Goals 2000 Act is the concern for including all students in greater levels of academic achievement. We all know that people learn in different ways and contribute their unique perspectives through different talents. It is simply unacceptable to leave any student behind these days. For some students the arts present a first, and perhaps only, opportunity for learning and for all students the arts offer a chance to learn more and to learn better.



One elementary school in Milwaukee restructured its school day, taking ten minutes from each period to create a new period for daily study in the arts. Despite the decreased class time in other subjects, Iowa basic test scores went up for students in all subjects, a gain their teachers ascribed to the increased engagement in the process of learning the students got from their study in the arts.

Overall Improvements in Schools

The arts address not only student achievement but a related topic: school safety. If students are hopeful about their future based on excitement about learning and actual achievement, they have better things to do than to find their identity through gangs or drugs or violent behavior. Arts-based schools, even those without select populations, repeatedly boast some of the highest attendance and graduation rates in their communities and some of the lowest numbers of disciplinary action.

Marcia Neel, Disney's Performing Arts Teacher of the Year in 1992, told me a story involving some of the unexpected benefits her school's music program provided one young man in particular. He told her he'd been absent from school 80 days during his sophomore year when he signed up to begin choir with her his junior year. He missed only two days of school that year. In addition, a family rift was healed when his grandmother, who had been out of touch with his mother, saw him perform in the televised Disney awards show and called his mother to exclaim with pride about her grandson's performance. The rift was mended and the family celebrated the holidays together for the first time in years. The student is now in his senior year and not only performs with the general choir but auditioned for and was accepted to one of the school's select choral ensembles. Other stories of college scholarships and family pride based on student achievement abound from this one teacher's experience. We can only imagine all the students and parents who are reached through the arts across this country every day. And we are left to imagine all the students and parents who are not reached because of a lack of the arts every day.

School improvement efforts must logically connect with the world the students must enter after secondary education, whether that's the workplace or higher education. We hear increasingly from the business world that adequate preparation for the new "information age" workplace must include new skills in communication, teamwork, self-discipline, analytical thinking, creative problem-solving and follow-through. Participants in the arts develop all those skills as well as learn how to deliver a product, something they absolutely must do in the world of work.

Leadership Skills and the Arts

There is another aspect to a meaningful education in the arts besides student achievement, school safety and attendance, family involvement and work force preparation which might be of particular concern to you as leaders in your communities and states: that is the development of leadership skills through participation in the arts. Every time a student commits a vision to paper or steps forward to perform a role, he or she is living the difference between passivity and activism. It is an act of empowerment. It is an experience every child should have over and over again until such empowerment becomes routine. Fortified with such leadership experience, they will be prepared for and excited about participating in life's great challenges because all students must, at least, become leaders of their own lives.



Some of life's great challenges for all of us include working toward fulfillment of the National Education Goals. That is why the U.S. Department of Education cooperated with the initiative of the National Endowment for the Arts to coordinate arts, arts education, general education, business, parent and philanthropic organizations to include the arts in school improvement efforts.

We at the U.S. Department of Education thank you for the hard work you do in your respective states to make education a meaningful and challenging experience for all of our children. We believe that as state legislators you will find arts agencies, arts advocacy groups, and professional arts teaching organizations to be resourceful partners for your work in education at the state and local levels. We are pleased, at the department, to be working with the states in a new more balanced partnership through the Goals 2000: Educate America Act. It is a demanding yet altogether worthwhile endeavor to combine ideas and resources on behalf of our children's achievements and their contributions to our nation's future.

Partnerships in Education

On behalf of the National Endowment for the Arts, I want to thank you for holding this hearing on the role of the arts in Goals 2000--a topic which we at the National Endowment for the Arts consider to be very important.

I appreciate the opportunity to appear before you today, to brief you on a number of initiatives which the Arts Endowment has developed which relate directly to Goals 2000.

Before assuming my position with the National Endowment for the Arts, I served for 13 years as the executive director of the South Carolina Arts Commission. During that time, I had the wonderful opportunity of working closely with Education Secretary Riley when he was governor of our state. So I have experienced, first-hand, his commitment to the arts and the role which the arts can play in education reform.

So it is indeed a pleasure to work now at the national level with both our chair, Jane Alexander, who considers arts education to be one of the endowment's top priorities, and in partnership with Secretary Riley. We want to ensure that the arts become an integral part of the Goals 2000 education reform plans in each state and local school district.

As Sarah Howes has outlined for you, Goals 2000 offers a unique and unprecedented opportunity:

- for the arts to be included in the basic curriculum in all schools;
- for the arts to help educators make teaching and learning more creative and exciting;
- for the arts to help students achieve high standards across the curriculum; and
- for artists and arts organizations to help connect communities to the schools in a meaningful way.

*By
Scott Sanders,
Deputy Chairman
for Partnership,
National
Endowment for
the Arts*



Transforming Education Through the Arts

Proceedings of a Special Hearing on Arts and Education Reform in the States

Washington, D.C.
January 12 - 14, 1995

Edited by

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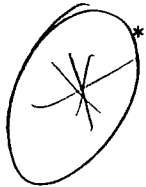


Arts Education Talking Points

- * Welcome ...
- * There's a wonderful, lively book which was written in 1934 by the writer and writing teacher, Brenda Ueland, in which she declares, "Everybody is talented, original and has something important to say." Wouldn't we all want to be taught by such a person? Isn't that attitude the cornerstone of a good education?
- * When we give children an education in the arts, we are telling them we believe they have a contribution to make and we are giving them the tools to express what it is they have to share with us. Ms. Ueland's medium was words but she let us know that her book about wanting to write was really about "art, independence and spirit" and that the word writing could be substituted for whatever creative endeavor her reader chose.
- * The painter Georgia O'Keeffe would have appreciated that for she said, "I found that I could say things with color and shapes that I had no words for." And Jules Combarie, _____, said that "music is the art of thinking with sounds."
- * How many children are out there who have something to tell us in ways that they may not even know themselves because they have not been given a broad range of expressive skills from which to draw?
- 7 * The field of education and especially arts education owes a debt of gratitude to the work of Harvard's Project Zero which committed itself back in the 1960's to the work of determining the cognitive processes within the doing of the arts.
- * In 1983, the same year as the landmark education report "A Nation at Risk" was released, Howard Gardner, Professor of Education and Co-director of the Project, released his book "Frames of Mind" which challenged the world of education to broaden its understanding of intelligence to embrace it in 7 different forms. They included the more traditionally acknowledged logical/mathematical and verbal/linguistic and his newly suggested intelligences: bodily/kinesthetic; visual/spatial; musical; interpersonal and intrapersonal. All forms of intelligence lend themselves to artistic expression but some all but require it in order to be engaged.
- * Not surprisingly, "A Nation at Risk" which noted a "rising tide of mediocrity" in our nation's schools and which was largely responsible for jumpstarting so many of the cutting edge school improvement efforts we have seen since, simultaneously echoed Dr. Gardner's admonishment to be expansive as we looked at the responsibilities of education. It declared that "we need time to study the arts and the humanities that enrich all of life, help maintain civility, and develop a sense of community. Knowledge of the arts and humanities must be harnessed to science and technology if the latter are to remain creative and humane."

- * When we remember that the meaning of the term “to educate” means both to “lead forth” and to “draw out” we can at once recognize the power of the arts in education for they are both a body of knowledge to be led to and a means for drawing out every child. By mixing knowledge with reflection and practical experience, the arts help students transform information into wisdom.
- * To those of you here today who contributed to the development of the national standards in the arts - in other words, the body of knowledge and practice to be led to, much thanks for your leadership and your efforts.
- * When the standards came out, some reviewers declared them to be unrealistic and unattainable, and given where the arts in education are today, that sounds logical. But we can't let today's level of the arts in education be the end of the story. Indeed, Mary Bikouvaris, a former national teacher of the year said, “Of course they're high -- as befits a great nation.”
- * And I say, why not dare to dream? Why not dare to imagine that by the time each of this nation's students graduate from high school they will have a breadth of knowledge in various art forms and a depth of knowledge and skill in at least one? For those of us who lived through the sixties, we remember the line, “what's your sign?” Why not make the new ice-breaker for the new millennium be the more substantive, “What's your art form?” Don't we all secretly, or not so secretly, wish we were proficient in one or more of the arts? Wouldn't we love to answer that question with some degree of confidence?
- * We help children in so many ways when we give them training in the arts. Everytime a student commits a vision to paper or steps forward to perform a role, he or she is living the difference between passivity and activism. It is an act of empowerment and an experience that children should have over and over again until such strength and confidence becomes routine. Fortified with such leadership experience they will be prepared for and excited about participating in life's great challenges because all students must, at least, become leaders of their own lives.
- * Researcher Frances Rauscher of the University of Wisconsin - Osh Kosh highlights in her work another reason to give children repeated instruction in the arts -- the development of their brain power. In increasingly controlled studies, she has been zeroing in on the causal relationship of learning on a musical keyboard to the development of spatial-temporal reasoning: the same skills used in math and engineering.
- * Professor of Education James Catterall of UCLA has worked with U.S. Department of Education statistics and finds provocative links between students who have a significant involvement in the arts and their academic success. The divergence in academic achievement between high-arts-involved students and low-arts-involved students was consistent among low socio-economic students as well as the total school population. This put the high-arts-involved poorest students much closer to closing the achievement gap with their higher socio-economic peers than the low or non-arts-involved poorest

students. And the arts involvement relationship spilled beyond academics to community service -- those students in both the total student population and the low socio-economic population who were highly involved in the arts valued community service more and contributed more frequently than their low-arts-involved peers. _____ new math results _____

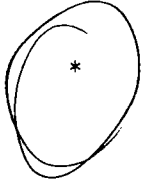


The good news is that more and better research like that I've just mentioned is becoming available to the education community and I applaud the efforts of the Arts Education Partnership which detailed what more we need to know and I thank Harvard Project Zero for reviewing much of the research that's been done in the field. I'll look forward to your report. I dare say we should find ourselves well beyond the "ground zero" point at which your founder began thirty years ago.

- * But we can never forget to put down our sophisticated research instruments and just listen to the voices of children. I thank Professor Susan Stinson who collected the comments of students who participated in a pilot dance class at the high school level. One particular girl, who first shied away from taking the class, pronounced that, "I've learned that I can do a lot more things than I give myself credit for. I've learned I'm a lot more flexible than I thought I was. I've learned that I can take the lead in making things. I've learned that I can work well with people that I don't know very well. I've learned that sweat won't kill you."
- * She certainly learned a lot more than dance and she essentially outlined the skills that the business community tells us are needed for the information age workplace: leadership; analytical skills; teamwork; broad-mindedness; and discipline.
- * As Rich Gurin, member of the President's Committee on the Arts and Humanities and CEO of Binney and Smith, Inc. tells us, "If we don't encourage people to develop creative thinking, imagination and vision when they are young, why would we ever expect them to exhibit those qualities as adults in their pressure-packed careers?"
- * Speaking of pressure-packed careers, what does an arts-infused school culture do for administrators and teachers? Well, from what I know about education, administrators are happy when their teacher and student attendance levels go up and when disciplinary actions against students go down - which many newly arts-based schools report happening.
- * I heard a story from the A+ education program in North Carolina about the Principal of Bugg Elementary School. The A+ program is a school improvement design which puts the arts at the core of learning. As schools convert to the A+ program, all faculty, including administrators, are required to attend a training institute. This principal, a fairly shy, retiring type, wasn't so sure he wanted to be there but by the end of the week, in preparation for his group's presentation on what they had learned, he was scripting, choreographing, and donning a tutu to make his point. He carried those lessons, though not the outfit, back to his school and his administration style became more open and

accessible. The bad news is he's just retired from that position ... the good news is he's found another calling. He's starting a master's degree program in sculpture!

- * You know, this year marks the 21st year since a broad panel of educators, artists, and advocates for both worked to produce the report *Coming to Our Senses* which called for America to support the arts as "basic education" because the arts "are basic to individual development since they more than any other subject awaken our senses -- the learning pores."



10 years ago, The National Endowment for the Arts produced a congressionally mandated report on the status of arts education called *Toward Civilization* which told us whether we had, indeed, come to our senses regarding the arts in education. It found the arts in schools to be in "triple jeopardy:" 1) the arts were not taken seriously as important subject matter; 2) arts education programs were focused almost exclusively on production and performance and rarely included history, critical judgment, or aesthetics; and 3) there was no common agreement as to what all students should know and be able to do in the arts.

- * And where are we today? I'm pleased to say that on the national front, with the arts listed as a core subject in the Goals 2000: Educate America Act we can say they have been recognized as important subject matter. You know, my husband tried to get the arts included in the National Education Goals the first time around and I'm so glad that he, as President, with the support of Secretary of Education Riley, was able to ensure them their rightful place in education policy.

- * I'm pleased to announce that soon we will have the results of the 1997 National Assessment of Educational Progress, the "Nation's Report Card," in the arts. The arts were tested for the first time since the 1970's and, as we all know, for better or worse, what's tested in education is often what gets taught. It is my sincere hope that the testing of American children's proficiency in the arts will help us see where we can do better and give all of us the will to do so. The 1997 test results will contribute again as a benchmark for the results that are released when the arts are tested again in 2007.



As to the second and third points of *Toward Civilization*, we can thank the Getty Education Institute for the Arts, among others, for raising our awareness about the many facets of learning in the arts and take pride in the fact that that broadened approach is reflected in the National Standards for Arts Education ... which leads me to the point that we do now have a statement of consensus for what students should know and be able to do in the arts.

- * Your leadership has not gone unnoticed. 47 states have adopted new standards for what students should know and be able to do in dance, music, theater, and the visual arts. And many states, are considering the national example of developing assessments keyed to their arts standards.

- * We are off to a good start, but the job will not be done until every child in America has a

square shot at becoming proficient in an understanding and practice of the arts. The job is not for national organizations alone. The federal Department of Education provides only 7% of total K-12 education funding in our nation. Education is a local function and a state responsibility.

- * I call on students, parents, teachers, principals, superintendents, mayors, businesses, faith communities, foundations and service organizations to make the arts part of your education improvement plans. I am pleased to announce that the President's Committee on the Arts and Humanities in partnership with the Arts Education Partnership and other supporting sponsors will soon release a report that will help local school communities do just that. By researching and visiting school districts that are providing their students with an education in the arts, we hope to offer a glimpse of best practices from the field as a help to other interested districts.
- * There is now an Arts Education Partnership team in every state to help coordinate state policy and support for local communities who wish to prepare their students for the 21st century with an education in the arts.
- * I am pleased today to be able to announce new commitments and new partners to the effort and to welcome several others to speak specifically about some of their commitments.

Coming to Our sense
+ Civilization

Q and A for Arts in Education

Q: Has there been any policy support from the Clinton Administration in support of the arts in education?

A: Yes. In writing The Goals 2000: Educate America Act, the administration added “arts” to the list of core subjects in which students should demonstrate competency.

The findings from an independent report titled *The Power of the Arts to Transform Education* were included in Title X of the Improving America’s Schools Act (IASA, the reauthorization of the Elementary and Secondary Education Act) and national leadership funds for the Secretary of Education were requested for arts education.

The Eisenhower Professional Development program in Title II of IASA was broadened to include subjects other than math and science, making the arts eligible -- especially since they were now recognized as a core subject.

The National Assessment of Educational Progress will soon release the “Nation’s Report Card” on the arts for the first time since the 1970's.

The Office of Educational Research and Improvement supported the development of curriculum frameworks in the arts in various states around the country.

Arts-based projects have been part of various Department of Education offices including Safe and Drug-free Schools, Special Education, and Educational Research and Improvement.

The Department of Education and the National Endowment for the Arts have two cooperative agreements which support: the Arts Education Partnership and Artsedge, a national arts and education on-line information network.

In the reorganization of the NEA, “Education and Access” was named one of the four core categories of funding. The Endowment believes that all children should have a sequential education in the arts that is linked to content standards, taught by qualified teachers, and regularly engages artists and involves their work.

Q: What is the Clinton Administration doing to support funding for including the arts in education?

A: The U.S. Department of Education is in partnership with the National Endowment of the Arts through the Arts Education Partnership to help state and local arts educators access funding through the Goals 2000 programs in their states and in other eligible programs.

The U.S. Department of Education produced a *Guide to Arts Education and School Improvement Resources for Local and State Leaders* as an introduction to some of its major programs to help educators and arts education advocates see how they might use federal education funds to include the arts in children's learning.

The National Endowment for the Arts supports grants for the development of curricula and assessments in the arts forms, the integration of the arts with other disciplines, training for arts specialists, teachers, and artists, Head Start pre-school arts programs, in-school performances, in-school artists residencies and assistance to arts magnet schools, and research to improve the quality of teaching and learning in the arts.

Q: There's a lot of talk these days about the importance of math and reading, does that mean other subjects like the arts aren't important?

A: Not at all. The administration has been emphasizing reading and math because if students fail to get a firm foundation in those disciplines, they will be hard pressed to succeed in others. But we can't forget that studying other disciplines, such as the various arts disciplines, are basic to helping students better learn in various areas including math and reading. Howard Gardner, Professor of Education and Co-Director of Harvard's Project Zero, talks about multiple forms of intelligence such as logical/mathematical, verbal/linguistic, bodily/kinesthetic, musical, interpersonal, and intrapersonal -- most, if not all of which lend themselves to artistic endeavors. We need to reach all learners, so we need to teach to all intelligences.

Because the arts engage our emotions some folks think that they're not intellectually serious but students, and adults, tend to remember information better when they've been emotionally engaged rather than disengaged. That makes the arts a powerful teaching tool. Of course, artists of all types have been teaching us and opening our minds for centuries.

Q: Are the arts only important because they are a method for teaching other subjects?

A: No, The National Standards in the Arts reflect just how much there is to be learned in the arts disciplines in terms of history, appreciation and practice.

There are real jobs waiting for people with the visual training and skills to fill them. Graphics jobs and, especially, animation and effects jobs in the entertainment business, are being filled from overseas because of a lack of young Americans with the visual training and skills to fill them.

What's great about participating in the arts for students is that just the doing of it at every stage of development including in practice, draft, or rehearsal stages involves step-by-step accomplishment and gives kids confidence from doing rather than just contemplating or memorizing.

When we consider the basics in education, we need to remember just how basic the arts are to our students' achievement, self-discipline, and pure love of learning. That's why the administration added them to the list of core subject in the Goals 2000: Educate America Act. Local districts

determine what to study but we thought it was an important recommendation to make.

We also see an advantage to high levels of involvement in the arts versus low levels of involvement when it comes to students' lives as members of the community. Dr. James Catterall, of the University of California-Los Angeles Graduate School of Education and Information Studies, observed that 10th grade students highly involved in the arts are more than twice as active in community service than those students with a lower level of participation in the arts. This remained constant across family income and education levels.

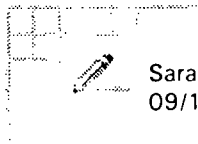
Q: What does study in the arts do in preparing students for the 21st century workplace?

A: Study of and participation in the arts demand and develop discipline, responsibility, teamwork, communication, and creative problem solving all of which are characteristics the business community tells us are in increasing demand in our changing workplace. The arts are both process and product oriented. Students move through research, conceptual thinking, drafts/experiments/rehearsals, to the actual development of a product. That's what work requires of us: a comfort with process and results and products.

artsqa.slh

The program got its start after Mr. Sykes participated in New York City's 1996 Principal for a Day initiative which invites leaders in to schools for a day to shadow a principal. Mr. Sykes saw the poor condition of the students instruments and the instability of the music program's place in the school and decided to initiate *Save the Music*.

Harvard Professor Howard Gardner's theory of multiple intelligences describes various ways in which people learn and are "smart." Accessing these and exercising in the younger ye



Sarah Howes
09/14/98 06:58:12 PM

Record Type: Record

To: Noa A. Meyer/WHO/EOP, Laura E. Schiller/WHO/EOP

cc:

Subject: tlkg pts



S17TLKG.PTS Ellen hasn't read these yet but felt badly for holding you up so wanted me to send them along. I just realized, that in my delirium last night, I forgot a point about the establishment of the arts education partnership!!! I can't write it this second but it would best fall perhaps towards the bottom of page 4 in between the last and the second to last points. In between "As to the second and third points" and "Your leadership has not gone unnoticed" it would be something like, "I'm so pleased that we have gone beyond those recommendations to the creation of a vital, dynamic arts education partnership for which I applaud you all for your leadership. I thank the National Endowment for the Arts and the U.S. Department of Education for bringing you all together to do the good work that you do and I thank the National Assembly of State Arts Agencies and the Council of Chief State School Officers for taking on the management of the partnership." Gordon Ambach will be speaking later in the program and she looks forward to his updates on the partnership front....

Arts Education Program Text

Children love to role play, sing, dance and draw. Research into brain development tells us that that is exactly what they should be doing in order to prepare for further learning. It is incumbent on the adults in their lives to make sure that they have such opportunities. Enthusiatic school administrators, teachers and parents speak of the effects an artistic school culture offers children, noting reduced rates in disciplinary action, greater attendance rates for both teachers and students and proud parents who support the school. Students who study the arts not only learn those skills but are given a variety of expressive tools which often speak to different learning styles and improve achievement in other academic areas. The simultaneous rigor and freedom inherent in studying a creative discipline works to engage a broad spectrum of students from various backgrounds. To have people leading us in the next millennium who are trained in putting themselves in other people's shoes while also marching to the beat of a different drummer, tuning into the music of life, drawing from the beautiful things around them, and moving with grace through their lives and those of the others around them can only mean good things for our country. Ensuring every child an education in the arts helps us all.

The Arts Education Partnership

The Arts Education Partnership (formerly the Goals 2000 Arts Education Partnership) is a private, nonprofit coalition of education, arts, business, philanthropic, and government organizations that demonstrates and promotes the essential role of arts education in enabling all students to succeed in school, life, and work.

The Arts Education Partnership was formed in 1995 through a cooperative agreement between the: National Endowment for the Arts; United States Education Department; National Assembly of State Arts Agencies; and the Council of Chief State School Officers.

The Fillmore Arts Center Jazz Band

The Fillmore Arts Center Jazz Band is a component of the Jazz Sports D.C. program sponsored by the Theolonious Monk Institute of Jazz with support from the National Endowment for the Arts, the D.C. Commission on the Arts, the Fannie Mae Foundation and Washington Gas. The Fillmore Arts Center is a D.C. public school which provides arts education to all the students from five feeder schools. Each of the band's musicians began their education in music through the public school program at Fillmore.

Draft Op-Ed

The Arts: Basic to Learning
by Richard W. Riley

*Sarah wrote
never used
- good student wrote
bottom p. 2*

Many of us interested in our students' academic success are talking a lot these days about the importance of achievement in reading and math, as well we should. If students fail to get a firm foundation in those disciplines, they will be hard pressed to succeed in others.

Yet we sometimes forget how studying other disciplines can help students better learn math and reading. Some of those disciplines that are often overlooked and too often cut out of students' basic curriculum are the arts.

Does cutting the arts help students better learn math and reading and succeed in school? Some recent research tells us that it may not.

Children sing, dance, draw, and role-play with a happy abandonment that helps them understand the world around them and communicate their thoughts about it. When we deny them these rich learning experiences in school and even before they begin school, we undermine their ability to learn.

Psychologist Frances Rauscher at the University of Wisconsin-Oshkosh and physicist Gordon Shaw of the University of California-Irvine observed pre-schoolers who were given keyboard lessons and did group singing, versus a control group that did not receive the music instruction. The first group scored higher on tests measuring spatial reasoning, a skill used later to learn math, science, and engineering.

what are they?

Other research shows us that students who study the arts score higher on standardized tests of reading and math than control groups who do not. In Hamilton and Fairfield, Ohio, some elementary students studied an arts-infused curriculum while a control group did not. The

students who received the arts-infused learning experiences made the most gains in total reading, reading vocabulary and reading comprehension and scored better in math comprehension (Iowa Tests of Basic Skills and Stanford Achievement Tests). In another study, students who participated in a special music and poetry program made significant gains over a control group in language mechanics, total language, and writing on the California Achievement Tests.

Living Literature/Colors United, Inc. (LLCU) is a non-profit, education-based performing and visual arts program in Los Angeles which seeks to decrease violence among ethnically diverse high school students by bringing them together in arts-based study. The program combines literature, history, and social sciences with the performing and visual arts. Schools with LLCU programs have seen decreases in truancy and violence and participating students, who also receive sustained mentoring, have a 100 percent graduation rate and 90 percent go on to college.

The O'Donnell Foundation in Texas decided to improve and expand art education in some Dallas schools by helping to subsidize the teaching and study of the College Board's Advanced Placement art classes. These classes have high standards and measurable results that are easily comparable across the country. The Foundation trains teachers to teach the classes, covers the cost of the exam for the students, and financially rewards both teachers and students for good results. In just three years, the number of students who have taken the class has doubled and increasing numbers of students have passed the exam, showing that achievement in art is not just the domain of a select few. Students who get passing grades earn college credit.

Susan Stinson, Associate Professor of Dance at the University of North Carolina-Greensboro, worked with high schoolers and recorded their perceptions of what they had learned in a dance class. One students who almost shied away from taking the class said, "I've learned

that I can do a lot more things than I give myself credit for. I've learned I'm a lot more flexible than I thought I was. I've learned that I can take the lead in making things. I've learned that I like doing things like this. I've learned that I can take what I've learned in dance and apply it to other things, say, psychology. I've learned that I can work well with people that I don't know very well. I've learned that sweat won't kill you."

I believe this student has captured the essence of high standards and lifelong learning so necessary in today's economy and that she is the type of applicant most employers would like to hire: A confident learner; a team player; a hard worker; and a leader. Specific knowledge and skill in the arts is also needed in today's workplaces. Our booming computer graphics and animation businesses must hire from overseas because they cannot find enough graphically literate applicants here at home to fill their positions.

We also see an advantage to high levels of involvement in the arts versus low levels of involvement when it comes to students' lives as members of the community. Dr. James Catterall, of the University of California-Los Angeles Graduate School of Education and Information Studies, observed that 10th grade students highly involved in the arts are more than twice as active in community service than those students with a lower level of participation in the arts. This remained constant across family income and education levels.

National Standards in the Arts (dance, music, visual arts, and theater) have been developed by local, state and national educators. I am pleased that many states and communities are referring to the national standards or are developing their own challenging standards and arts curriculum.

My office has recently produced a Guide to Arts Education and School Improvement Resources for State and Local Leaders that outlines some of the U.S. Department of Education's

programs that might be helpful in funding arts education or arts activities. If interested, please call 1-800-USA-LEARN to get a copy.

When we consider the basics in education, let's remember just how basic the arts are to our students' achievement, self-discipline, and pure love of learning.

Reviving The Fourth 'R'

In Today's Schools, You've Gotta Have Arts

By Bob Chase, President, National Education Association

Writer Raymond Chandler once said that all art has a quality of redemption. If anybody knows this firsthand, it's Terry Stewart, a middle school music teacher in Smyrna, Delaware. Stewart has seen music transform the lives of his students.

One 7th grader was a chronic troublemaker until Stewart handed him a pair of drumsticks. Almost overnight, the boy became the leader of the percussion section. "He was an excellent musician," Stewart recalls. "Band became an incentive for him to do well in school. When he played in a concert at his old elementary school, his former teachers couldn't believe it was the same kid."

Mounting evidence shows that the arts are fundamental to education. But they became an endangered species in our public schools during the 1980s. Budget cutters and back-to-basics advocates saw the arts as fluff and frills, and they took an ax to them.

Now, arts education is making a comeback, and not a moment too soon. New studies show that preschoolers who take piano lessons and participate in sing-alongs develop significantly better abstract reasoning and math skills than other preschoolers. Music helps to hardwire a child's brain for successful learning.

Stanford's Elliot Eisner reports that the arts are unparalleled in developing seven different intellectual abilities, including the ability to be imaginative, to make judgments in the absence of a rule, to think metaphorically, and to devise multiple solutions to a problem.

Businesses certainly recognize the value of such skills. In fact business people have led the charge to

revive arts education. For them, it's a matter of enlightened self-interest.

IBM hires more music school graduates than any other employ-

"The arts can give a child hope and purpose."

er. The software company Intuit actively recruits workers with arts backgrounds. Moreover, America's number one exporter, the entertainment industry, craves artistic employees.

As educators, however, preparing young people for the workforce is only part of our mission. We must also nourish the souls of our students so that they can grow up to be good and virtuous adults. And what a glorious abundance of soul nourishment there is in art, whether it be Beethoven's "Ode to Joy" or Lorraine Hansberry's "Raisin in the Sun," or Diego Velazquez's "Maid of Honor." Through the arts, students learn to "Give all thou canst; high Heaven rejects the lore of nicely calculated less or more." (Wordsworth)

Students actively engaged in the arts are "better disciplined, more confident, and score higher on standardized tests," notes Michael Marks, a high school dramatic arts teacher for 19 years and now head of the Mississippi Association of Educators.

Consider these facts: The Duke Ellington School of the Arts in Washington, D.C., has one of the lowest dropout rates in the country. Ninety percent of the Boys Choir of Harlem go on to college. A whopping 70 percent of last year's *USA Today* All-USA Academic Team are musicians. In 1996, stu-



dents who took four years of high school art or music classes scored an average of 32 points higher on the verbal section of the SAT, and 23 points higher on the math, than students who took less art and music.

When children are absorbed in painting a mural, playing in a band, or rehearsing for a play, it gives them something to look forward to and aspire to each day. The arts can give a child hope and purpose.

Too many kids today are plagued by violence, drugs, neglect, and cynicism. Giving them a constructive way to channel their energies can make a pivotal difference in their lives. It can compel them to stay in school instead of dropping out, to develop a rehearsal regimen instead of a drug habit, to become a lead violinist instead of a teen mother.

Yes, pianos and paintbrushes cost money. But the payoffs are great. No other set of disciplines can benefit our children developmentally, intellectually, economically, and *spiritually* quite the way the arts can. And some day those children, through their art, will nourish a nation's soul.

Head Start Performance Standards for the Arts

Education and Early Childhood Development

- Supporting children's cognitive development in the program and in the home by posing problems, asking questions, and making comments and suggestions that stimulate children's thinking and extend their learning;
- Having conversations with children to expand their thinking and learning; and
- Providing opportunities for children of all ages to acquire knowledge in areas such as science, social studies, the creative arts, numeracy, and language and literacy.

Rationale: Children communicate ideas and feelings through gestures, words, pictures, body movements, and sounds. Creative expression in all of these areas helps children to experience success to develop competence, and to acquire self-confidence.

Guidance: Children need to express themselves creatively. Their experiences with art, music, drama, dance, creative movement, and related conversation enhance their overall development. Because self-expression varies, reflecting the individual's level of development, adults reinforce children's creativity by:

- Supporting exploration of arts materials and demonstration of appreciation of each child's self-expression;
- Engaging in rhythmic activities, singing, and the use of musical instruments;
- Encouraging children to express their thoughts and emotions through dance and creative movement activities.
- Stimulating imagination through drama and other language-rich experiences; and
- Engaging in dialogues to learn about others, to enhance communication skills, and to expand vocabulary.

Rationale: Children develop language skills by communicating with others; and they use verbal and nonverbal communication to share feelings and to express ideas.

Guidance: Adults model communication by listening, by engaging in conversation, and by providing interesting experiences that extend language skills and vocabulary. Adults provide a climate in which children communicate effectively by:

- Recognizing infants' communication skills and responding to their cues;
- Giving children time to talk to one another and to ask questions;
- Respecting children's developing skills in English and in their home language;

Performance Standard

1304.21(a)(4)(ii)

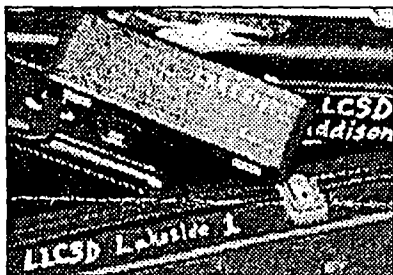
(ii) Ensuring opportunities for creative self-expression through activities such as art, music, movement, and dialogue;

Performance Standard

1304.21(a)(4)(iii)

(iii) Promoting interaction and language use among children and between children and adults; and

DEAR HEARTS AND GENTLE PEOPLE



Director of Operations for the Foundation, Gillian Baylow (above with members of the band), embraced Lakeside as an exceptional group. In a community where money for extras is scarce, Steve Pike is continually impressed with the commitment of students and their parents who struggle to purchase their own instruments. The middle schoolers are now experiencing a new lease on musical life. Seventh grader Nicole (left) was frustrated by a damaged flute until the foundation grant paid for its repair. "Now I can get out my notes," she reports happily. In turning sour notes into beautiful music these talented students have learned—and taught—a lesson in success.

MR. KAMEN'S OPUS: A Composer's Grateful Gift

Grammy-winning composer Michael Kamen is the inspiration behind the Mr. Holland's Opus Foundation. As someone whose musical development was encouraged by a caring teacher, Michael saw a need to foster music in today's budget-strapped schools. Even if young people do not choose music as a career, he says, "an instrument can be the post around which they wrap all of their dreams and goals."



DEBORAH WALD

As a budding oboist at New York's High School of Music and Arts, Michael found his own "Mr. Holland" in teacher Morris Lawner, a dedicated artist who "was not just into communicating the facts of music, but was also able to instill joy and passion. Music became a truth I could depend on for a lifetime. That is what I learned from this wonderful man." When he was given the assignment to compose for the film, Michael's experiences with Morris Lawner helped form the character of Glenn Holland—"what flowed from him, his energy."

A return visit to his alma mater after the film's completion awakened Michael to the reality of drastic cuts in music funding and the hundreds of broken instruments schools had to deal with. "I had expected a well-oiled machine. I realized with horror that kids were not able to take advantage of a system I had thrived in."

Realizing the pace of institutional change would be slow, Michael devoted himself to an "achievable goal," a way to get new instruments into students' hands. With Richard Dreyfuss and Stephen Rock, star and director of

Continued on page 116

MR. KAMEN'S OPUS

Continued from page 108

the film, Michael inaugurated the Mr. Holland's Opus Foundation.

The initial grants went to five New York City schools. "It bought a lot of instruments and made a lot of kids happy." The work of the foundation, whose board members now number 28, goes behind the scenes and "makes sure that each school is a willing and demanding recipient," Michael explains. "If we know there is a Mr. Holland, we know we can work with him. He will of course work to get the administration to agree. But nobody can disagree that this is a good thing to do!"

Although instrument and accessory manufacturers have turned to the Internet to help their budding future customers, the need for private contributions remains crucial. If you would like to give a donation or the gift of an instrument, contact the Mr. Holland's Opus Foundation, 900 Allen Ave., Glendale, CA 91201; (818) 242-9600, fax (818) 242-9635, or E-mail mhopus@aol.com. More information may be found on the foundation's World Wide Web page at www.mhopus.org. To learn more about Michael Kamen, access the official Michael Kamen web page at www.michaelkamen.com.

—R. Richardson Walton

Look for "The Michael Kamen Soundtrack Album," which includes music from the "Mr. Holland" movie, at your local record store. All proceeds from sales of the CD go to the Mr. Holland's Opus Foundation.



*point:
all this will
take time*

**AN UNPRECEDENTED
CONFERENCE: ARTS AND
EDUCATION AT
LITTLE ROCK**

*follow-up
to a year later
coming to...*

**A Report on the Proceedings
March 21-23, 1978**

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support of the Worthen Bank and Trust Company, Arkansas Gazette Foundation
and an anonymous donor in Little Rock, Arkansas.

INTRODUCTION

The Little Rock conference was, as a film previewed there was entitled, "Something Special." This conference represents the first time four leading organizations—Alliance for Arts Education, American Council for the Arts, The Arts, Education and Americans, Inc., and the Department of Arkansas Natural and Cultural Heritage—concerned with the place of the arts in American education have collaborated on a major national meeting. It also provided an opportunity for some 300 people from thirty-six states, the District of Columbia, and two provinces of Canada to come together and discuss their common problems and interests. Delegates from unlike professional settings joined in their belief that the arts rightfully belong at the heart of education.

The title and point of departure for the conference derived from *Coming to Our Senses: The Significance of the Arts for American Education*, a report published in May 1977 by a panel of which I was chairman, composed of twenty-five business people, scientists, artists, educators and civic leaders. As the most comprehensive study ever undertaken on the role of the arts in general education, it was used as a broad policy study of the issues. Thirty selected recommendations from the report, of special interest to the delegates, were discussed in small group sessions.

From the first planning meeting one year before the conference, through the final meeting at Little Rock, the spirit exemplified was a sub-theme of the conference: Cooperation makes arts education happen. And there was reason to believe that the groundwork had been laid for good will and cooperation to continue long after participants had departed from the last session at the Camelot Inn.

There were no observers at Little Rock. All conferees participated in a carefully designed process of presentations and group discussions, the results of which are summarized in the following pages. The structure of this working conference was designed by June Spencer of Opinion Research Associates, Inc., Madison, Wisconsin to accommodate the goals of the four sponsoring organizations and to provide a comprehensive framework for future action. The agenda provided a national overview of the field, stories of successful projects, lessons learned from these experiences in plenary sessions, and a description of the relationship between individual experiences and national trends.

The conference provided an arena in which participants could define the essential components of good arts in education programs, and assess the feasibility of implementing such programs in light of the fiscal, political or social constraints present in their own systems. Thus, a coalition of people returned from Little Rock to states and communities

both large and small with some working tools to pursue the broad conference goals.

The site of Little Rock was chosen not only because of the exemplary cooperation between arts and education leaders which it represents, but also because of the special invitation extended by Anne Bartley, director of the Department of Arkansas Natural and Cultural Heritage. The Little Rock experience was a model of hospitality and graciousness extended by the many cordial hosts, volunteers and local participants who made us all feel so welcome. And special thanks must go to the following sponsors whose generous support made the conference possible: The National Endowment for the Arts, The National Committee of the Alliance for Arts Education, The Arkansas Gazette, Mr. and Mrs. Harold C. Mr. Billy Moore Clark, The Commercial National Bank, Little Rock, The Inglewood Foundation, Mr. Winthrop Paul Rockefeller, Mr. Jack Stephens, Union National Bank, Worthen Bank and Trust Company, N.A., and Anne Bartley.

As is so often the case with an event which drew on the skills and devotion of so many individuals, it is impossible to thank each person individually. All members of the conference staff and national planning committee, listed elsewhere in this report, worked for several months to make the conference a success. Special thanks go to Ann Timberman, program coordinator, and Ray Baron, conference coordinator, for making sure that the various parts of the agenda meshed; to Margaret Howard of the Arts, Education and Americans for her organizational coordinating role and to the thirty facilitators who ensured that the sessions about "Programs That Work" also worked. June Spencer and her staff labored around the clock to provide conference delegates with summaries of their discussions. To Anne Bartley, who hosted the conference, and the local coordinator, Carolyn McLeod, our gratitude for seeing that each participant felt like a welcome guest in Little Rock.

Those of us who attended the conference in Little Rock felt as if we had been part of a landmark event in the history of arts in education. Let us continue in the spirit of cooperation which made this gathering possible.

David Rockefeller, Jr.

THE SETTING, THE SPONSORS AND THE PARTICIPANTS

Just upriver from the little rock where the Alluvial plains of the Mississippi Valley give way to a mixed terrain of farm, forest and highland, a force of 300 converged in late March 1978 and, following carefully laid plans, moved to establish a beachhead for the arts in the education of every child in the land.

Their distinct origins intact, four separate organizations with both regional and national bases met in concert at the bank of the Arkansas River in Little Rock's Convention Center to bring their individual strengths into harmony in the spreading chorus for *Coming to Our Senses* about the arts and education.

Largely unheard of a decade ago, the arts in education movement has become one of the most talked about in American education. Among the advocates and alliances involved are the four sponsors of the conference, three of which are younger than the typical child entering first grade. An overriding purpose—to make the arts something in which every child does participate—brought together three national organizations: The Arts, Education and Americans Inc., (AEA); the American Council for the Arts (ACA), and the Alliance for Arts Education (AAE), along with the Department of Arkansas Natural and Cultural Heritage, which hosted the conference.

Two-thirds of the conferees came from the thirteen states in the West Central Region of the Alliance for Arts Education, a joint project of the John F. Kennedy Center for the Performing Arts and the Office of Education, Department of Health, Education and Welfare. Created in 1973 in response to a law which directed the Center to develop arts programs for children and youth, the AAE has established in all states committees with broad representation in the arts and in education. These state committees work directly with state departments of education in planning on a statewide basis for the development and implementation of arts programs in local schools.

Even younger than AAE is The Arts, Education and Americans, Inc., which was incorporated in May 1977, with the publication of the 334-page report, *Coming to Our Senses: The Significance of the Arts for American Education*,* which gave the conference its name and issues. In addition to assessing the response to the report and its recommendations, AEA, Inc. serves as a catalyst for action by promoting national,

**Coming to Our Senses: The Significance of the Arts for American Education*, The Arts, Education and Americans Panel, McGraw-Hill Book Company, New York 1977.

regional and local cooperation in support of the arts in education. As a private organization it seeks to create links with the public sector in fostering the development of a national program for strengthening the role of the arts in education at all levels.

Since 1961 the American Council for the Arts has been the leading private, nonprofit membership organization serving all the arts nationally. ACA specializes in information services, management training and advocacy. With headquarters in New York City, ACA carries out its program through monthly news publications, conferences and seminars. ACA publishes specialized books for the field and maintains a Washington office in order to facilitate closer liaison with the Congress and federal agencies. It has in the 1970s become involved increasingly with education, and its members are often the agencies which place artists in schools.

Another very young sponsor, the Department of Arkansas Natural and Cultural Heritage, created in 1975, is the first state department in the nation to combine those agencies concerned with historic preservation, museums, natural areas preservation, and development of the arts. In creating this unique department, the Arkansas General Assembly explicitly recognized the interrelatedness of our natural environment, our built environment and our cultural development. Its director, Anne Bartley, hosted the conference.

Some 200 delegates came from the thirteen states of Arkansas, Illinois, Iowa, Kansas, Louisiana, Minnesota, Missouri, Nebraska, North Dakota, Oklahoma, South Dakota, Texas and Wisconsin. Another 100 came from twenty-three other states, the District of Columbia and two provinces of Canada. Their common concern for arts education and the arts in general education brought them into a complex structure of interaction which produced information, direction and a studied response to a set of issues which had surfaced on the national scene only months before.

Livingston Biddle, chairman of the National Endowment for the Arts, called the conference "unprecedented," both for its mix of participants—from the arts, from education, from government and from the volunteer sector—and for the tasks it set out to accomplish.

The work of the conference extended far beyond discussing policy positions. In several different configurations and groupings, conference participants analyzed critically more than thirty "Programs That Work" from throughout the country. There were the information and experience brought by more than a dozen leaders in the growing movement. There were special teams from each of the thirteen states which worked to uncover impediments to their own comprehensive state plans for the arts in education and agree on some solutions.

3 PURPOSES AND GOALS

Coming to Our Senses in Little Rock was no mere matter of meet and discuss. A sophisticated process was designed to move the conference and its elements toward three overall purposes, four goals and something new to take home for each individual, community arts agency, state and federal official.

Nearly every presentation and session worked to the first purpose: to foster the advocacy and growth of arts education.

Individual state caucuses carried out the second: to assist current efforts for outlining local and state needs as perceived by those in the field of the arts and education.

Response was clear to the third purpose: to obtain grassroots reactions to Coming to Our Senses.

Ann Timberman, AAE assistant director and conference program coordinator, spelled out the four goals on which the conference processes were brought to bear, with some specific results:

- The first goal—to assist states in the thirteen-state region develop and implement comprehensive state plans for arts in education—was addressed by state teams of up to ten persons each from a variety of school, community and arts agencies. Trained facilitators worked with each team during a morning session to assist them with the identification of specific problems impeding the development and/or implementation of comprehensive state plans for the arts in education. The problems were then prioritized and solutions to each were outlined, along with responsibilities for carrying out each task defined. The teams will continue in follow-up activities after the conference.
- The second goal was to further involve state arts agencies and community arts councils in the arts programming activities in local schools. Caucuses of state teams put these groups in touch with each other, and the small group discussions on "Programs That Work" required working relationships which in many cases opened up understanding of the interests and powers of other groups involved in any arts in education collaboration.
- The third goal was to arrive at a message to Washington about legislation and national policy for the arts in education, based on a discussion of selected recommendations from *Coming to Our Senses*. Conferees took to a dozen corners to meet in regional groups, hours later emerging with opinions on the thirty recommendations selected for discussion. They generally supported measures to help artist-in-school relationships, increase the use of community resources, convince policy-makers of the value of the arts to education, and strengthen networks now in place. They did not favor the creation of new federal agencies or in-

proaches to arts education entitled "Programs That Work: Will They Work for Us?" Conferees had the option of attending sessions on: Small Community Programs, Large Community Programs, and State Programs. Those attending a session on Large Community Programs, for example, had the opportunity to hear presentations about ten different programs, and then joined one of a dozen small groups to search out useful lessons from the experience studied. The job of each working group was to identify "commonalities," "differences," and "recommendations for alternatives" with regard to the various types of program discussed. Discussants were aided in their work by program descriptions, which had been prepared in advance by program coordinator Ann Timberman at the Alliance for Arts Education, and distributed to all participants.*

WHAT WORKS IN SMALL COMMUNITIES

Those choosing a session on Small Community Programs studied up to ten working programs from such diverse communities as Fargo, ND; Bettendorf, IA; Great Neck, NY and Alexandria, LA. One problem highlighted in these sessions was that small community programs are often excluded from state and federal programs. Many pointed to the need for programs dealing with the special needs of small communities.

If there was a common element in the successful small community programs, the participants called it "creativity." Involvement of citizen/parent groups was identified as a vital ingredient in sustaining such small community arts programs. Arts festivals and general communication improvement were advocated as a way to build a strong coalition of teachers, parents, administrators and citizen groups.

Recommendations for Alternatives in Arts Programming in Small Communities

- Hiring of full-time coordinators for arts in education programs in order to assure program continuation.
- Increase staff for arts in education programs.
- Increase community participation.
- Identify artists within the community to be utilized as resources to the program.
- Include future funding sources and necessary employment patterns in long-range program plans.

**Programs That Work: Will They Work for Us?* is available as a separate publication and may be obtained from Alliance for Arts Education, The John F. Kennedy Center for the Performing Arts, Washington, DC 20566.

- Develop politically sound evaluation data directed toward specific target groups. Technical assistance for this should be provided by state department of education.
- Quality and consistency for programs should be developed and maintained cooperatively by state department of education and local education agencies.
- Increase in-service training in the arts for local school administrators.
- Increase federal funds for arts in education programs for rural communities.
- Establish networks of community arts agencies who will work cooperatively in support of arts in education programs.
- Develop outreach in-service program for community persons and university personnel.
- Develop resource teams that can provide technical assistance in program planning to local schools.
- Develop curriculum materials for classroom teachers' use.
- Provide salary incentives and university credit for teachers who serve as in-school coordinators for the Artists-in-Schools program.

WHAT WORKS IN LARGE COMMUNITIES

Programs from thirteen large communities—including Minneapolis, Seattle, Tulsa and New York—were also presented, and participants in these sessions too moved into small discussion groups to work out useful lessons.

The groups generally agreed that the characteristics which made for success in large communities were most often: wide community involvement in planning and development, first-hand involvement of both teachers and artists in program planning, strong school leadership for implementation, effective teacher in-service training before the program begins, diverse funding sources, and an atmosphere of collaboration.

Inadequate in-service training was listed among the problems found in these programs. Others were unclear goals, questionable quality of the art and the artists, a lack of community sanction, that is, the arts are considered elite or irrelevant; low visibility or too limited program duration. Ideas offered by the participants to make programs more effective included the use of joint planning to promote a wider sense of ownership, and the need for the demonstrated relationship of such arts programs to basic education.

Recommendations for Alternatives in Arts Programming in Large Communities

- Increase the use of volunteers to support programs.
- Establish resource banks within the community.
- Strengthen relationships with university teacher training programs in the arts.
- Increase the use of CETA artists within schools and communities.
- Provide salary incentives for teachers involved in the planning and implementation of programs.
- Develop detailed criteria for staffing in order to provide leadership and expertise for on-going programs.
- Involve classroom teachers extensively in initial and on-going planning activities.
- Develop comprehensive evaluation programs as an integral part of short and long-term plans.
- Develop out-reach programs which will further encourage community involvement.
- Update and revise programs in order to continually meet the needs of the school and the community.

WHAT MAKES STATE PROGRAMS WORK

One attending a state session heard several of nine presentations, which included among others Pennsylvania, Michigan, Texas and Arkansas state programs, before breaking into small discussion groups.

Since most of the state programs are of a collaborative nature, it is not surprising that the groups kept coming up with words like "cooperation" and "coordination." Where those elements exist in good measure, they characterize success of a program, and where they are lacking, there has followed a failure. As participants tackled the problem of how to achieve this desired cooperation and coordination, many suggestions emerged which dealt with strengthening communications and developing leadership.

A few comments were directed to state education agencies, suggesting that they develop sensitivity to community groups, hire people who are skilled coordinators as well as experts in their field, hold workshops on group process skills, and set up communications networks between state arts agencies and the cultural and educational resources of communities.

Recommendations for State Programming Activities

- Increase inter-agency communication between state arts agencies and state education agencies.
- Develop state leadership training programs for school administrators.
- Develop comprehensive plans of which projects and programs in the arts and education are an integral part.
- Establish networks between citizen groups and arts education advocacy groups.
- Increase evaluation activities in order to compile data which shows the need and value of the arts in education.
- Develop pilot programs in higher education in teacher training and in arts in education curricular offerings.
- Develop political advocates in state legislatures and in the executive branch of state governments.
- Increase dissemination and utilization of existing models.
- Develop corporate support for the arts in education.

COALITION BUILDING

In a plenary session on "Coalition Building" the state planners got plenty of experienced advice from leaders in a foundation, a state education department and a state arts organization who have all had experience in building coalitions. Kathryn Bloom, Dr. Harold Negley and Sister Kathryn Martin, chairperson of the Indiana Arts Commission, all started from the premise that, just as at the Little Rock conference itself, unlike organizations must learn to work together if arts in education efforts are to succeed.

"Persons in arts institutions are becoming increasingly aware that the hit-and-run, or entertainment, approaches do not work," Miss Bloom said, and that if schools are to make use of community arts resources and provide administrative and financial support for them, "the services must be related to broad educational goals."

Partners can work together cooperatively rather than as though their interests are in opposition. Miss Bloom cautioned, only after they have asked the first question, "Coalition for what?" and then made sure the program is related to the educational goals.

She urged that in any alliance, roles and functions of each member be identified and defined. And finally, she told the group to "think creatively about how we can make much more effective links between state agencies and the schools."

Coordination is not easy for a state education department, Dr. Negley pointed out, because "suspicion of every state and state agency is tremendous. The regulatory function lowers the acceptance of every government above the local."

On the advocacy role of arts councils, he said, "Only a few states' legislatures are of a mind to put cultural educational matters first." The strongest help in getting adequate funding for arts education, he said, is "getting the state arts council to go to bat for you with the legislature." It is the people outside of education who have to bring the money to it," he declared.

Negley said, "We're looking for a symbiosis—a meshing of unlike institutions. What can you do that we can't? What can we do that you can't? That's the heart of the thing," he told the conference.

The beginning of a coalition was described simply by Sister Kathryn, "In 1969 the Indiana Commission got money to put artists in the schools. We didn't know what to do, so we went to the Department of Education."

That was the beginning of cooperation between two unlike agencies in Indiana which were "trying to bring about quality arts in an education setting. From that point on, we've had a successful program," said the Commission officer, who is also a theater educator and consultant to the National Endowment for the Arts.

Every group which could have any interest was involved from the start: the Parent Teacher Association, the teachers' bargaining association, the Indiana School Boards Association, the Association of Elementary and Secondary Principals; art, music and theater educators, and "you name them, they were on the committee," she said. The State Department of Education allowed plenty of staff time to work with these other organizations. "It was unwieldy and took up time," Sister Kathryn admitted, "but in the long run we were able to set up a committee network of all groups to reach a broad base of concern for arts in education, and having the representatives of the organizations in the planning was vital."

Sister Kathryn said Indiana made sure it could identify working models, because "you have to be able to show what works." When the commission lobbied for more state money for education, "we've been able to say, if you don't believe us, go look." She described one model program in Indiana in which a retired stonecutter worked as an artist in the schools with native Bedford stone. The state funders liked what they saw.

As Dr. Negley pointed out, "You can use the arts as the foremost medium for connecting with those kinds of communities in which there is an absence of cultural development. We've had good success introducing sculpture in farm centers and have it become a focus of interest."

STATE TEAMS CAUCUS

With all that preparation under their belts, groups from the thirteen states in the region caucused for several hours the second day of the conference—to discuss the current status of their arts in education state plans, to identify barriers to the movement within each particular circumstance, and then to discuss the essential components of a good plan and how to remove existing barriers.

In each caucus was a state team of up to ten persons, selected for wide representation of interests, and intent upon continuing follow-up activities after the close of the conference. Teams included representatives of state arts agencies, school administration, civic organizations, community arts councils, school boards, legislatures as well as artist-in-schools coordinators, and the state chairs of the Alliance for Arts Education.

Although each state's work dealt with its own particular circumstances, there were a number of themes which recurred, indicating there was widespread commonality among some of the "barriers," as well as proposed solutions to state plans.

Bill Jamison, southwest regional representative of the National Endowment for the Arts, and a member of the National Alliance for Arts Education Committee, summarized some of these findings for the conference at its final session.

Barriers to development and implementation of state plans, as identified by the state teams, generally fell into six categories, Jamison said. Most mentioned was *lack of adequate planning* on both state and federal levels. What planning there is, he reported, often lacks goals, clear focus, or broad consensus about objectives.

The second major issue to emerge was *lack of leadership*, in particular strong coordinating leadership that sensed individual and collective needs. Groups also noted that state departments of education and state arts agencies tended to be weak in their abilities to deal with the complexities of leadership in these areas.

A third barrier sensed by many groups was *poor communication*. Cited especially were lack of communication within states among arts groups, agencies, and school districts, as well as a lack of awareness about resources, purposes and goals, or simple basic knowledge of how to function and relate to each other. This same issue was also mentioned in connection with leadership, communication, conflicts of territoriality, and again with funding difficulties.

The "arts as a frill" image, when held by decision makers, is certainly a barrier to successful planning and implementation of programs. This lack of philosophical commitment was mentioned as a problem not only in local school districts, but also in state and federal grant programs.

Conflicts in territoriality, another barrier, often arise between educational organizations and arts organizations, Jamison reported, when the conflicting objectives "must be meshed together."

The sixth major barrier identified by the groups was *funding*. Difficulties with funding include competition for available funds, the funding crisis of tax supported institutions, and insufficient knowledge about what sources are available.

Looking toward solutions, the state caucuses were generous with ideas. Many suggested that each governor be requested to establish an ad hoc committee to develop comprehensive plans for the arts in education which would include representatives of both the state arts agency and education agency, as well as the state AAE committee.

Among other suggestions and solutions for removing these barriers were orientation sessions so that planners would understand their roles and establish common goals, more information about funding sources and grant writing, required arts courses for administrators and classroom teachers, and the utilization of artists as resources in college and university education courses.

Better evaluation and documentation of existing arts programs were considered essential for compiling convincing data to influence school administrators and other key decision-makers. In addition, better planned advocacy activities should be initiated on all levels to reach a variety of audiences. Advocacy efforts might include sharing parts of the state plan with those who will affect it and be affected by it. The general desire for better communication should lead to creation of networks, dissemination of information as it develops, and greater participation in seminars and workshops by all who are interested.

Bearing all these reports and suggestions in mind, each state group returned to its own comprehensive plan as the focal point where state by state the work was to be done.

FROM THE NATIONAL PERSPECTIVE

Junius Eddy provided a national perspective on the arts and education in his keynote address "A Decade of Change," a major review and summary of *Arts Education 1977-in Prose and Print*, his recently completed "Overview of Nine Significant Publications Affecting the Arts in American Education." This report, prepared for The Subcommittee on Education in the Arts and Humanities of the Federal Interagency Committee on Education, reflects what Eddy called "a growing sophistication in the field." It could not have appeared a decade ago, he remarked, because we just didn't know enough, or have much of a record to report, research, document or study. In fact, many of the agencies and institutions responsible for these reports didn't even exist at that time.

Eddy outlined for the conference the pertinent issues and questions raised by these documents:

- issues of *strategy* in attaining increased or expanded federal and state assistance to help us do the job;
- issues involving *the training and retraining of teachers*, specialists and classroom teachers alike, and what that training should finally consist of, to be most effective;
- questions relating to *leadership development* all across the board, a continuing need for a field as new as this one;
- questions about *the curriculum*, whether in related or interdisciplinary modes, or in and for the arts per se; and how we can best devise instructional programs that serve the talented few, or the handicapped, without neglecting the many;
- questions about the most effective *ways to utilize the contributions of arts*; and ways to bridge the defensiveness that sometimes arises between professional artists and professional educators when they try to work together as partners;
- questions about *research*: the need for new knowledge about teaching and learning when the arts are involved; the need for better tools to help us assess progress and alert us to problems, and the need for ways to process information about sound practices and get it out so that people can use it;
- and questions about *the nature of the planning process*, and its crucial importance in all that we do.

GRASS ROOTS REACTIONS TO COMING TO OUR SENSES

The first of the nine significant publications reviewed by Eddy was *Coming to Our Senses*, a subject of discussion in the state and regional caucuses. Participants worked out their "agreement," "disagreement," "reservations" and pertinent comments as a basis for ranking thirty selected recommendations from the report.

There was almost unanimous agreement that, "In advance of artists' visits to schools, orientation sessions for teachers, artists, and administrators be provided so that the functions of each are clearly appreciated and defined." One group suggested that principals, art organizations, art councils and artists should join in implementing this goal.

Nearly as many favored strengthening and cultivating "national networks like those initiated by the Alliance for Arts Education, the Associated Councils of the Arts (American Council for the Arts), the Ad Hoc Coalition of States, and the Artists-in-Schools program." An added

suggestion was that this be combined with another recommendation; to create an "annotated national directory of education programs within community arts resources. . . , " with which a large majority of conferees also agreed.

Another widely supported recommendation calls on schools to give students credit "for work done in community arts programs of recognized educational value." There was also strong agreement that there should be programs to help teachers know and utilize community arts resources.

Along with "cooperation" and "coordination," the words "in-service training" must have been cited most often. There was solid support for two related proposals among the policy recommendations. One called for funds for arts education to be concentrated on "curriculum development, placement and training of artists in educational situations, in-service education for school personnel, arts education leadership training, and research and evaluation." The other simply recommends "in-service arts education programs for teachers, administrators and arts specialists."

More controversial recommendations evoked considerable anti-bureaucratic sentiment and suspicion of bigness felt by many participants. For example, opponents of a proposal which would call upon the governor of each state to appoint a high-ranking assistant charged with "coordinating and formulating state policy in arts education," showed concern for keeping education policy making in the state education office. Others made it plain they wanted no more "red tape and bureaucracy" or "a cultural czar." At the same time, supporters took a pragmatic view, calling it "the only way" to get comprehensive plans developed, funded and approved.

One of the more controversial discussions centered around the recommendation which would set up a National Center for the Arts in Education as a "coordinating mechanism for federal programs in the area where education and the arts intersect." Opponents of such a national center saw no need for a new agency, which they felt would incur unnecessary expense. About 10 per cent of the group discussing this measure expressed reservations rather than opposition, suggesting that existing agencies should assume these responsibilities, for example, the National Institute of Education. One state caucus which favored establishing this center said expressly that it should be in the proposed new Department of Education, also a recommendation of *Coming to Our Senses*.

Response was almost evenly divided on several recommendations which were government-related. One called for the establishment of a National Institute for Study of the Arts, Aesthetics and Education. A number of supporters felt it should be established and set up in an

already existing agency such as the National Endowment for the Arts or National Institute of Education. Others agreed with the purpose, but felt while funds should be available for studies, a new Institute would not be necessary. Because of opposition or reservations regarding a new National Center for the Arts in Education, discussed above, conferees were divided on one desirable function suggested for such a center—the delivery of research results in usable forms to the field. While slightly more than half of the discussants favored appointing a National Citizens Council for the Arts in Education, opponents felt it was yet another federal mechanism leading to "too much bureaucracy."

A similar division occurred in discussing the recommendation that "each state should require that a percentage of its incremental allocations be spent on the arts in education." Opponents felt it unsound governmental practice to earmark a percentage of funds, and that categorical funding removes flexibility from a local educational agency. Others approved the idea if the word "require" could be changed to "recommend."

Sixty per cent of the discussants opposed the recommendation that "a saturation program be piloted in three cities of moderate size," and an additional 15 percent had reservations about it. This suggested program would run for two five-year periods, with initial funding to come from the national level, and a gradual shift to local funding by the end of ten years. Some who disagreed felt that there is already material available about existing programs which should be evaluated. Others recommended that states instead of cities should receive funds for saturation studies. Still others felt that small communities had been neglected and should be included, rather than "cities of moderate size."

Margaret Howard, executive director of The Arts, Education and Americans, Inc., reporting on the conference reaction to the thirty recommendations selected for discussion, referred to three principles cited in *Coming to Our Senses* which underlie all the recommendations: first, that the fundamental goals of American education can be realized only when the arts become central to the individual's learning experience in or out of school; second, educators at all levels must adopt arts as a basic component of the curriculum, deserving parity with all other elements, and third, that school programs in arts should draw heavily on all the resources of their communities.

The Little Rock conference showed wide support in three philosophical areas: first, for special training to prepare artists, teachers, administrators and students for arts experiences; second, agreement that program control and decision making should be at the local level; and third, that no new agencies or systems should be developed if existing systems can be used to deliver these programs or services.

Mrs. Howard pointed out that issues as stated were not always agreed

or disagreed upon totally, but that groups gave them enough consideration to suggest modifications that they thought would optimize their effectiveness.

She reported that conferees generally supported the ideas of state arts agencies being partners with departments of education to formulate policy, advance preparation of all involved in arts in education, credit for students working in community arts programs, and pilot programs in several states to train arts education leaders.

Those recommendations causing the most difficulty, she reported—in addition to the ones dealing with state and federal organizations already referred to—were two controversial recommendations about artists. One suggested that “teacher certification standards be waived for all artists in residence and visiting artists participating in academic programs;” the other that “artists be encouraged to join the teaching staff of schools, museums, community centers, and the public media.” In both cases, opponents felt the recommendations would be damaging to certified arts specialists. Others felt that artists should be utilized on the staffs of schools and arts institutions, but that standards of artistic excellence should be clarified, and that artists should be used as resources, with certified teachers responsible for education in the classroom.

Finally, respondents disagreed two to one with the recommendation that “in each locality responsibility for coordinating the use of local arts resources in arts education be assumed by the state arts council in cooperation with local arts councils.” A majority of those who disagreed felt that primary responsibility for coordination should be with local arts councils, to be carried out in cooperation with the state arts council.

Mrs. Howard went on to say that The Arts, Education and Americans, Inc. continues to act as a catalyst for viewpoints on how the recommendations can be realized and by whom. Beyond that, this summary of reactions from the Little Rock meetings will be part of the amassing of information looking toward the White House Conference on the Arts, which it is anticipated will include education on its agenda.

FROM SMALL COMMUNITY TO FEDERAL GOVERNMENT: THE “UNLIKES” MEET

All through the conference meeting rooms and halls two notions kept recurring: First, as arts in education programs grow in size and number, there is an increase in cooperative relationships among unlike institutions; and second, its companion notion, that people in those unlike institutions for the most part have not been prepared to deal with one another in this new interrelatedness.

Pushed by the confrontation of their different interests in discussions of what ought to be done next and who ought to do it, educators showed some protectiveness whenever it looked as though artists wanted to take over the schools. And arts people in turn expressed frustration with the operation of the schools. No longer talking just among those of their own profession, people found themselves in hot discussion with “the other side.” By the end of the third day, however, the conference Livingston Biddle had termed “unprecedented” was also being called highly profitable by most of the participants.

Praising the “unprecedented collaboration between forces that deal with the arts and with education,” Biddle said in his keynote luncheon address, “The arts are a key to better education for all Americans. The arts open our eyes, ears and minds toward new insights; they develop individual imagination, give us new visions and new ways of regarding and understanding and appreciating life itself.”

On the same theme which rang through so many discussion groups, Biddle emphasized “the value we must place on better communication among our separate groups and a better coordination among all who are concerned with this area.

“We can raise in this country,” he went on, “in keeping with an unprecedented conference of this kind, an unprecedented voice with unprecedented results.”

He sees a new wave of coordination in the federal government regarding the arts and humanities. One channel for this will be the Federal Council on Arts and Humanities, which is made up of the heads of all federal programs dealing with the arts or the humanities. Largely dormant for some time, it will become the liaison it was meant to be, Biddle promised, under joint chairmanship with his counterpart in the National Endowment for the Humanities, Joseph Duffy. Honorary chair of the council is the president’s spokesperson for the arts, Joan Mondale.

The new spirit of coordination and cooperation at the federal level was further highlighted by the two federal officials—one from the U.S. Office of Education, and one from the National Endowment for the Arts—who responded to the comments generated by the conference.

Gene C. Wenner, recently appointed arts education coordinator to the U.S. Commissioner of Education, outlined his plans for a new arts in education initiative; which will include:

- Establishment of an interbureau team representing U.S. Office of Education programs with links to the arts, such as those in compensatory, bilingual and special education to work on a comprehensive plan for the arts involving existing OE programs.
- Increased liaison with other federal agencies, including the recently revitalized Federal Council on the Arts and Humanities.

- Establishment of an ongoing Arts in Education Forum, composed of representatives of the arts and education from outside the federal government, to share information about existing exemplary programs and assess the needs of arts and education programs within and beyond federal programs.

L. James Edgy had recently moved from successive positions in the Kentucky and Ohio state arts agencies to become deputy chairman at the National Endowment for the Arts. Edgy said that since the National Endowment for the Arts is the only agency in the federal government with a sole concern for the arts, "we see our role as one of advocacy, cooperative planning, nudging the other agencies" to do what they need to do in the arts. He said the organization will also be concerned with higher education programs for the training of artists and teachers. The nature of these programs has since been elaborated on in a major report published by the Task Force on Education,* to which Chairman Biddle referred in his address. Organized by the National Council on the Arts, the Task Force was set up to study the training and development of professional artists and arts educators, and the role of the National Endowment for the Arts in such training.

Theodore Bikel also cited the need for a partnership to be forged between the educators and the professional artists, but said this has not yet come about.

"At the moment we go to quick crash courses of teaching teachers very quickly about the arts—a five-year course is 'quickly,' as pitted against a lifetime of involvement with the arts that the professional artist has." We teach teachers quickly "so that they may communicate with the children about the arts, rather than forging the alliance between the artists and the teachers, to teach the artists to teach."

Bikel said *Coming to Our Senses* told well the history of this country's view of the arts, that "we're not used to the idea of the arts in public life and government. We're used to the arts as the elitist pastime of the very rich." Artists "are the conscience, the chroniclers and also the nation's amusement," he said. "Nobody remembers what battle was won or lost unless there is a play or a poem or a painting or a song about it."

"The child's interest is the national interest," Bikel told the conference. "That's what we are about. That's our tomorrow. But we, the artists, are our yesterdays as well. We are the chroniclers of history. We are the reminders. We are also the conscience."

"We are also the nation's laughter and the nation's tears, and both need to be cherished; both need to be cultivated."

*Report of the Task Force on the Education, Training and Development of Professional Artists and Arts Educators. National Endowment for the Arts, 1978.

SCHOOL BY SCHOOL, STATE BY STATE

With the small groups and caucuses dispersed, the reports compiled, speakers heard and noted and even a serenade by musicians from the Arkansas Ozark Folk Center over breakfast, the force of 300 listened to a final summing up before departing the Arkansas beachhead for their varying advance positions approaching the schoolhouse doors of America.

In a final address to the conference, David Rockefeller, Jr. said flatly, "The future of arts education will be determined at the local level. It will be determined school by school, district by district, and state by state."

"All the wonderful utterances of support we have had here are important," he said, "but they will not mean much unless you in the state groups make it happen." Those at the conference, in state groups, will provide "the primary leadership that will make the difference," he told them.

Commenting on some of the recommendations from *Coming to Our Senses* which the group had studied, Rockefeller said, "We are seeing the strengthening of national networks here today. That recommendation is in the process of being realized."

The conference was promised that the Federal Council on the Arts and Humanities will be revitalized, Rockefeller reminded them, but "we should remind the leaders they pledged it would be revitalized."

On state plans, the AEA chairman said that ideas which emerge from "some kind of mechanism" are simply not going to be implemented. Although the AAE, The JDR 3rd Fund and AEA have all been contributing to the development of state plans, "they play only a reinforcing role; you delegates play a central role."

Recommendations, group reports and speeches all mention leadership as a need. But "we must go beyond identifying leadership as a need," Rockefeller said, "and begin to think of who that leadership is going to be." He said there is "a lot of energy here," and state groups should tap key leadership even before leaving Little Rock.

Better cooperation between state arts agencies and state education departments was also a recommendation of the panel report. This conference provided many states the opportunity not only to develop that cooperation, but also go a long way toward joint planning, he pointed out.

College admission requirements have a determining effect on the secondary school curriculum, he said. This was an issue touched on in the report, but not studied in Little Rock. He suggested delegates try to influence these policies, because "as long as colleges do not recognize

arts credits as qualifying for admission requirements, secondary schools are not going to have the kind of incentive they need to introduce the arts at the secondary level."

The day after *Coming to Our Senses* was published, Congressional hearings based on the report resulted in a recommendation for a White House Conference on the Arts. If that has "anything like the organization and thoughtfulness that went into this one, we can be hopeful about it," the Panel chairman said. But "it will be an uphill battle" for arts in education issues to be placed as a high priority at that conference.

Rockefeller commended a number of recent conferences which had mobilized local interest groups for arts and education in Providence, Hartford, Birmingham, Tuscaloosa, Atlanta, Los Angeles, the Twin Cities, Harrisburg, Columbus, and Las Vegas. But a special award, he said must go to Little Rock.

Michael Newton in his closing remarks summarized the general feeling about those three days:

"The last word of appreciation should go to you, the participants. As David Rockefeller and others have said, the process that we designed was intended to enlist the knowledge and experience and insights that you yourselves brought to Little Rock. It was designed to enlist those assets in the cause of helping all of us become more effective in our own tasks, locally or in the state or national arena. We all learn by teaching, so thank you for the gifts that you brought of yourselves to help yourselves and to help others."

And so, with Newton reminding conferees that "the ultimate beneficiaries of this conference are the boys and girls in school today and tomorrow," and "our work and our wish for them is that they should find the schoolhouse a place both of learning and enlightenment," the delegates left Little Rock, returning to work, "school by school, district by district, state by state."

OVERALL RANKING OF THIRTY RECOMMENDATIONS (LITTLE ROCK)*

Rank Order

- 1 In advance of artists' visits to schools, orientation sessions for teachers, artists, and administrators be provided so that the functions of each are clearly appreciated and defined.
- 2 School districts adopt policies which allow students to receive credit for work done in community arts programs of recognized educational value.
- 2 In order to encourage sharing of information and quicker identification of problems and strategies on a broad scale, national networks like those initiated by the Alliance for Arts Education, the Associated Councils of the Arts (now American Council for the Arts), the Ad Hoc Coalition of States, and the Artists-in-Schools program be strengthened and cultivated.
- 4 Training programs acquaint prospective and experienced teachers with community arts resources and help prepare them to utilize these resources.
- 5 In-service arts education programs for teachers be offered either within the schools or in other appropriate locations, especially those where the arts are active. In-service training should also be available to administrators and arts specialists, and adequate incentives should be provided for all.
- 5 New funds for arts education be concentrated on programs for curriculum development, placement and training of artists in educational situations, in-service education for school personnel, arts education leadership training, and research and evaluation.
- 7 State arts agencies be partners with state departments of education for the purpose of formulating statewide arts education policy.
- 8 A pilot training program be established in several states to develop both group workshops and individual study programs which would benefit people engaged in arts education leadership positions at the state, regional, district, and school building level.
- 9 Local funding sources respond to local needs. Foundations and business donors should list community arts resources

- as a priority; and community arts programs should share more equitably in coordinated fund collections and existing dedicated taxes.
- 10 Individual artists and performing groups be selected both for the quality of their art work and for their potential as teachers.
 - 11 All prospective classroom teachers have experience in a variety of arts and learn to relate them to each other and to other disciplines.
 - 12 The best teaching in the arts be captured on film and videotape and shown to elementary and secondary school personnel (including those in supervisory positions) to underscore its usefulness to students and teachers. An archive of such media presentations should be part of the proposed National Center for Education and the Arts.
 - 13 An annotated national directory of education programs within community arts resources be created for the use of those who plan new projects or desire to improve existing ones. The directory should identify exemplary programs and provide models for other community arts resources, describe cooperative ventures and financing alternatives.
 - 14 The appropriate arts agency in each area compile a roster of available artists capable of working in schools and make it available to school administrators and arts specialists.
 - 15 Special workshops and in-service seminars be conducted by research teams and scholars to introduce teachers, arts specialists, artists, and curriculum developers to recent research results which deal with how children learn about the arts.
 - 16 Museums, symphony orchestras, dance companies, and resident repertory theatres become more aware of their responsibilities for arts education. These responsibilities rest not only in the formal programs offered by these institutions but in the planning of acquisitions, displays, performances, and master classes. By changing their self-image, museums can become libraries of experiential materials and can serve as a resource for arts education programs in schools, colleges, and social service organizations. A like service should be offered by performing arts institutions.
 - 17 Programs be established for school administrators to acquaint them with the importance of the arts in education. Such programs should include extensive experiences with art forms and artists representing various disciplines. The program en-

- visioned would serve to expand the awareness of school administrators and increase their commitment to arts education.
- 18 Funding agencies be willing to provide longer funding periods for pilot programs in arts education.
 - 18 Teacher certification standards be waived for all artists in residence and visiting artists participating in academic programs.
 - 20 Artists be encouraged to join the teaching staff of schools, museums, community centers, and the public media. In every case, they should be fairly compensated for doing so.
 - 21 Regional clearinghouses be created to provide information about resource personnel and materials, model programs, cooperative ventures, and financing alternatives.
 - 22 A national study be undertaken to provide basic data about curriculum content, facilities and equipment, the number of students, teachers, and artists engaged in the arts, and similar information. Such a study would be designed cooperatively with national arts education organizations and appropriate state and local arts and education agencies. A joint funding formula should be developed by the private and federal agencies which have concern for the quality of arts in education in the United States.
 - 23 Each state analyze its education budget and require that a percentage of its incremental allocations be spent on the arts in education.
 - 24 The President appoint a National Citizens Council for the Arts in Education which would act as an advisory body to the center and would include in its membership parents, artists, representatives from community groups, private and professional arts and education organizations, as well as teachers, school administrators, and school boards. Their responsibilities should include the consideration of policy and appropriate combinations of public and private funding.
 - 25 A National Institute for the Study of Arts, Aesthetics, and Education be established.
 - 26 Research results be delivered in forms usable to practitioners in the field, and that the National Center maintain a comprehensive record of information on current research and develop a mechanism for distribution of all results.
 - 27 A new federal agency called the National Center for the Arts in Education be created as a coordinating mechanism for

federal programs in the area where education and the arts intersect. The following services should be included in such a center:

- (a) An information bank open to the public and containing a library of printed reports, microfilms, and relevant literature about artists and arts education programs including community-based programs.
- (b) Conference areas for professional arts educators and associations.
- (c) A library of information on federal, state, and private funding sources.
- (d) Publication of periodic bulletins about recent developments in arts and education.
- (e) A separate information program on research and development to be operated in connection with the proposed National Institute for the Study of Arts, Aesthetics, and Education.

- 28 Each state governor appoint a high-ranking assistant
charged with formulating and coordinating state policy in arts
education.
- 29 A "saturation" program be piloted in three cities of moderate
size. These pilots should run for five years initially, and for
a second five years upon review, and should engage the
talents of the entire community in an intensive effort to make
the arts a central concern of the schools. Parents, teachers,
and artists should obviously be involved, but so should repre-
sentatives of business, local government, arts institutions,
community service agencies, and public school administration.
Funding should begin by coming predominantly from the
national level; at the end of ten years, it should be predomi-
nantly local. An evaluation of the three pilots should be made
broadly available and should be an important resource for
the second five-year strategy supervised by the Federal
Council on the Arts and Humanities.
- 30 In each locality responsibility for coordinating the use of
local arts resources in arts education be assumed by the state
arts council in cooperation with local arts councils.

*The above-ranked thirty recommendations were selected for discussion at the conference from among those made in *Coming to Our Senses: The Significance of the Arts for American Education*, The Arts, Education and Americans Panel, McGraw-Hill Book Company, New York 1977.



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FACSIMILE TRANSMITTAL SHEET

Attention: <u>Sarah Howes</u>	From: <u>Alesha Pulsinelli</u>
Company: <u>White House Millennium Council</u>	Date: <u>August 5, 1998</u>
Fax Number: <u>202/395-7234</u>	Total Pages: <u>7</u> (including this cover page)

Here's the pages from Coming to Our Senses that Dick forwards. Also, June Hinckley is the current MENC President.

*Coming to
our senses
1977*

Chairman's introduction

The seeds of this Report were planted long before the first shoots appeared.

The Panel's corporate parent, the American Council for the Arts in Education (ACAE), was founded in 1959, and soon recognized the importance of a national statement on arts education. But it was not until fifteen years later, following the efforts of two ACAE presidents, Joseph C. Sloane and Norris Houghton, that this study came into bloom.

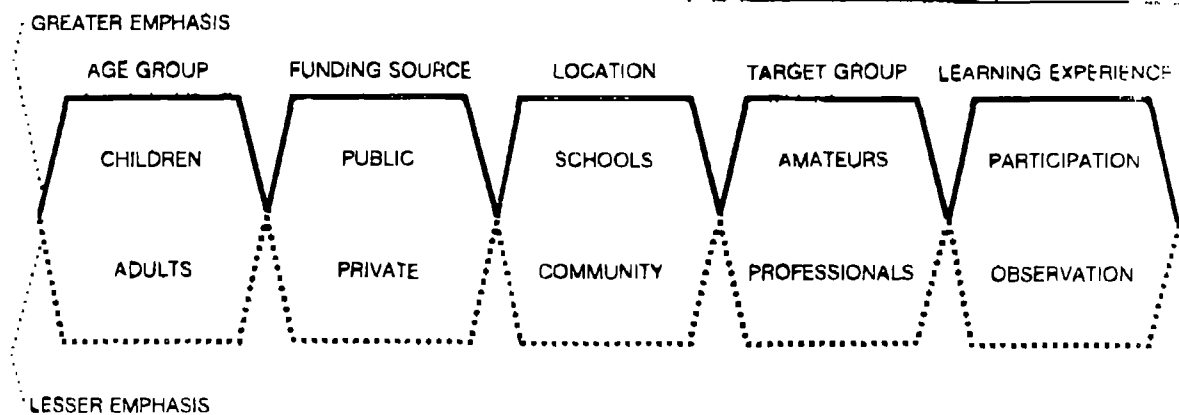
It is a recent notion in America that "education" and "arts" are important partners, but the idea is clearly gaining support and is even demonstrated by the mix of organizations which financed this Report. In an unusual collaborative gesture, the United States Office of Education and the National Endowment for the Arts, both federal agencies, became important early contributors.

The twenty-five Panel members were selected, not for their professional experience in the field of arts education, but for their concern about the arts, their concern about education, and their concern for the way Americans live. Thus, the study originally bore the title "Arts, Education and Americans."

It would be difficult to make other generalizations about the panelists. They hail from Maine to Hawaii, from Texas to Minnesota. They are representatives of the arts, education, mass communications, labor, arts patronage, government, and other fields.

With a staff created especially for the study and with the help of an Advisory Committee (see the Appendix, page 302),

the preliminary work was completed by June of 1975. Recognizing that arts education could mean anything from a tuba lesson in a church basement to a graduate lecture course on Romanesque architecture, the Panel agreed to concentrate its efforts. Although it would try to draw an outline of the entire world of arts education, it would agree from the start to leave some of the terrain unsurveyed. With this in mind, the Panel decided where it would put greater or lesser emphasis. The following graph was developed:



The Panel received information from three principal sources: the testimony of witnesses and staff at Panel meetings; selected works already published; and materials specially generated by staff, consultants, and witnesses (see the Appendix, pages 295-301).

The Panel meetings—fifteen days of them—were held in metropolitan New York, Memphis, Los Angeles, and Minneapolis.

When they were not in formal session, the Panel members were treated to a dance demonstration by the Mary Anthony Dance Theatre; an improvisational theatre presentation by Studio Arts Productions; a visit to Nelson Rockefeller's sculpture garden; blues by Grandma Dixie Davis, Furry Lewis, and Harry Godwin; a mime performance by Rick Shope; a song recital by Janelle Robison; and theatre and dance performances by Teatro Chicano, the Aztec Danzas Indigenas, and the Folklorico Dancers of UCLA.

To counteract the inevitable dominance of the written and spoken word, meetings were held in environments nota-

ble for their natural or artistic beauty. Thus, the Panel not only could gaze from its meeting room at the high west banks of the Hudson and Mississippi Rivers in Tarrytown and Memphis, it also deliberated at tables in Minneapolis' Walker Art Center and Institute of Arts, in Los Angeles' Plaza de la Raza and Junior Arts Center in Barnsdall Park, and Southwestern University at Memphis.

The fifteen recommendations which follow, like the text which precedes them, have been reviewed and approved by the Panel. While not every Panelist has subscribed to every recommendation in its entirety, there has been a strong consensus of support in every case.

Ever since I joined the project in 1974, what has been most remarkable and personally gratifying is the widespread interest in arts education and people's deep commitment to it. Such enthusiasm causes me to be very hopeful for the Report's success, but humble in the face of expectations for it.

As with the cathedrals of Europe, there were many who labored to build this Report whose names will not be recorded in it. There are a few, however, who must not be allowed behind the anonymous veil. I am indebted particularly to Norris Houghton for his patience, insight, wit, and creative pen. He not only got us started but was a reliable mentor throughout and an invaluable editor in the closing days.

The project would surely have run off the tracks without the equanimity, industry, and sure managerial hand of Margaret Howard, the Project Director. She brought, as well, human concern to a superhuman task.

Three others were on the staff throughout the project: Donald Spencer, Gina Morca, and Janelle Robison. All three were remarkable for being able to perform jobs requiring administrative, clerical, or creative skills. Like a group of repertory actors, they played all roles with equal ease and polish.

The research team was directed by Cynthia Hettinger who skillfully planned the capture of an elusive prey and calmed our fears that we might be hunting the snark.

A special word of thanks must go to the many kind people who welcomed the Panel in Memphis, Los Angeles, and Minneapolis. Whether providing sustenance, space, or entertainment, they did so with taste and grace.

The meetings, the research, and the publication were made possible by grants from government and private sources around the country. With many thanks, we list them here:

Ahmanson Foundation
Atlantic Richfield Foundation
Brown Foundation
Disney Foundation
Exxon Corporation
Ford Foundation
The JDR 3rd Fund
Jerome Foundation
National Endowment for the Arts
Northwest Area Foundation
Rockefeller Brothers Fund
Rockefeller Foundation
Rubinstein (Helena) Foundation
United States Office of Education
Zellerbach Family Fund

The Panel's findings and conclusions do not necessarily reflect the views of these funding agencies.

Many persons are responsible for the initiation of this study, but I wish to thank two in particular. Kathryn Bloom (director, Arts in Education Program, The JDR 3rd Fund) and Nancy Hanks (chairman, National Endowment for the Arts) were early advocates of a national study and have been invaluable advisors throughout.

I must also express my abundant gratitude to the twenty-four other Panel members who devoted more hours to the preparation of this Report than they ever anticipated and did so with good nature. I have never shared a table with such a remarkable group, and their own utterances, frequently cited within the Report, are good evidence of their dedication and intelligence.

Finally, my thanks to a dozen wonderful friends who consented to read early drafts and took the risk of being honest critics. Most of them are artists or teachers and will find their lives affected by the future health of education in the arts. To them I dedicate my one twenty-fifth share of this rewarding collaborative venture.

David Rockefeller, Jr.

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Physicist; Director, Palace of Arts and Science Exploratorium

Professor of Chemistry, University of California; former Chairman of the United States Atomic Energy Commission; Co-recipient, Nobel Prize for Chemistry, 1951.

Chairman, Expansion Arts Panel, National Endowment for the Arts; Poet

Chairman, American National Red Cross; former President, Columbia Broadcasting System

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