

AMERICANS FOR THE ARTS

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INVOLVEMENT IN The Arts and Success in Secondary School

Americans for the Arts is pleased to present this new benchmark research study demonstrating the positive impact of the arts on education. Examining longitudinal data of 25,000 students, Dr. Catterall's research reveals how involvement in the arts is linked to higher academic performance, increased standardized test scores, more community service, and lower drop-out rates. Using sophisticated research methods, he also demonstrates that these cognitive and developmental benefits are reaped by students regardless of their socioeconomic status.

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INTRODUCTION

This paper describes relationships between student involvement in the arts and academic achievement. The analysis is based on a longitudinal study of 25,000 secondary school students sponsored by the United States Department of Education.¹ This national data collection project launched in 1988 has supported leading research on student achievement in recent years, including studies addressing school organization, curriculum and the problems of students at risk. This paper presents the first reported analysis of information in this national survey about student participation in the arts. Here the focus is arts involvement and its potential ties to academic success in the middle and high school years. The analysis is straightforward and largely descriptive. Yet despite the simplicity of the approach, the results seem unprecedented in their grasp of how arts-rich versus arts-poor youngsters do in school. The findings are likely to garner a warm reception by readers necessarily lacking much in the way of hard data supporting what philosophers eloquently contend about the meaning of arts in human development.²

The study is reported in three sections.

*Catterall
research
study*

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The first section describes student participation rates in 8th and 10th grades in various school and community based arts activities such as school band or drama productions, arts classes in school, and art-related lessons outside of school.

The second section describes academic performance levels and selected behaviors and attitudes of students at grades 8 and 10, for two student groups with different experiences with the arts: one group is students reporting high levels of overall involvement in the arts; the other is students with low arts involvement. As one might expect, there are systematic differences between these two groups favoring the arts-rich on all measures. That such an outcome is expected stems from the fact that opportunities to participate in the arts are typically higher for children from more educated and affluent families — and these children tend to do better in school anyway for various reasons.

In an effort to control for so obvious a challenge to general claims for the importance of the arts when it comes to school performance, a different analytical strategy is used in the third section. Here, relationships between involvement in the arts and achievement are examined, this time for children from homes in the lowest quartile of the family income and parent education spectrum. The achievement differences between high and low-arts youth within this economically disadvantaged group remain significant. Moreover, the importance of consistent involvement in the arts shows up in increased advantages for arts-rich (even though economically poor) youngsters by the 10th grade.

A substantial case for the importance of the arts in the academic lives of middle and high schoolers is the primary implication of this research.

SECTION 1: ARTS PARTICIPATION RATES IN MIDDLE AND HIGH SCHOOL

The national survey used for this work provides the most comprehensive data on student participation in the arts available anywhere. Different indicators were used in the 8th and 10th grade surveys;⁴ summaries of student participation rates are shown in Figure 1A and 1B (at right).

FIGURE 1A:

PERCENTAGES OF 8TH GRADERS INVOLVED IN ARTS-RELATED ACTIVITIES

TAKES ONE CLASS PER WEEK OR MORE:	
Art	45.0%
Music	48.0%
Drama/Speech	10.2%
PARTICIPATES IN:	
Band or Orchestra	19.0%
Chorus/Choir	21.0%
Debate/Speech	4.5%
Drama	7.4%
ATTENDS MUSEUM WITH FAMILY:	
Art Museum	42.0%
Science Museum	55.9%
History Museum	53.4%

As shown in Figure 1A above, about half of 8th graders report taking an art or music class at least once per week. Only about one-tenth of 8th graders take drama classes. Approximately one fifth of students are involved in band, orchestra, or chorus. Art museum attendance is reported by 42 percent of 8th graders; over half in this group report attending science and history museums with their families.

By 10th grade, regular involvement in the arts in school seems to drop-off. As shown in Figure 1B, only about a third of students pursued art, music, or drama classes as 9th and 10th graders. The percentages of students studying the arts in school for more than two semesters during this time period are about 8 percent for art, 15 percent for music and 2 percent for dramatic arts. About one-fourth of students report taking out of school arts-related classes during grades 9 and 10, with about one in five of all students taking classes once per week or more.

FIGURE 1B:
PERCENTAGES OF 10TH GRADERS INVOLVED IN ARTS-RELATED ACTIVITIES

TAKES COURSEWORK IN:

Art	0 years	64.4%
	0.5 years	10.6%
	1 year	17.2%
	1.5 years	1.7%
	2 years	6.1%
Music	0 years	69.3%
	0.5 years	5.1%
	1 year	10.4%
	1.5 years	1.6%
	2 years	13.6%
Drama	0 years	70.5%
	0.5 years	3.7%
	1 year	3.9%
	1.5 years	0.4%
	2 years	1.4%

TAKES OUT-OF-SCHOOL CLASSES IN:

Music, Art or Dance	rarely or never	74.2%
	less than 1/week	5.8%
	1-2 per week	8.6%
	every day or almost	11.3%

(e.g., taking lessons outside of school). Museum attendance by student families was assigned fractional points (one-third of a point).⁴ Our main resulting scale — showing the point totals by student for cumulative involvement in the arts over both grades 8 and 10 — shows a total of 2 or fewer points for the lowest-involved fourth of all students, and shows about 7 or more points for the highest-involved quarter of all students. This means something like the following: students in our low arts group typically enrolled in one arts course in either grade with no additional involvement in the arts. Students in our high arts group may have taken 2-3 arts classes, participated in the band and drama clubs, and may be taking regular lessons outside of school. About 3 percent of all students earn zero points on this scale; another 3 percent score more than 12 points.

THE ARTS AND EIGHTH GRADE STUDENT PERFORMANCE

The highest and lowest arts-involved quartiles of all 8th graders and then 10th graders serve as a basis for general analyses of academic achievement. In the discussion below, we refer to these groups as (high-arts) and (low-arts) students. Shown in Figure 2A (below) are various indicators of academic achievement as of eighth grade, by respective level of arts involvement.

SECTION 2: HIGH VERSUS LOW ARTS INVOLVEMENT AND GENERAL STUDENT PERFORMANCE

The statistics shown above for 8th and 10th graders would support various perspectives on arts involvement for secondary school students. Analysis of relationships between the arts and academic success used the indicators shown in Figures 1A and 1B to develop scales indicating overall arts-involvement levels at grade 8 and over grades 8 and 10 combined. A point was assigned for participation in a given arts class or activity, an additional point for serving as an officer of an arts-related endeavor (e.g., president of the drama club) and additional points for engaging in added years or high weekly frequency of an activity

FIGURE 2A:
INVOLVEMENT IN THE ARTS AND 8TH GRADE ACADEMIC PERFORMANCE

% IN EACH GROUP	High Arts (Top Quartile)	Low Arts (Bottom Quartile)
Earning mostly As and Bs in English	79.2%	64.2%
Scoring in top 2 quartiles on standard tests	66.8%	42.7%
Dropping out by grade 10	1.4%	4.8%
Bored in school half or most of the time	42.2%	48.9%

The 8th grade academic achievement indicators shown in Figure 2A favor the arts-rich, and include the following:

English grades: Nearly 80 percent of high-arts youth report mostly As or Bs in English, in contrast to about 64 percent of low-arts youth.

Standardized test scores: The national survey administered a variety of standardized tests to students every two years. The test score reported in Figure 2A for 8th graders reflects a ranking of students on a composite of verbal and mathematics tests. About two-thirds of high-arts students scored in the top 2 quartiles (or top half) of composite standardized test performance; in contrast, only about 43 percent of low-arts students made it into the top half of the test performance distribution.

Persistence in school: Another marked contrast is shown for the high-arts versus low-arts 8th graders. Although dropping out of school is relatively infrequent between grades 8 and 10, only 1.4 percent of students with high arts-involvement as of grade 8 dropped out over the subsequent 2 years; the dropout rate was four times higher for low-arts students.

Boredom in school: Ask any middle school kid or parent: *boredom in school runs fairly high among all 8th grade students.* But those not involved in the arts turn out to be more bored, more of the time: about 49 per-

cent of all low-arts students claim they are bored in school half or most of the time. A still-high 42 percent of high-arts students make the same claim of substantial disinterest with what's going on in school.

THE ARTS AND TENTH GRADE STUDENT PERFORMANCE

The 10th grade analysis used a scale of arts involvement that grouped students according to overall levels of involvement in the arts for both 8th and 10th grades — using the scaling process outlined above — and compared the highest arts-involved quarter of the student population with the lowest arts-involved quarter of all students. Because available indicators at grade 10 differed somewhat from (and were more numerous than) those available for 8th graders, the report shows a similar and extended set of achievement, behavior and attitude measures for 10th graders, shown in Figures 2B and 2C (bottom and right).

Figure 2B (bottom left) shows several academic performance contrasts between high-arts and low-arts 10th graders.

Standardized test scores: Nearly 75 percent of high-arts 10th graders scored in the top half of the composite (verbal and math skills combined) test score distribution. Only 45 percent of the low-arts youth met this standard.

Reading performance: Paralleling standardized test performance, about two-thirds of the high-arts students scored in the top half of the reading performance distribution for 10th graders.⁴ Only 43 percent of low-arts students met the reading performance standard.

Tests of History, Citizenship, and Geography: The balance favoring high-arts involvement for 10th graders appears about the same for the National Educational Longitudinal Study of 1988 (NELS:88) test in history, citizenship and geography as for reading and the overall standardized test composite: about 71 percent of high-arts students scored in the top half of the perfor-

FIGURE 2B:

INVOLVEMENT IN THE ARTS AND 10TH GRADE ACADEMIC PERFORMANCE

% IN EACH GROUP	High Arts (Top Quartile)	Low Arts (Bottom Quartile)
Scoring in top 2 quartiles, Grade 10 Standard Test Composite	72.5%	45.0%
Scoring in top 2 quartiles in Reading	70.9%	45.1%
Scoring at Level 2 Reading Proficiency	66.5%	43.1%
Scoring in top 2 quartiles in History, Citizenship, Geography	70.9%	46.3%

mance distribution on this test, compared to about 46 percent of low-arts students.

ADDITIONAL 10TH GRADE INDICATORS

We explored in a very preliminary way the NELS:88 data base for other contrasts associated with student involvement in the arts. Three of these comparisons are shown in Figure 2C (at right):

Community service performance: High arts-involved students are more likely to involve themselves in community service. A very strong majority, 86 percent, of low-arts students rarely engage in community service activities such as volunteering for social programs. In comparison, more than one-third of high-arts youth perform community service activities occasionally or more frequently.

Attitudes about community service: Reported involvement in community service seems to go hand in hand with student beliefs about its importance. About 47 percent of high-arts 10th graders believe that community service is important or very important, in contrast to only 34 percent of low-arts students.

Making time for the arts: An important issue lurking in these data describing student involvement in the arts is just *how* students more involved in the arts make time available for this involvement. This is an issue deserving focused attention in inquiries about why the arts matter, and how the arts may contribute positively to the development of children and adolescents. Presented here is just a small glimpse of such an inquiry, namely the time youth in the NELS:88 survey spend watching television.

- ★ About twice as many high-arts 10th graders report watching less than an hour of television per day than low-arts students — 28 percent versus 15 percent.
- ★ The relationship for high television watching is the reciprocal: more low-arts youth report watching three hours or more of television than high-arts youth — 21 to 35 percent.

FIGURE 2C:

INVOLVEMENT IN THE ARTS AND SELECTED 10TH GRADE ATTITUDES AND BEHAVIORS

% IN EACH GROUP	High Arts (Top Quartile)	Low Arts (Bottom Quartile)
Rarely perform community service	65.2%	86.0%
Consider community service important or very important	46.6%	33.9%
Television watching, weekdays		
Percentage watching 1 hour or less	28.2%	15.1%
Percentage watching 3 hours or more	20.6%	34.9%

INTERIM CONCLUSIONS: GOOD NEWS FOR THE ARTS, BUT WHAT ABOUT FAMILY BACKGROUND DIFFERENCES?

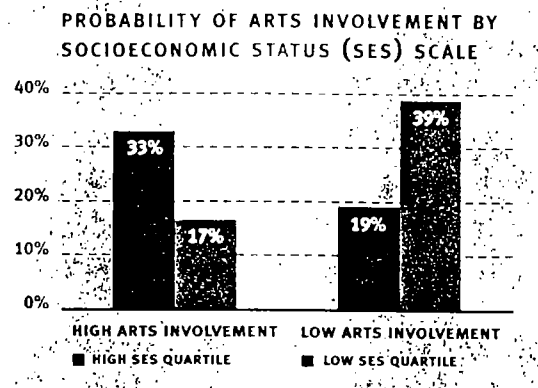
The preceding analyses and displays show unambiguous positive academic, behavioral and attitudinal associations with student involvement in the arts. High-arts students in general score better on academic tests, achieve more in school, and exhibit more community-minded values than low-arts students. While from the point of view of the arts enthusiast there seems to be much to cheer about in these findings, it does not take extensive experience with developmental and educational inquiry to realize that involvement in the arts is neither the only nor the most important difference between the high and low-arts groups compared. An unquestionable substantial contributor to the differences just shown is the fact that children differ in their access to, and engagement with, the arts.

A crucial difference is the fact that children from more educated and affluent households are more likely to be involved with the arts. This is expected because of various advantages that go hand in hand with **socio-economic status (SES)**:

- ★ ability to afford private lessons
- ★ increased parent resources to transport children to arts activities
- ★ living in more affluent school districts where arts programs are more prevalent

★ possibly more parent encouragement for the arts because of their own advantaged and comparatively arts-rich school years and adult lives

This view is substantiated by family income statistics about the high and low-arts groups in our database used for this analysis. The chart below shows a clear relationship between SES and arts involvement in the national sample enlisted for this research:



A simple symmetry is displayed in the chart above:

- ★ A student's probability of high arts involvement is twice as high if his/her family is in the highest family income quartile than in the lowest quartile.
- ★ Conversely, a student is twice as likely to show low arts involvement if he/she is from a low SES family than from a high SES family.
- ★ Thus high-SES youth are considerably over-represented in our high-arts group; low-SES youth are considerably over-represented in our low-arts group.

(The strong relationship between family background and arts participation is also noted in early analyses based on the National Assessment of Educational Progress and a 1981 report of the Second National Art Assessment.)⁶

So while the various advantages to arts involvement reported above seem substantial and powerful, it is by no means simple to tease out just what the arts per se have to do with this. Without attempting a fine-grained analysis, a substantial portion of the academic advantages associated with the arts should be attributed to

just who has access to and encouragement for the arts. At the same time, not all of the advantages should be assumed to be tied up in this primary selection factor. A case for this contention is supported by the subsequent analysis in Section 3, where we examine relationships between the arts and student performance within the low SES quartile of all students — a group for whom differences in access to the arts based on family economic resources are considerably more constrained. Besides arguing that such an analysis tends to meet the SES relationship challenge just described, we have ample additional reason for an interest in children from homes where parent income and education levels are low. The economically disadvantaged core of our youth have drawn a great deal of attention from educators and education policy scholars in their own right for decades — children in this group, on average, have the greatest difficulties succeeding in school and as adults. Far more poor than affluent children fail in school, drop out without graduating, and eventually lead adult lives dependent on public services such as welfare and involved in publicly costly behaviors such a criminal activity.⁷

Here is an exploration of what the arts mean for economically disadvantaged 8th and 10th graders.

SECTION 3: ARTS AND THE ECONOMICALLY DISADVANTAGED STUDENT

This section replicates the analysis performed for all 8th and 10th graders above, in this case comparing high-arts and low-arts students from within the least affluent quarter of the nation's student population. The analysis procedures are essentially the same, with the exception of restricting the inquiry to students whose families are in the lowest parent education and income (or SES) quartile. This means that only the poorest 6,500 out of the original 25,000 8th graders are considered; this group is then examined for students meeting the low and high arts-involvement criteria established for the analysis in Section 2.⁸ Consistent with data shown in the chart is an observation that among the low SES youth in the NELS:88

survey, about four times as many youngsters fall into the low-arts group as into the high-arts group. It is these two groups that now draw interest.

ARTS AND 8TH GRADE STUDENT PERFORMANCE IN THE LOW SES QUARTILE

Paralleling the analysis for all students shown in Section 2 above, we here examine academic performance indicators for high-arts versus low-arts students from low SES families. The overall performance levels of the entire economically disadvantaged group are lower than performance levels for all students, as we would expect. But the positive relationships between arts engagement and academic performance remain robust and systematic, as shown initially in Figure 3A (at right). Even more important, the academic advantages for arts-involved economically disadvantaged youngsters are quite pronounced by grade 10, especially as shown in Figure 3B (at right).

English grades: About 8 percent more high-arts students report mostly As and Bs in English over grades 6-8. While the absolute increment between the two groups is 8 percentage points, the percentage of high-arts students showing lofty English grades (64.5 percent) is 14.4 percent higher than the percentage of low-arts students (56.4 percent) doing this well in English."

Standardized test scores: An added 5 percent of high-arts students score in the top half of the composite test score distribution (reading, verbal and mathematics tests). This is a 20.4 percent difference favoring high-arts youngsters.

Dropping out of school: Dropout rates are higher for all students with low SES family backgrounds. But the dropout rate between grades 8 and 10 for low-arts students (9.4 percent) is 45 percent higher than the rate for high-arts students (6.5 percent).

Boredom in school: Student reports of being bored in school remain high, but boredom levels are slightly lower overall for low SES youngsters than for all 8th

FIGURES 3A AND 3B:
3A: INVOLVEMENT IN THE ARTS AND 8TH GRADE ACADEMIC PERFORMANCE AND ATTITUDES
LOW SES STUDENTS (LOW PARENT EDUCATION / INCOME)

% IN EACH GROUP	High	Low
Earning mostly As and Bs in English	64.5%	56.4%
Scoring in top 2 quartiles on standard tests (2)	29.5%	24.5%
Dropping out by grade 10	6.5%	9.4%
"Bored in school" half or most of the time	41.0%	46.0%
Medium to High Self Concept	64.2%	58.8%
Volunteer Work is somewhat to very important	52.5%	39.2%
Rarely or never performs community service work	74.5%	83.2%

3B: INVOLVEMENT IN THE ARTS AND 10TH GRADE ACADEMIC PERFORMANCE
LOW SES STUDENTS (LOW PARENT EDUCATION / INCOME)

% IN EACH GROUP	High	Low
Scoring in top 2 quartiles, Grade 10 Standard Test Composite (2)	41.4%	24.9%
Scoring in top 2 quartiles in Reading	43.8%	28.4%
Scoring at Level 2 Reading Proficiency (3)	43.8%	28.4%
Scoring in top 2 quartiles in History Citizenship and Geography	41.6%	28.6%

graders. For the low SES students, only 41 percent of high-arts students claim high levels of boredom, in contrast to 46 percent of low-arts 8th graders.

Student self concept: High arts-involved, low SES youngsters report higher self concepts by about 5.5 percentage points — 9.2 percent higher than low-arts students. The self concept scale is based on student answers to questions about how much they value themselves, their abilities, and their achievements.

Behavior and attitudes about volunteerism and community service: Conforming to what is reported above for all students, within the low SES group, high-arts students report more community service activities by

more than 10 percent; high-arts students also report with considerably more frequency that volunteer work is somewhat to very important (by a percentage difference of about one-third).

ARTS AND 10TH GRADE STUDENT PERFORMANCE IN THE LOW SES QUARTILE

Above is a report of modest but significant and systematic academic performance differences favoring high-arts 8th grade students within the low SES quartile. Below is an examination of academic performance differences related to arts involvement by 10th grade for the same low SES group.

To summarize in a few words: the academic performance differences for low SES children linked to arts involvement are greater and more significant by the 10th grade. This contrast reflects a better and more sustained indicator of arts involvement — the high-versus low-arts groups are based now on a composite of indicators of arts involvement over both 8th and 10th grades. And the outcomes are more meaningful because by the spring of 10th grade, academic performance tends to get closer to what student high school careers will eventually amount to.

As shown in Figure 3B, the academic performance levels of high-arts 10th graders outstrip the performance levels of low-arts students by more than half across the board — the shares scoring in the top two

quartiles of the standardized test composite; the proportions scoring in the top half of the reading test score distribution; the fraction reading at standard for grade 10, and the share scoring in the top half of the test distribution in history, citizenship, and geography.

Various additional indicators of advantage for arts-involved students within the low SES ranks also show up in NELS:88 data. Several are shown in Figure 3C (bottom left).

As reported for students more generally, low SES students line up along arts involvement lines when it comes to community service practices and attitudes:

- ★ more than twice as many high-arts low SES students are actively involved in community service
- ★ 21 percent more consider community service important™

Again, consistent with what is reported for all students, high-arts youth from low SES family backgrounds report watching less television than low-arts youth:

- ★ nearly one-third more low-arts youth report watching 3 hours or more per weekday
- ★ about 23 percent more high-arts youngsters than low-arts youngsters report watching one hour or less of television on a typical school night

CONCLUSIONS

This study finds considerable advantages for youth highly engaged in the arts during grades 8 and 10 when compared to arts-poor students. Academic grades, standardized test scores, measured reading levels and attitudes concerning commitment to community were all higher for students maintaining high levels of activity in music, chorus, drama and the visual arts. And the academic performance differences were quite pronounced by 10th grade, where students demonstrated consistent involvement (or lack of involvement) through two years of data collection across the middle and early high school years. This pattern holds both generally in this 25,000 student sample, and most importantly for students in the lowest quartile of family education and income.

Explaining these differences? This brief report does not explore the theoretical rationales for why the arts might

FIGURE 3C:

INVOLVEMENT IN THE ARTS AND 10TH GRADE BEHAVIORS/ATTITUDES

LOW SES STUDENTS (LOW PARENT EDUCATION / INCOME)

% IN EACH GROUP	High	Low
Rarely perform community service	65.2%	86.0%
Consider community service important or very important	49.2%	40.7%
Television watching, weekdays		
Percentage watching 1 hour or less	46.4%	13.3%
percentage watching 3 hours or more	33.6	42.0%

matter in ways suggested, although much can be said about such foundations and has been documented in previous work by the author and others. These can be grouped into major categories reflecting the various roles that the arts play in promoting cognitive development (from specific relations such as the influence of music on perception and comprehension of mathematical structure to the more general roles of imagery and representation on cognition). The arts serve to broaden access to meaning by offering ways of thinking and ways of representation to youngsters possessing a spectrum of “intelligences” scattered unevenly across the population. The arts also show links to student motivation and engagement in school, attitudes that contribute to academic persistence and achievement. Many arts activities, particularly the performing arts, also promote community — advancing shared purpose and team spirit required to perform an *ensemble* musical or dramatic work, or to design and paint a public mural. With the promotion of community surely comes empathy and general attachment to the larger values of the school and the adult society which high school students will soon join.

Success by artistic association? The arts show advantages when it comes to academic achievement in the relationships we describe. Even in the absence of causal attributions yet to be proved in our work with this national database the perspectives we show elicit another reason to promote more involvement in the arts for more youngsters. This analysis of the NELS:88 survey establishes that students involved in the arts are doing better in school than those who are not — for whatever constellation of reasons. Research into academic achievement going back three decades and more argues that the motivation and success of one’s peers have an influence on how a youngster does in school. At very least, these data support the contention that rubbing shoulders with arts-involved youngsters in the middle and high school years is, on average, a smart idea when it comes to choosing friends and activities.

Unequal access to the arts. Although not the main theme of this study, the data support popular convic-

tions as well as research concluding that access to the arts is inequitably distributed in our society. Students from poor and less educated families are much more likely to record low levels of participation in the arts during middle and high school; affluent youngsters are much more likely to show high engagement in the arts. The arts *do* matter — not only as worthwhile experiences in their own right, but also as instruments of cognitive growth and development and as agents of motivation for school success.

A FINAL NOTE — SCALING UP RESEARCH ATTENTION TO THE ARTS

More than eight years into the most important educational survey addressing educational conditions and outcomes for American youth, this brief exploration appears to be the first analysis of student participation in the arts to appear in print. The likely reasons for this speak to the lagging place of the arts in the imaginations of most contemporary education leaders, policy makers and researchers. When academics have turned their lenses to the powerful NELS:88 survey, the issues they explore concentrate on the tried and true, even if their questions are important: Why do children fail? Who drops out of school? What curriculum designs or teaching practices contribute to math, science, and reading achievement? What accounts for the personal, educational and occupational aspirations of youth? Who is at-risk, who is resilient, and why? Which family and community supports for education matter? Good and critical questions, all.

But scholars with the patience, computing facilities and modeling skills needed to work with this data base seem as much interested in their techniques as in their subjects, and when it comes to tackling educational issues they gravitate to mathematics, science and reading because that is what the policy community is so keen on nowadays. There is reason to spend more time in our large-scale queries into educational achievement on what we can know about the arts and student development and accomplishment of all sorts. This work is a start on this agenda.

ENDNOTES

1. This research is based on the *National Educational Longitudinal Study of 1988* (NELS:88), United States Department of Education, Office of Educational Research and Improvement. This national study followed about 25,000 students in 1000 diverse schools across the United States beginning in 8th grade in spring of 1988, with follow-up data collection in 1990, 1992, 1994 and ongoing. Data are based on student surveys, achievement tests, parent surveys, teacher surveys and school principal surveys. This preliminary analysis is based on analysis of data for 8th graders through the 10th grade follow-up.
2. Our recent broad review of research on the arts and learning, like other reviews before and since, turned up a huge imbalance favoring exhortation and argument for the importance of the arts as opposed to good research designs and defensible data about student performance supporting these arguments. There are hundreds of small-scale studies suggesting that various art forms bring developmental benefits to children. See Jaye T. Darby and James S. Catterall, *The Fourth R: The Arts and Learning*, Teachers College Record, 96/2 (Winter 1994), 299-328.
3. Detailed descriptions of *National Educational Longitudinal Study of 1988* (NELS:88) variables used for this analysis and additional detailed information about the methods used to construct scales of student arts involvement are available from the author. See contact information in footnote 1.
4. It is possible to "weight" these indicators of arts-involvement in many ways. We chose assign less weight to museum-going than to taking regular arts classes because of our belief that regular arts classes probably suggest more engagement with the arts than occasional or infrequent museum attendance. The data base contains very limited indicators of frequency or duration for museum attendance.
5. Levels refer to criterion standards for different scores on the reading test. Students who demonstrate specific levels of reading comprehension are pegged at specific levels, usually 0, 1 or 2 for a given grade level or cluster of levels. What a given level indicates corresponds to the test designers agreed standards for what each level means and how student reading is to be scored.
6. National Assessment of Educational Progress, Art Technical Report: Exercise Volume, Report no. 06-A-20 (Denver: Education Commission of the States, 1978); also *Art and Young Americans*, 1974-79: Selected Results from the Second National Art Assessment, Report no. 10-A-01 (Denver: Education Commission of the States, 1981).
7. See James S. Catterall, *On the Social Costs of Dropping Out of School*, *The High School Journal* (71)/1 (October-November, 1987), 19-30.
8. Students scoring 2 or fewer "points" related to involvement in arts activities over grades 8 and 10 are included in the low-arts group; students scoring more than 7 points are included in the high-arts group.
9. This way of framing differences is analogous to the following contrast: If two groups score 15 percent and 10 percent respectively on a measure, there are two ways of characterizing this difference: in one representation, one group is 5 percent ahead of the other; we call this an increment. In another representation, the 15 percent group has outperformed the 10 percent group by 50 percent; we call this a percentage difference.
10. Note that a 49.2 percent share is incrementally 21 percent higher than a 40.7 percent share. See previous note.

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FIGURE 1A:
PERCENTAGES OF 8TH GRADERS
INVOLVED IN ARTS-RELATED ACTIVITIES

TAKES ONE CLASS PER WEEK OR MORE:

Art	45.0%
Music	48.0%
Drama/Speech	10.2%

PARTICIPATES IN:

Band or Orchestra	19.0%
Chorus/Choir	21.0%
Debate/Speech	4.5%
Drama	7.4%

ATTENDS MUSEUM WITH FAMILY:

Art Museum	42.0%
Science Museum	55.9%
History Museum	53.4%

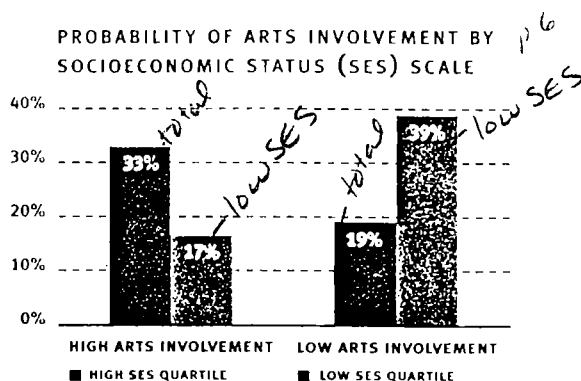


FIGURE 1B:
PERCENTAGES OF 10TH GRADERS
INVOLVED IN ARTS-RELATED ACTIVITIES

TAKES COURSEWORK IN:

Art	0 years	64.4%
	0.5 years	10.6%
	1 year	17.2%
	1.5 years	1.7%
	2 years	6.1%
Music	0 years	69.3%
	0.5 years	5.1%
	1 year	10.4%
	1.5 years	1.6%
	2 years	13.6%
Drama	0 years	70.5%
	0.5 years	3.7%
	1 year	3.9%
	1.5 years	0.4%
	2 years	1.4%

TAKES OUT-OF-SCHOOL CLASSES IN:

Music, Art, or Dance	rarely or never	74.2%
	less than 1 / week	5.8%
	1-2 per week	8.6%
	every day or almost	11.3%

All Students

Low SES

FIGURE 2A:

INVOLVEMENT IN THE ARTS AND 8TH GRADE ACADEMIC PERFORMANCE

% IN EACH GROUP	High Arts (Top Quartile)	Low Arts (Bottom Quartile)
Earning mostly As and Bs in English	79.2%	64.2%
Scoring in top 2 quartiles on standard tests	66.8%	42.7%
Dropping out by grade 10	1.4%	4.8%
Bored in school half or most of the time	42.2%	48.9%

FIGURES 3A AND 3B:

3A: INVOLVEMENT IN THE ARTS AND 8TH GRADE ACADEMIC PERFORMANCE AND ATTITUDES

LOW SES STUDENTS (LOW PARENT EDUCATION / INCOME)

% IN EACH GROUP	High	Low
Earning mostly As and Bs in English	64.5%	56.4%
Scoring in top 2 quartiles on standard tests (2)	29.5%	24.5%
Dropping out by grade 10	6.5%	9.4%
"Bored in school" half or most of the time	41.0%	46.0%
Medium to High Self Concept	64.2%	58.8%
Volunteer Work is somewhat to very important	52.5%	39.2%
Rarely or never performs community service work	74.5%	83.2%

FIGURE 2B:

INVOLVEMENT IN THE ARTS AND 10TH GRADE ACADEMIC PERFORMANCE

% IN EACH GROUP	High Arts (Top Quartile)	Low Arts (Bottom Quartile)
Scoring in top 2 quartiles, Grade 10 Standard Test Composite	72.5%	45.0%
Scoring in top 2 quartiles in Reading	70.9%	45.1%
Scoring at Level 2 Reading Proficiency	66.5%	43.1%
Scoring in top 2 quartiles in History, Citizenship, Geography	70.9%	46.3%

3B: INVOLVEMENT IN THE ARTS AND 10TH GRADE ACADEMIC PERFORMANCE

LOW SES STUDENTS (LOW PARENT EDUCATION / INCOME)

% IN EACH GROUP	High	Low
Scoring in top 2 quartiles, Grade 10 Standard Test Composite (2)	41.4%	24.9%
Scoring in top 2 quartiles in Reading	43.8%	28.4%
Scoring at Level 2 Reading Proficiency (3)	43.8%	28.4%
Scoring in top 2 quartiles in History, Citizenship and Geography	41.6%	28.6%

FIGURE 2C:

INVOLVEMENT IN THE ARTS AND SELECTED 10TH GRADE ATTITUDES AND BEHAVIORS

% IN EACH GROUP	High Arts (Top Quartile)	Low Arts (Bottom Quartile)
Rarely perform community service	65.2%	86.0%
Consider community service important or very important	46.6%	33.9%
Television watching, weekdays		
Percentage watching 1 hour or less	28.2%	15.1%
Percentage watching 3 hours or more	20.6%	34.9%

FIGURE 3C:

INVOLVEMENT IN THE ARTS AND 10TH GRADE BEHAVIORS/ATTITUDES

LOW SES STUDENTS (LOW PARENT EDUCATION / INCOME)

% IN EACH GROUP	High	Low
Rarely perform community service	65.2%	86.0%
Consider community service important or very important	49.2%	40.7%
Television watching, weekdays		
Percentage watching 1 hour or less	16.4%	13.3%
percentage watching 3 hours or more	33.6	42.0%



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THE NATIONAL ARTS ASSESSMENT: FACT SHEET

WHAT IS NAEP? <http://www.nces.ed.gov/naep>

The National Assessment of Educational Progress is the only national assessment of what a representative sampling of American students know and are able to do in school subjects. In 1997 NAEP assessed a national sample of eighth graders in music, dance, theater and the visual arts. NAEP assessments are mandated by Congress and have been conducted since 1969. Teachers, academic experts and citizens decide the content and skills that are to be measured and advise test developers on the questions and procedures to be used for the assessments. The National Assessment Governing Board and the National Center for Education Statistics of the U.S. Department of Education hire independent companies to develop and administer the tests. In the year 2007 students in grades 4, 8 and 12 will be assessed in the arts.

WHY IS NAEP IMPORTANT?

NAEP is the only continuing measure of the academic achievement of America's public and private school. The results tell us how our students and schools are doing. The 1997 arts assessment will provide objective information on how well students in the middle years are learning the arts. Specifically, NAEP will report on whether eighth grade students are learning to create original works of art, perform works and respond intelligently and critically to them.

NAEP reports student results in relation to the conditions of learning - faculty education, school size and resources, course offerings, etc. - and by demographic groupings - economic status; race, ethnicity and gender. These reports are important to decision makers and program designers. In addition, NAEP reports on what was learned about assessment methods and techniques and releases many of the test questions for subsequent use by state and local educators.

WHAT ACTIONS SHOULD YOU TAKE IN RESPONSE TO NAEP?

- Join other arts, education and business organizations in adopting a communication theme that places the NAEP arts results in a larger context. The arts develop the skills essential to student success in life and work.
- Cooperate with other Partnership organizations in a series of events to publicize and interpret the results in the fall of 1998.

- Provide the facts about NAEP and its importance on your Internet site and in your journals, newsletters and communications to members and constituents.
- Conduct sessions on NAEP at board meetings, conferences and workshops. Develop a plan for using the NAEP framework and results for program design and professional development.

Page Last Updated 2/2/98

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Foreword

We need to help our children move toward civilization. As we stand on the threshold of the 21st century, we are concerned, and rightly so, with the quality of the education of young Americans and whether it is preparing them for the challenges of the future. Many of the challenges will, obviously, be scientific and technological — and our schools must give our children the tools to deal with them. Less obviously, many of the challenges will be cultural. They will pose questions concerning what it is to be an American and what our civilization stands for. Education in the arts can help with this.

Arts education can help elementary and secondary school students to reach out “beyond prime time” and understand the unchanging elements in the human condition. It can teach them to see and hear as well as read and write. It can help them understand what civilization is so that as adults they can contribute to it. In a culturally diverse society, it can generate understanding of both the core and multiplicity of America’s culture. In an age of television, it can teach our children how the arts can be, and have been, used. In a world made smaller by modern communication and travel, it can teach them how the cultures and civilizations of other countries affect attitudes, beliefs and behavior. It can help our children develop the skills for creativity and problem-solving and acquire the tools of communication. It can help them develop the capacity for making wise choices among the products of the arts which so affect our environment and daily lives.

The National Endowment for the Arts is privileged to present its report on arts education to the President and Congress. We attempt in this report to identify the arts that should be taught in school, to present the reasons for studying them, to show why the present state of arts education is unsatisfactory, and to suggest avenues for its improvement. We look at conditions in American classrooms and at teachers. We explore the state of arts curricula, testing and evaluation, and research. We examine leadership in arts education and the role of the National Endowment for the Arts.

We have found a gap between commitment and resources for arts education *and* the actual practice of arts education in classrooms. Resources are being provided, but they are not being used to give opportunities for all, or even most, students to become culturally literate. The arts are in general not being taught sequentially. Students of the arts are not being evaluated. Many arts teachers are not prepared to teach history and critical analysis of the arts.

This condition of arts education is no worse now than it has been. The vast majority of today’s adults say they had no real education in the

arts when they were in school. Then as now, resources for arts education were used primarily to produce performances and exhibitions by talented and interested students for the enjoyment of parents and the community. They are not being used to help young people move toward civilization. This is a tragedy, for the individual and the nation.

To make a start on a remedy, we propose that:

- State education agencies and school districts should develop consensus on what all students should know in the arts before graduating from high school. They should provide required and optional courses, curricula and materials to achieve this. The design and media arts should be included as should history, critical analysis, creation and performance. We suggest that 15 percent of the school week or year be allotted to the arts in elementary, middle and junior high and that the equivalent of two full years be allotted in high school.
- State education agencies, with federal assistance, should develop procedures comparatively to evaluate district and school arts programs in relation to state arts education goals. Local school districts, with federal and state assistance, should do the same based on their curricula.
- State certifying agencies should strengthen and broaden teacher certification requirements in the arts for all teachers whose responsibilities include the arts. Testing of arts teacher qualifications should be improved and mandated. Recruitment and professional development efforts should be strengthened, the teaching environment improved, and special procedures designed to permit qualified artists and arts professionals to teach the arts where there are shortages of specialists.
- More sustained support for arts education research is needed. Research should be focused on improving classroom instruction.
- The U.S. Department of Education and the National Endowment for the Arts should continue and strengthen research to help educators improve arts education in schools. The two federal agencies should work together to include the arts in an expanded National Assessment of Educational Progress to provide national assessments and state-level comparisons.

Those who believe the arts should be a basic part of education should work together to develop consensus on the purpose and content of arts education. They must make the case for arts education being a fundamental *educational* responsibility. Ensuring comprehensive and sequential arts education calls for greater political effort than would be necessary for subjects currently assumed to be basic.

- The National Endowment for the Arts should continue and strengthen its arts education efforts over at least the next 10-year period. Endowment efforts to date have set the agency on this course. It will take time, however, to make the case for arts education, facilitate state and local collaborations, and help develop and distribute curricular, instructional, and assessment models. The Endowment should continue its efforts to develop a television series on the arts for young people.

This report builds on thousands of hours of research and consultation and benefits from the advice of many of those dedicated to the cause of arts education. We are indebted to Congress for requesting the report and in particular for the leadership of Representatives Pat Williams, E. Thomas Coleman, Sidney R. Yates and Ralph Regula, and Senators Claiborne Pell, Robert T. Stafford, Robert C. Byrd, and James A. McClure. We are also grateful for the wise counsel of the members of the National Council on the Arts and the Endowment's Advisory Committee on Arts Education. We wish to thank the U.S. Department of Education, Secretary William J. Bennett and his counselor Chester E. Finn, Jr., without whose cooperation this report would not have been possible. We also thank Professor Brent Wilson of Pennsylvania State University who gave up a summer in Europe to help us with the report.

Finally, I would like to thank many of the Endowment staff for their hard work and assistance. Whatever deficiencies there may be in the report are mine.

Frank Hodson

Chairman

National Endowment for the Arts

Preface

THE CONGRESSIONAL MANDATE

In 1985, the 99th Congress called for a "study of the state of arts education" as part of the reauthorization of the National Endowment for the Arts. This was the second such request in history. The first, more than a hundred years ago, was a request by the 46th Congress for the report, *Art and Industry, Instruction in Drawing Applied to Industrial and Fine Arts*, which was completed by Isaac Edwards Clarke in 1884. That report reflected our national aspirations for culture and our sense of inferiority as we measured ourselves against Europe.

Now, over a century later, Congress has mandated another report on the state of arts education in the United States. Insecurity about our ability to compete in world markets has reappeared; but this time Congress has made it clear that cultural, not economic, welfare is the concern:

The Committee believes that arts and humanities education is central to the stated purpose of this Act which includes encouraging national progress and scholarship in the humanities and the arts, making citizens masters of their technology, becoming a nation which is a leader in ideas and spirit, and bringing to all our citizens a better understanding of the past and a better view of the future.

Concern about the breadth and quality of education in American schools was highlighted in the 1983 report of the National Commission on Excellence in Education, *A Nation at Risk*. Since then a rash of books and reports have publicized the erosion of education standards, the decline in test scores and, especially, the glaring lack of cultural knowledge and awareness on the part of most high school graduates. These studies agree that while time must be set aside for students to master modern skills, such as computer sciences, achievement of computer literacy must not substitute for literacy in the culture that all Americans share.

The 1987 best-seller status achieved by Allan Bloom's *The Closing of the American Mind* and E.D. Hirsch, Jr.'s *Cultural Literacy* testifies to the fact that far from being a passing fad, worry about the cultural aspects of education is growing. Increasingly, this concern is focusing on what, if anything, our children are learning about the arts and the humanities which together are at the center of culture and civilization.

Many of the conclusions in the present study echo those reached in the report of the National Endowment for the Humanities, *American Memory*, published in August 1987. We strongly endorse the Humanities

Endowment's condemnation of teaching that emphasizes narrow skills at the expense of content and understanding; we agree that the teaching of literature has deteriorated sharply since its subsumption under the so-called "language arts"; and we strongly support the Humanities Endowment's plea for increasing the hours devoted to history, the only discipline through which our children can gain both a sense of kinship with the great thinkers and doers of the past, and a foundation from which to transmit their own culture to future generations.

Isaac Clarke's first report to Congress comprised seven volumes. They were filled with legislative actions, school-committee records and reports, interviews with officials, local histories, speeches, and statistics. This report is only one volume, but it will attempt to capture the essence of the problem and point to practical ways in which it might be addressed.

Written to fulfill the congressional mandate, this report is also intended as an open letter to the American people, to the education community, to those who love the arts and understand their importance in education. For it is in the people's hands that the future of arts education rests.

A WORD ON SOURCES

This report relies heavily on two recent surveys conducted with the support of the U.S. Department of Education: one at the state level and one at the school district level. The 1985 *Arts, Education and the States* report sets out the findings of a 1984 survey of state education agencies undertaken by the Council of Chief State School Officers. (The survey was jointly sponsored by the Rockefeller Foundation, the U.S. Department of Education and the National Endowment for the Arts.) The 1988 "Public School District Policies and Practices in Selected Aspects of Arts and Humanities Instruction" report sets out the findings of a 1987 survey of a national probability sample of 700 school districts. This survey was undertaken especially for this report to Congress as a joint project by the U.S. Department of Education, which funded it, in collaboration with the National Endowment for the Humanities and the National Endowment for the Arts.

As directed by Congress, this report contains a synthesis of the information and insights contained in previous studies. It includes, among other things, review of 3,000 Educational Resource Information Center (ERIC) abstracts on arts education; the 1985 report by the Music Educators National Conference, *Arts in Schools: State by State*; the 1986 report by Mills and Thomson for the National Art Education Association, *A National Survey of Art(s) Education, 1984-85: A National Report on the State of the Arts in the States*; John Goodlad's *A Place Called School* (1984); Laura Chapman's *Instant Art, Instant Culture: The*

Unspoken Policy for American Schools (1982); Ernest Boyer's *High School* (1983); TheodoreSizer's *Horace's Compromise* (1984); *A Nation Prepared: Teachers for the 21st Century* (1986), from the Carnegie Forum on Education and the Economy; *Time for Results: The Governor's 1991 Report on Education* (1986); the 1984 Rand Corporation report by Day et al.; *Art History, Art Criticism, and Art Production: An Examination of Art Education in Selected School Districts* (prepared for the Getty Center for Education in the Arts); and the National Assessment of Educational Progress first and second assessments of art and music (1974 and 1981) and the writing assessment (1986).

We also reviewed arts curriculum guides from states and local school districts, books relating to education in the various arts, textbooks used by children for arts instruction, and textbooks used for the education of arts teachers. Interviews were conducted with education authorities, members of state and local arts agencies, representatives of professional associations, representatives of arts advocacy groups, teachers, supervisors, school administrators, publishers, testmakers, and members of the public.

ACKNOWLEDGMENTS

The study was undertaken in cooperation with the U.S. Department of Education and in consultation with the Committee on Labor and Human Resources of the Senate and the Committee on Education and Labor of the House of Representatives. Many people have contributed to this report. We sought information, advice, and assistance from educators, artists, academics, professional associations, arts organizations, state and local agencies, and others. Many invested considerable time in helping us. We are grateful to all of them.

We are particularly grateful to Representative Pat Williams, Chairman of the House Subcommittee on Postsecondary Education, whose deep concern for the quality and availability of arts education has contributed much to our efforts in this area. We are grateful to Representative E. Thomas Coleman and Representative Steve Bartlett for their help and interest in this effort and to Representative James M. Jeffords for arranging hearings on this subject in 1984. We are also grateful to Senators Claiborne Pell and Robert T. Stafford for their leadership in our reauthorization and for the leadership and support in this area of our appropriations committees who have approved funding for arts education over the years, in particular Representatives Sidney R. Yates and Ralph Regula and Senators Robert C. Byrd and James A. McClure.

Particular thanks are due to Chester E. Finn, Jr., Assistant Secretary of Education (Office of Educational Research and Improve-

ment) and Counselor to the Secretary of Education, and his staff, for their invaluable assistance.

We also wish to extend heartfelt thanks to Professor Brent Wilson of Pennsylvania State University, who contributed so much to drafting this report; to Kate L. Moore, Jeanne C. Rhinelander, and Ruth Berenson of the Endowment's executive staff; and to Warren Bennett Newman, Director of the Endowment's Arts in Education Program. Their contributions have been indispensable to the compilation of this document.

Finally, we are especially indebted to the members of the National Council on the Arts and the Endowment's Advisory Committee, organized specifically to guide preparation of this report. Council and committee members were consulted throughout the study process and provided invaluable advice. Representing a variety of artistic disciplines and points of view about arts education, committee members contributed immeasurably not only to the planning of this report but to its contents. At the same time, the final contents of the report, including any deficiencies or errors, are the responsibility of the Endowment.



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Excerpts from The
National Foundation on
the Arts and the
Humanities Act of 1965,
as Amended (20 U.S.C.
951 et seq.)

Sec. 10 (e)(1) The Chairperson of the National Endowment for the Arts and the Chairperson of the National Endowment for the Humanities, with the cooperation of the Secretary of Education, shall conduct jointly a study of —

(A) the state of arts education and humanities education, as currently taught in the public elementary and secondary schools in the United States; and

(B) the current and future availability of qualified instructional personnel, and other factors, affecting the quality of education in the arts and humanities in such schools.

(2) The Endowments shall consult with the Committee on Labor and Human Resources of the Senate and the Committee on Education and Labor of the House of Representatives in the design and the implementation of the study required by this subsection.

(3) Not later than two years after the date of the enactment of the Arts, Humanities, and Museums Amendments of 1985, the Endowments shall submit to the President, the Congress and the States a report containing —

(A) the findings of the study under paragraph (1);

(B) the Endowments' views of the role of the arts and humanities in elementary and secondary education;

(C) recommendations designed to encourage making arts and humanities education available throughout elementary and secondary schools;

(D) recommendations for the participation by the National Endowment for the Arts and the National Endowment for the Humanities in arts education and humanities education in such schools; and

(E) an evaluation of existing policies of the National Endowment for the Arts and the National Endowment for Humanities that expressly or inherently affect the Endowments' abilities to expand such participation.

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Language Regarding Arts and Humanities Education

The Committee commends the initiatives undertaken by both Endowments with respect to arts and humanities education and urges both Chairpersons of the Endowments to expand upon their efforts in these areas. The National Endowment for the Humanities' support of seminars and institutes for high school and college teachers has made available at modest cost important regenerative training for thousands of teachers. In addition, its effort to encourage colleges and universities to undertake curriculum reform, particularly of general education and degree requirements, and to emphasize the central disciplines of the humanities has had rapid and direct effects on many colleges and universities. The Committee encourages the Endowment for the Humanities to continue these efforts. Additionally, the Committee believes the issue of the condition of arts and humanities education should receive particular study.

The Committee believes that arts and humanities education is central to the stated purpose of this Act which includes encouraging national progress and scholarship in the humanities and the arts, making citizens masters of their technology, becoming a nation which is a leader in ideas and spirit, and bringing to all our citizens a better understanding of the past and a better view of the future. The Committee also recognizes that arts and humanities education play an important role in cognitive learning and in making the arts and humanities less elitist and more available to all citizens.

In Section 102 of the bill the Committee includes in the Preamble an elaboration of the role of the Endowments in arts and humanities education in the schools to enable students to recognize and appreciate the aesthetic dimensions of our lives, artistic and scholarly expression, and the diversity of excellence that comprises our cultural heritage.

In Section 105 of the bill, the Committee further clarifies by adding a provision to section 5(c), that the National Endowment for the Arts is authorized to fund projects and productions that will encourage public knowledge, understanding and appreciation of the arts.

The Committee incorporates this provision in section 5(c) to emphasize its belief that federal support for the arts should reflect a charge to NEA to fund activities and individuals for purposes which educate as well as entertain the public about the arts. The Committee believes that this addition to section 5(c) complements the other provisions in the section and strengthens the addition of the same theme to the Declaration of Purpose in the Act, encouraging arts education for the public in the broadest sense. The addition to section 5(c) should not be construed to lessen or alter the importance of the other responsibilities delineated in the section.

Finally, in Section 110 of the bill, the Committee requires that the

Chairpersons of the National Endowments jointly, with the cooperation of the Secretary of Education, conduct a study of the state of arts and humanities education, as currently taught in the public elementary and secondary schools in the United States.

The study must examine the current and future availability of qualified instructional personnel and other factors affecting the quality of education in the arts and humanities in public elementary and secondary schools. The Endowments must consult with the Committee on Labor and Human Resources of the Senate and the Committee on Education and Labor of the House of Representatives on the design and implementation of the study.

Not later than two years after the enactment of this bill the Chairpersons of the Endowments must submit to the President, the Congress, and the States a report of the findings of this study, recommendations for encouraging arts and humanities education, and recommendations for expanding the participation of the Endowments in public elementary and secondary education.

In addition, the study must assess the impact of the Endowments' policies on their participation in arts and humanities education. It must also assess whether any policies have positive or unintentional adverse effects on the Endowments' abilities to expand their support for and participation in promoting arts and humanities education in the public elementary and secondary schools.

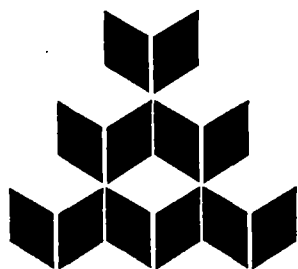
Several excellent reports on arts in education in the schools by the Getty Foundation, the Chief State School Officers, the National Center for Education Statistics, the Endowments and others have been issued recently. It is the intent of the Committee that the Endowments use the information and findings in these studies as a primary resource for their own assessment of arts and humanities education.

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"Art, science, intellect, sculpture and expression: teaching and learning"

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GOALS 2000
Educate America

COMMUNITY UPDATE

NO. 10, FEBRUARY 1994

U.S. DEPARTMENT OF EDUCATION



February Town Meeting Looks at Strategies for At-Risk Students

How schools and communities can help disadvantaged and at-risk students to succeed in school will be the focus of the next Goals 2000 Satellite Town Meeting on Tuesday, February 15, at 8:30 p.m. Eastern Standard Time.

From the U.S. Chamber of Commerce studios in Washington, D.C., Secretary of Education Dick Riley and Deputy Secretary Madeleine Kunin will lead a discussion of ways that urban, suburban, and rural communities can better prepare low-income and low-achieving students to meet challenging academic standards and receive a world-class education.

Riley, Kunin, and their panel of guests will talk with communities across the country about how offering disadvantaged students challenging (instead of watered-down) subject matter can help them succeed; how to better prepare teachers to work with at-risk and disadvantaged students; how new technologies can help; and how health, counselling or other services to disadvantaged students might be better coordinated at the school site.

Coordinates for the February Satellite Town Meeting are:

C-Band: Galaxy 7, Transponder/Channel 18; Vertical Polarization; Downlink Frequency 4060; Audio Subcarriers 6.2 and 6.8; Orbital Location: 91 degrees West.

Ku-Band: SBS-6, Transponder/Channel 5; Horizontal Polarization; Downlink Frequency 11823; Audio Subcarriers 6.2 and 6.8; Orbital Location: 95 degrees West.

To find out how your community can join in the Satellite Town Meeting, or for information on local downlink sites in your area, call 1-800-USA-LEARN.

The Arts Are Essential to School Reform, Panel Tells Satellite Meeting Audience

Integrating arts education into the curriculum can improve overall academic achievement and better prepare students for the workplace, said a panel of national and community leaders during last month's GOALS 2000 Satellite Town Meeting. In the words of U.S. Deputy Secretary of Education Madeleine Kunin, "What you learn in the arts prepares you for life, besides being a lot of fun."

In a discussion led by Education Secretary Dick Riley and Kunin, panelists emphasized the positive and far-reaching affects of quality arts education. Guests included Scott Sanders, deputy chair of the National Endowment for the Arts; Glenn Connor, principal, Meeker Elementary School in Ames, Iowa; Marcia MacCagno Neel, music teacher, Clark High School, Las Vegas, Nev.; and Rick Jones, executive director of the Hamilton-Fairfield Arts Association, Hamilton, Ohio.

Sponsored by Binney & Smith, Miles, Inc. and the Arts Institutes International, the Town Meeting addressed issues of partnerships, standards and funding for arts education. In a taped segment, National Endowment for the Arts chair Jane Alexander stressed the necessity of the arts for every child. "The arts involve the intellect, the emotion, the body, the soul, the imagination, creativity, and problem solving. The arts are about solving problems and life is about solving problems."

The Satellite Town Meeting was coproduced by the Education Department and the U.S. Chamber of Commerce. Several hundred state and community arts groups joined the Town Meeting network for January's discussion.

A former arts teacher, principal Glenn Connor said he incorporates the arts throughout his school. "The arts naturally lend themselves to total involvement on the part of children. A lot of the other disciplines are beginning to try to model this: I look at the math standards [that include] hands-on problem-solving and working with manipulatives, and I note that the arts have been doing this for years."

See Arts, page 4

Communities, Schools Share News About Arts and Education Partnerships

EDITOR'S NOTE: A number of enthusiastic school administrators, arts agency staff and business partners responded to the request in last month's "Community Update" for examples of partnership approaches for involving the arts in education. Here's a sample of some of the programs submitted:

Thanks to the vision and dedication of community member Ginger Head, some 72,000 Ft. Worth (Texas) Independent School District students have rich, curriculum-based arts education experiences both in and outside school. Ms. Head developed the program with the district superintendent for instruction, taking it from a week-long arts celebration to what has now become a full-year schedule of arts education. Ms. Head

See Partnerships, page 2



NEW FEDERAL INITIATIVE WILL ASSIST COMMUNITY DEVELOPMENT

Local education and community leaders will want to know more about the new federal Empowerment Zone and Enterprise Community initiative, which will offer substantial grants, tax benefits and other assistance for bottom-up, community-based efforts to revitalize low-income urban and rural areas around the nation.

The new program will assist communities in developing local initiatives to create economic opportunities and viable neighborhoods where education, work, and families can flourish.

Under the program, the federal government will designate nine communities (six urban and three rural) that will be eligible for up to \$100 million in funding, as well as tax benefits, including employment and training credits. The government will also designate another 95 areas as Enterprise Communities, which will each be eligible for a grant of \$2.95 million and tax benefits. Both Empowerment Zones and Enterprise Communities will be eligible to receive additional resources, including loan guarantees for low-income housing and priority for various federal discretionary grants.

The cornerstone of the program is a comprehensive strategic plan developed by each community. The plan presents a vision for coordinated economic, social, community and physical development. The plan must be developed with the direct participation of community residents, public officials, and government agencies, as well as business, labor, and education. School districts and colleges and universities can be key partners in the development and implementation of the strategic plan.

To apply, a community must be designated as an Empowerment Zone or Enterprise Community. Designations will be made by the Secretary of Housing and Urban Development and the Secretary of Education, in consultation with other federal agencies.

For more information, contact the Department of Education, Office of Community Development, 400 Maryland Avenue, N.E., Washington, D.C. 20002. For more information, contact the Department of Housing and Urban Development, Office of Community Development, 400 Maryland Avenue, N.E., Washington, D.C. 20002.

Partnerships, continued

says her inspiration came from her grandmother, who took her on her first trips to museums and performing arts programs: "Grandma told me I was smart by taking me to places that brought my intellect alive." With the assistance of teachers, arts agency staff, and hundreds of volunteers, she has brought over fifty arts organizations together with school partners to plan curriculum based arts experiences which, after seven years of growth, now reach every student in the district. (For more information, call Ginger Head at 817/870-1141.)



The Beaufort County School System in Beaufort, S.C., initially had trouble getting teachers interested in a year-long arts infusion course, but after an outstanding success in its first year, the program now has 60 teachers involved and more on a waiting list for 1994. The "Connections" program, which is supported by state and local arts and education organizations and is affiliated with the Kennedy Center Partnership program, offers teachers graduate credit to explore the concepts and processes of various art forms and to investigate the interrelationships of the arts with other curricula areas. For instance, dance can help students

learn the science concepts of solid, liquid and gas; physical education and theater came together in student-created skits about the history of basketball. Math and music are also a natural, says Catherine Spencer, the system's Fine Arts Coordinator, "The whole rhythmic structure in music is nothing more than a mathematical symbol system." (Call Catherine Spencer, 803/521-4144)



The Blue Springs (Mo.) 2000 Arts Partnership aims to provide local students with an education in Music, Visual Art, Dance and Theater/Literature. With key partners from education, business and the community, founder Bob Abernathy is making sure that ownership of and participation in the partnership is widespread. The Arts Partnership watched the Satellite Town Meeting in their school board office thanks to the work of the earlier technology partnership. (Call Bob Abernathy, 800/872-5327.)

Over the past 12 years, the Bushnell Theater in Hartford, Conn., has developed an arts in education program for schools in three area school districts called "PARTNERS - Partners in Arts and Education Revitalizing Schools." The program combines the

work of over fifty arts, education, corporate, funding and community organizations and individuals. Their integrated, sequential educational program utilizes the arts to improve skills in literacy and understanding of diverse cultures, and sponsors a series of family events both in and outside the schools. (Call Douglas Evans, 203/527-3123)



Another school program coordinated by a local performing arts group is the Arts in Community Education (ACE) program of the Milwaukee Symphony, 18 schools, individual artists, parents, and 9 other community performing arts groups who see the arts as vital to education reform and higher academic standards. The program is integrated with each school's basic curriculum by arts as well as non-arts teachers, and a strong assessment component is demonstrating its significant impact on student's learning. Now in its fourth year, ACE is increasing its teacher preparation, planning and feedback components. The

The National Education Goals in Brief

1. All Children Ready to Learn
2. 90 Percent Graduation Rate
3. All Children Competent in Core Subjects
4. First in the World in Math and Science
5. Every Adult Literate and Able to Compete in the Work Force
6. Safe, Disciplined, Drug-free Schools

assessment is also showing that parents are learning along with their children and are interested in being more involved with the program. (Call Mary Wayne Itzschke, 414/291-7610.)

In **Norfolk, Va.**, a national literary organization, a museum, the city school system, the local state university and the state commission on the arts came together to create a partnership that fosters writing skills by having students write poetry after viewing and studying pieces of visual art. (Call Andrea Collins, 804/683-001.)

The **New Ballet School in New York City** was thrilled to announce last year that it received a National Endowment for the Arts Challenge Grant which enables the school to audition and offer tuition-free schooling to still more New York City school students. Although the majority of students will not pursue stage careers, without this study of classical dance most of the students would miss the opportunity to learn from it the concentration and self-discipline that develops a sense of their own potential and accomplishment. (Call Susan Spier, 212/777-7710.)

Chicago is the home of "Good Vibes," a music, theatre, and dance ensemble designed to get students to take responsibility for their health, in the contexts of substance abuse, physical abuse, relationships, AIDS and violence. Students have developed performance pieces based on their own experiences and perform their work for schools and community groups. Program officials say that the performers hope to heighten other students' awareness of services available to help with health needs and to inspire them to choose to seek whatever solutions are needed. Program founders Richard Odell of the Chicago Academy of the Arts and entertainer Ben Green say "Good Vibes" is fairly inexpensive once operational, and they hope to create similar ensembles around the country. (Call Richard Odell, 312/781-4056.)

Marshall Field's department stores, headquartered in Chicago, commissioned a study to assess the arts-in-education needs of the city's schools. The study revealed that students get more excited about school subjects and perform better when learning through the arts because the arts allow them to participate more fully in their own learning. Field's created Chicago Arts Partnerships in Education (C.A.P.E.) to promote linkages between neighborhood schools, arts institutions and community-based organizations so that arts education would become part of the everyday learning process for Chicago's students. A new level of cooperation and coordination among funding sources has been achieved and participants have the benefit of a strong series of support workshops. (Call Arnie Aprill, 312/781-4056.)



NOTE: The Educational Resources Information Center (ERIC) has an arts in education clearinghouse that reviews and lists arts in education programs. If you are interested in listing a program or learning about others, call 1-800-266-3815.

"We must set tough world-class academic and occupational standards for all our children. And give our teachers and students the tools they need to meet them. Our Goals 2000 proposal will empower individual school districts to experiment with ideas like chartering their schools to be run by private corporations or having more public school choice, to do whatever they wish to do as long as we measure every school by one high standard: Are our children learning what they need to know to compete and win in the global economy?"

Goals 2000 links world class standards to grassroots reforms...."

**President Clinton,
in his State of the Union Message, 1/25/94**

National Cable Network Airs the GOALS 2000 Satellite Town Meeting

Mind Extension University (ME/U), the cable television network, has announced that it will rebroadcast the Goals 2000 Satellite Town Meeting each month.

ME/U, which reaches more than 25.5 million households in approximately 8,500 communities, will air the event at 7:00 EST on the Saturday evening following the Department's live broadcast. (The Goals 2000 Satellite Town Meeting airs on the third Tuesday of the month.)

"Our viewers are very concerned about what is happening in the field of education and how these developments affect us locally," said Greg Liptak, president of ME/U. "The rebroadcasts of these monthly satellite town meetings puts them in touch with national and community leaders who are shaping the future of education in our society."

ME/U, a subsidiary of Jones Education Networks, Inc., works in conjunction with over 25 universities and the nation's leading providers of distance education. The network offers a broad range of personal enrichment, skills-based, and college-credit programming, including a choice of eight degree programs, computer literacy classes, and language, cultural, computer-related programming. For more information, call ME/U at (303) 792-3111.



Issue No. 10

FIRST CLASS

Arts, continued

Broadcast live to community meetings all over the country and to many public access stations, the Satellite Town Meeting provided an opportunity for people to call into the program and ask questions related to arts education. Many callers and questioners from the live studio audience asked about funding and how to make the arts essential despite budget cuts.

In Pittsburgh, Pennsylvania, PBS affiliate WQED and Miles, Inc., a major employer in the area, formed a partnership to downlink the Satellite Town Meeting to a group of over 200 people. The group's Sarah Tanbucci asked, "What incentives will the federal government offer to encourage states to accomplish the national standards for arts education as they are being developed?"

Secretary Riley explained that the pending legislation, GOALS 2000: Educate America, "will have funds with it [that] are pushed right on to the school level. It is really a bottoms-up effort and should we get it passed ...we will have that kind of energy coming up from the classroom itself to reach the standards.... We hope that GOALS 2000 would help set priorities and make it (standards) a very important part of the school."

Throughout the teleconference, the conversation returned to the essential reason that communities must form partnerships to support arts education: the children. Said Marcia Neel, "The arts instill in our young people the ability to engage in active learning, participatory learning, and they learn skills such as creative thinking, creative problem solving, they learn how to address many problems that are going to come up later in the workplace. Teamwork is a very important aspect as well."

NOTE: The Department has prepared a detailed background paper — full of examples and suggested resources on how you can make arts education a central part of your school reform plans. If you haven't yet received one, call 1-800-USA LEARN. Or — to receive the paper electronically — if you have a computer and a modem and access to the Internet, call 1-800-USA LEARN and we'll show you how to receive the paper on the arts.

Are you on the Community Update mailing list? To receive your monthly copy, call 1-800-USA-LEARN.

THE GOALS 2000 COMMUNITY EXCHANGE

In this monthly feature, we invite you to write us if your community has a specific problem or question that another community might have already solved. Each month we'll choose a question or two and ask our readers to send responses that we'll publish the following month.

Here's last month's question: "What are communities doing to help improve math and science education in their local schools?" (Asked by a reader from Bridgeport, Conn.)

Brenda Lott in Collins, Miss., writes to us about a project at Collins High School that takes advantage of a local ecological effort. The small rural community of 2,451 received an \$850,000 grant from the Environmental Protection Agency for a wetlands wastewater treatment system. The city lets the high school students share in the research, dealing with such questions as, "Could this type of wastewater treatment process have applications in other small communities?" to "What information does this technology provide regarding the preservation of natural wetlands and the establishment of new artificial wetlands?" Students become researchers as well as observers through activities such as predicting which plants will best dominate the system and observing as assisting research crews in studies of duck and other bird use to taking measurements of vegetation and soils in the wetlands.

This month's question: "What are communities doing to help disadvantaged and at-risk students to achieve high standards and succeed in school?"

If you have a successful program that addresses this issue, write us and we'll try to include your answer in next month's Community Update. Send your answer or questions for future editions to GOALS 2000 COMMUNITY EXCHANGE, U.S. Department of Education, Room 4141, 400 Maryland Avenue S.W., Washington, D.C. 20202. Or fax to: 202/205-0676.

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Winter 1995

Goals 2000 Arts Education Action Partnership

by Scott Sanders

Deputy Chairman for Partnership

National Endowment for the Arts

SYNERGY n. Cooperative action such that the total effect is greater than the sum of the effects taken independently.

Synergy is such an apt description of the value of partnerships. It is one of the basic rules of life we first learned in kindergarten—that collective effort can have synergistic results.

Collective action is the backbone of the Goals 2000 Arts Education Action Partnership. Begun as a planning process this past July, the joint discussions of the 100+ national organizations have included representatives from the arts, arts education, museum, education, business and foundation communities; as well as government agency leaders and parents. Their goal was to develop an action plan to maximize the role of the arts in improving education and helping schools and students achieve the National Education Goals. Together this group of diverse perspectives, opinions and expertise created a list of critical actions that must be taken by those working at the national, state and local levels to advance the arts in the Goals 2000 education improvement process. A report of their work and an advocacy brochure *The Arts and Education Partners in Achieving Our National Education Goals* was distributed to members of all state planning teams in early January.

Although begun as a planning process, this joint national dialogue is undergoing an evolution. The organizations that have participated in the planning process have agreed to focus their own collective efforts on national-level actions that can be accomplished only by working together. To accomplish this agenda, these groups will continue to collaborate over the next three years to maximize their impact while Goals 2000 plans are being developed and implemented in the states and districts. Known as the Goals 2000 Arts Education Action Partnership, this coalition will work to actualize its national action agenda beginning with a meeting of participants in mid-January in Washington, DC. They will focus on four broad areas:

State and Local Goals 2000 Planning Teams

Provide support to state/local Goals 2000 planning teams by:

- Providing technical assistance to planning teams
- Providing resources and materials about the arts in Goals 2000
- Identifying excellent arts education model programs

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Goals 2000 Update

by Terry Peterson
and
Sarah Howes
U.S. Department of Education

President Clinton is committed to giving families and their children more control and skills to negotiate this new economy and reach the American Dream. At the same time, we need to make wise investments that directly improve schools and students' learning and build partnerships to strengthen the core academics and student safety. The arts, arts education, and cultural institutions should be essential partners in these efforts.

Goals 2000: Educate America Act

The Goals 2000: Educate America Act gives those most concerned about our children and youth an opportunity to find and invest in the start-up of effective change and needed improvements in our schools. Fifty-one states

separate program-specific gatherings. Underscoring the theme of working together to help all students achieve their maximum in the core academics, state and local educators who coordinate federal OESE and OBEMLA programs converged on Baltimore from December 1 through 3 to meet with both their state and federal colleagues.

Professional Development

A critical component of successful school improvement is high quality, sustained professional development. Principles of professional development have been formulated by a Department of Education team and are currently in draft form, subject to review and comment. The draft principles for professional development state that it:

1. Focuses on teachers as central to school reform, yet includes all members of the school community;
2. Respects and nurtures the intellectual capacity of teachers and others in the school community;
3. Reflects the best available research and practice in teaching, learning and leadership;
4. Is planned principally by those who will participate in such development;
5. Enables teachers to develop expertise in content, pedagogy and other essential elements in teaching to high standards;
6. Enhances leadership capacity among teachers, principals and others;
7. Requires ample time and other resources that enable educators to develop their individual capacity, and to learn and work together;
8. Promotes commitment to continuous inquiry and improvement embedded in the daily life of schools;
9. Is driven by a coherent long-term plan that incorporates professional development as essential among a broad set of strategies to improve teaching and learning;

Fifty-one states and territories have now applied for Goals 2000 first-year planning grants. Appropriations for the second year of Goals 2000 are essentially four times those of 1994 grants.

and territories have now applied for Goals 2000 first-year planning grants. Appropriations for the second year of Goals 2000 are essentially four times those of the 1994 grants.

The department is pleased to be able to support financially the Goals 2000 Arts Education National Action Partnership being spearheaded by the NEA in conjunction with the many education, arts, cultural, parent, and business organizations that took part in the planning process.

U.S. Department of Education Conference

The U.S. Department of Education hosted the first combined conference of all programs in the Office of Elementary and Secondary Education (OESE) and the Office of Bilingual Education and Minority Language Affairs (OBEMLA). "Improving America's Schools: Challenges, Opportunities, Expectations" attracted nearly 2,500 attendees who had previously met in

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Spring 1995

The Voluntary National Standards

What's Up? Who Cares? Where's the Impact?

by David O'Fallon

Director, National Cultural Resources Center

The arts have their best chance in 40 years, and perhaps the best ever in this nation, to become part of the core of education itself, to be so deeply embedded that when people think of education they will assume that the arts are included. The eventual impact on arts organizations, employment and jobs for artists, on funding, performances, exhibitions and festivals is potentially enormous. Most importantly, if sustained over time, the arts could be something that the elusive "public" comes to see as essential as clean air and clean water.

This chance exists because education reform, even in its chaos and confusion, has opened new pathways for the arts. The national framework of goals, standards, new assessments and research, created and supported by Goals 2000 legislation, is the best chance the arts have for real "institutionalization" into public education.

It takes at least three to five years for a new idea to become part of the operations of an existing system. For the idea to move from "a good idea" in a report to something that changes the way people act and what they see as important it must overcome many obstacles. The voluntary National Standards for the Arts were presented to the secretary of education and the rest of the world in March 1994, just a year ago.

They have only begun to be known. Few classroom teachers have met them. Few arts organizations have seen them. This summer sees the first extensive round of workshops and summer sessions where the national standards will begin to have their impact on teaching and learning.

Time and Effort

Is it worth your time to take the standards to your many publics? Yes, they need further work. They don't integrate knowledge and the curriculum as much as some would like. Only theater, music, dance and the visual arts are headlined. Connections with the resources and richness of the arts organizations are not developed. Still, there are compelling reasons to understand, support and use them. Here are some reasons.

As a Political Statement

In the conflicting forces of education reform, public education itself is in danger. Vouchers and privatization could lead to the dismantling of the public school system. The standards declare themselves to be: What every young American should

Goals 2000 Update

by Terry Peterson
and
Sarah Howes
U.S. Department of Education

Much has happened in the world of education since our article in the winter *Primer*. President Clinton made his third State of the Union address, the new Congress was sworn in, Secretary Riley made his second State of American Education speech and he testified before Congress on the federal role in education. Congress proposed rescissions of previously approved appropriations for the 1995-1996 school year that may or may not affect the new grants being developed under the Goals 2000: Educate America Act that we previewed in December.

More Goals 2000 Projects

It is clear that Goals 2000 has found a place in most states' education policies. Forty-five states, nine territories and the District of Columbia have applied for and received Goals 2000 first-year planning funds. Oregon, Kentucky, Utah and Massachusetts have already submitted pre-existing education improvement plans in application for second- through fifth-year funding. The plans from Oregon, Kentucky and Utah have been accepted by the secretary on the recommendation of a peer review panel.

Because of the growing interest in the support that Goals 2000 provides communities and states wanting better schools, plans for Goals 2000 grants are continuing to be developed despite the threat of funding rescissions. One special program under Goals 2000 is the development of Parent Resource Centers for which \$10 million was appropriated for 1995-1996. A final Request for Proposals is expected to be published in April with applications due in June. Other grant opportunities exist with the soon to be completed RFP for 21st Century Community Learning Centers that will target public elementary or secondary schools or consortia of such schools to plan, implement, or expand projects that benefit the educational, health, social service, cultural and recreational needs of a rural or inner-city community. The *Federal Register* will report both RFPs and questions can be addressed by calling 1-800-USA-LEARN.

Regional Meetings

The Department of Education is also sponsoring 10 regional meetings around the country during the spring. Three were completed by the end of March (Region I, VIII, and IV) but most others are slated for May. Several already include performances by student artists. For more details contact the following regional representatives:

- | | |
|------------|--|
| Region I | (CT, VT, ME, NH, MA, RI)
Brenda Dann-Messer, (617) 223-9317 |
| Region II | (NJ, NY, PR, VI)
Maria Santiago Mercado, (212) 264-7005 |
| Region III | (DE, VA, WV, MD, PA)
W. Wilson Goode, (215) 596-1001 |
| Region IV | (FL, AL, SC, GA, TN, KY, MS, NC)
Stanley Williams, (404) 331-2502 |

The Goals 2000 Act was designed to expand state education reform and improvements in the 1990s.

- | | |
|-------------|---|
| Region V | (IL, OH, IN, WI, MN)
Stephanie Jones, (312) 353-5215 |
| Region VI | (AR, TX, LA, NM, OK)
Sally Cain, (214) 767-3626 |
| Region VII | (IA, KS, MO, NE)
Sandra Walker, (816) 891-7972 |
| Region VIII | (CO, WY, ND, SD, UT)
Lynn Simons, (303) 844-3544 |
| Region IX | (AS, HI, AZ, NV, CA, Northern Marianas, GU)
Loni Hancock, (415) 556-4920 |
| Region X | (AK, ID, OR, WA)
Carla Nuxoll, (206) 220-7800 |

For more information contact Sarah Howes,
(202) 401-0769. ■

UNITED STATES DEPARTMENT OF EDUCATION
OFFICE OF ELEMENTARY AND SECONDARY EDUCATION
WASHINGTON, DC 20202-6100



November 13, 1997

next page

Dear Colleague:

With the reauthorization of the Elementary and Secondary Education Act, as amended, Title I has been in effect since July 1, 1995. We are now beginning a third school year under Title I and I am encouraged that so many schools and districts throughout our country are using Title I as a strong facilitator of whole school change. Of course, we can still do—and must do—an inordinate amount of additional work to ensure that our nation's more impoverished schools are able to provide an education for all of their students and have them master challenging standards.

Over the last few years, the Department has issued several documents to help administrators and practitioners to best utilize Title I to leverage or complement positive school change. And although the law and these documents thoughtfully relay the purposes, requirements, and flexibilities of Title I, I would like to address three matters of policy that cover more specifically some areas for you to consider when determining uses of Title I funds.

The first is family literacy. Family literacy services that provide intensive literacy-related educational services to both parents and their children can be an integral part in helping children reach high standards of academic performance. Research has shown that the greatest single predictor of a child's academic success is the educational level of parents. Furthermore, parental involvement and support in a child's education is crucial. For parents that need literacy services, a family literacy approach would help to ensure that parents will be able to assist in their child's learning process. In designing a program for Title I participants, a school or district should consider family literacy services among the strategies for teaching children.

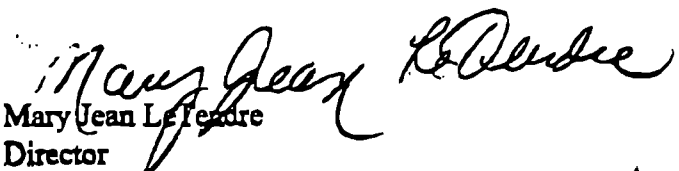
The second is the need for paraprofessionals to be capable of assisting our lowest achieving students in reaching new, more challenging standards. Although such training certainly may be funded with other resources, Title I funds may be used for necessary training. They may also be used to create career ladder programs for Title I instructional aides to obtain the education necessary to become licensed and certified. If we are to truly ensure that our most at-risk children master the challenging content that others are expected to master, then we must employ our most highly skilled and knowledgeable staff to accomplish this demanding and crucial task.

Page 2 - Dear Colleague

Finally, I challenge you to consider the arts among the many effective strategies for educating our neediest children in the academic disciplines. Too often, Title I is thought of in the traditional academic areas only. Although these academic areas are essential, we must assist our Title I participants more creatively. In addition to our students learning to read, calculate, and write, our students must learn to think, analyze, judge, and strive if they are to be productive citizens. Both anecdotal and formal studies show that an arts-infused curriculum helps raise performance in academic subjects.

In closing, the children must come first. Program design, whole school curriculum, and staffing must reflect what best will meet the needs of and requirements for all of our students, including those who are most educationally disadvantaged, so that all children meet the same challenging performance standards.

Sincerely,


Mary Jean LeFevre
Director
Compensatory Education Programs

Enclosures

"Title I"
The Dept's largest
program provides federal
assistance to ward the
education of poor children.
Began as part of Pres. Johnson's
Great Society in 1965

STRENGTHENING THE TIES BETWEEN TITLE I AND FAMILY LITERACY

When schools work together with families to support learning, children are inclined to succeed not just in school, but throughout life. Three decades of research show that parental participation in schooling improves student learning. Title I, as amended by the Improving America's Schools Act (Public Law 103-382), reflects these research findings and emphasizes the importance of family involvement as a means to help address more completely the full range of student needs that impact on their learning. While parental involvement can take many forms, this article will focus specifically on family literacy services as one such approach.

The Title I statute requires each Title I program to include "strategies to increase parental involvement, such as family literacy services." Additionally, any school district with a Title I allocation above \$500,000 must spend at least 1 percent of its allocation for district- and school-level parental involvement activities which can include family literacy activities.

Title I also recognizes that schools and parents share responsibility for the education of children. Therefore, each Title I school is to develop school-parent compacts that outline how parents, the entire school staff, and students will share responsibility for improved student achievement and the means by which schools and parents will work together to help children achieve high State standards. School-parent compacts are a logical tool for addressing family literacy needs. Equally important, Title I has a history of parental involvement which family literacy can help enrich further.

The family literacy concept recognizes the family as an institution for education and learning, and the role of parents as their children's first teachers. The family literacy concept also is based on the premise that an investment in the education of adults is, simultaneously, an investment in improving the educability and school success of all children in a family. There often is a counter intuitiveness in our public school system, particularly among those who have not worked with adults. It is as follows, "if you spend a dollar on the parent, you are taking the dollar away from the child." In fact, an investment in parents is an investment in the whole family and the future of that family including the future of their children.

Family literacy programs differ from traditional Title I programs in that they are aimed at improving the educational achievement of both parents and their children. Components of family literacy programs include literacy education for parents, education classes for children, parenting education, time for parents to use their new skills with their children, and other activities geared toward enhancing the ability of parents as their children's first teachers. Family literacy services also can include services for non-English speaking families.

U.S. Department of Education - Compensatory Education Programs

Studies have shown that the single greatest predictor of a child's academic success is the educational level of the parents. Therefore, it is imperative that Title I programs seriously consider family literacy programs. Twenty-eight percent of Title I parents have not graduated from high school compared to nine percent of non-Title I parents. With this knowledge, I challenge every Title I school district and school to ask this question, "How will we ultimately make a difference if we do not deal with the literacy level of the family?"

Title I funds can support family literacy services in several ways. Most importantly, unlike Even Start, where family literacy services are targeted to children ages 0 to 8, Title I funds can be used to support family literacy services for children of any age attending the Title I school or for homeless children regardless of the school they attend. In targeted assistance programs, schools and school districts that focus on family literacy may add the educational level of parents as an additional educationally related criterion to be used in the selection of children for services. Should a school decide to do so, its Title I program may serve only those families where family literacy is a need.

In schoolwide programs, where funds are being used to upgrade the entire school program, schools may decide to use available funds, including Title I to implement family literacy models including the Even Start Family Literacy model. The Even Start model integrates early childhood education, adult literacy or adult basic education, and parenting education into a unified family literacy model. Title I-funded preschool programs also may use the Even Start model.

Schoolwide programs may, in general, use available funds, including Title I for family literacy programs for needy adults and children. In targeted assistance schools, Title I funds may be used to pay for necessary literacy training for parents when the school district has exhausted all other reasonably available sources of funds. School districts and schools also may want to consider using their Title I funds in conjunction with other funds to provide family literacy services. For example, an elementary school in Ft. Wayne, Indiana, uses Title I funds to provide the preschool component of a family literacy program with the other components funded from other sources.

Other examples include:

- The Long Beach Unified School District, Long Beach, California, Families for Learning Program where Title I funds pay for parent coordinators and helps pay for adult education classes;
- The Ferguson-Florissant School District, Florissant, Missouri, where a Title I reading specialist provides reading assessments for Even Start parents and makes instructional recommendations to Adult Education based on the assessments;

U.S. Department of Education - Compensatory Education Programs

and

- The Orleans Parish Schools, New Orleans, Louisiana, where family literacy programs are located in Title I schoolwide schools, and where Title I funds have supported a variety of activities including training and salaries of early childhood education teachers, testing for parents, and some parent education.

Family literacy not only improves the literacy skills of parents and their children, it also can help develop an appreciation for the value of life-long learning. Further information on family literacy is available from your State Title I and Even Start coordinators and the National Center for Family Literacy, 325 West Main Street, Suite 200, Louisville, Kentucky 40202-4251.

In our nation education is the quintessential leveler. Through family literacy programs everyone can have a share of the American Dream.

PARAPROFESSIONALS: A RESOURCE FOR TOMORROW'S TEACHERS

POLICY: Title I funds can be used to create career ladder programs for Title I instructional aides to obtain the education necessary to become licensed and certified teachers.

Title I of the Elementary and Secondary Education Act (ESEA) as amended by the Improving America's Schools Act (IASA) requires that Title I program use highly qualified professional staff. The Final Report of the National Assessment of the Chapter 1 Program (February, 1993) reported that instructional aides accounted for about half of all Chapter 1 staff. The Final Report further revealed that most Chapter 1 aides in elementary schools have only a high school diploma. Only 13 percent have a B.A. or B.S. and just 4 percent have more advanced formal education.

If all children are to reach high standards, it is critical that the educational level of paraprofessionals in teaching roles be as high as possible and Title I funds can be used to do this. First, instructional aides can and must be included in Title I professional development, if feasible. Second, Title I funds can be used to create career ladder programs for Title I instructional aides to obtain the education necessary to become licensed and/or certified teachers.

The importance of highly trained staff is not just a Title I issue. The nation's schools will be required to employ a large number of teachers over the next decade due to the combination of rising student enrollments and increasing teacher retirements. The latest projections of the National Center for Education Statistics (NCES) indicate that the need for additional teachers will increase from 209,000 per year in the mid-1990s to 227,000 per year by the year 2000 (Gerald, D.E. and Hussar, W.J., 1990, *Projections of Education Statistics to 2001: An Update* NCES.) Career ladders not only increase the educational levels of paraprofessionals but also can be an effective means of recruiting paraprofessionals into the teaching profession.

Paraprofessionals often have accumulated valuable experience in their schools and communities and have acquired many of the skills needed to work effectively with children. In addition to having substantial classroom experience, research indicates that paraprofessionals enrolled in teacher preparation programs are frequently highly motivated and engaged educators who are interested in teaching in their home communities. Furthermore, the attrition rate of paraprofessionals is low relative to that of other teacher trainees.

Several States and local educational agencies have established projects that can be used as examples for others wishing to implement career ladders. While not all of these examples involve the use of Title I funds, Title I funds can be used to create similar career ladder programs for Title I instructional aides.

EXAMPLES

- ***Kansas City Missouri School District's Paraprofessionals Evolving into Teachers (PET)*** Project provides Title I paraprofessionals with the opportunity to engage in a three year elementary education university degree program. The pilot began in September 1994, with the first graduating class in May, 1997. It is a partnership of the Kansas City Missouri School District's (KCMSD) Title I program, and the University of Missouri-Kansas City. The University developed and implemented a multi-year class schedule that permits the completion of a degree in elementary education while maintaining full time employment as a paraprofessional. Title I pays participant's tuition costs in lieu of their receiving workshop stipends. KCMSD Title I staff and the University also support an on-going mentoring program and assistance network. Applicants are required to have a minimum of 60 college hours to be considered for PET and must commit enough time to earn a minimum of 27 semester hours over a 12 month period. Classes are held during weekday evening hours, summer school sessions and on selected weekends. Twenty-four members of the first class of 27 completed requirements for degrees in May, 1997. Twenty-three have been hired as teachers by the KCMSD.
- ***North Carolina has two paraprofessional programs. The Model Teacher Education Consortium*** operates in ten rural districts, each of which contributes on a \$1 per child formula basis. Additional funds are provided by the State, corporations and private foundations. The monies are used to cover tuition cost, ensuring the paraprofessionals pay a maximum of \$40 per undergraduate course and only 50% of graduate course costs. Additionally, paraprofessionals are paid \$500 per month during their student teaching. ***The North Carolina Teacher Assistant Scholarship Loan Program (TASL)*** also awards forgivable loans to paraprofessionals in amounts not to exceed \$1,200 per year for students at a four-year institution. Participants must have at least a year experience as a teacher assistant and must meet certain standards, such as maintaining a 2.5 GPA and passing the core battery exams. Preference is given to applicants who have worked as a teacher assistant for at least 5 years and whose position as a teacher assistant has been abolished.
- **California** (Paraprofessional Teacher Training Program), **New York** (Preservice Preparation Project for Paraprofessionals), and **Texas** (Teacher Recruitment, Retention, and Assistance Program) also have programs.
- ***Los Angeles Unified School District's (LAUSD) Paraeducator Career Ladder*** is a joint project of the LAUSD and Service Employees International Union Local 99. It was developed as a means to support district employees interested in becoming teachers and to guide them toward areas of teacher shortage. The program is funded primarily by the Board of Education which provides \$900,000 annually. It also receives funds through the State of California Paraprofessional Teacher Training Program.

Participants are placed on one of five levels, depending on their previous education, and assessments of performance in teaching related areas of skill and knowledge. As they progress toward their credentials, they move up the Ladder. While in the program, participants are offered a wide range of support services. When they receive their credential, they are expected to work for the district for two years if offered a teaching position. All district paraeducators, which includes those working in Title I, bilingual, special education, and children's center programs, are eligible to participate.

Support services provided by the Paraeducator Career Ladder include partial tuition reimbursement, support groups and mentoring, job counseling and information, access to additional educational counseling by California State University advisors, and California Basic Educational Skills Test (CBEST) and MSAT preparation.

There are 4000 current program participants. Over 500 participants have become K-12 teachers since July 1, 1995. These teachers are over 85 percent minority and 65 percent bilingual with five percent working in special education. To date, retention as teachers in LAUSD has been 100 percent.

FEDERAL STUDENT AID PROGRAMS

Federal financial aid can be an important resource for paraprofessionals seeking education degrees or teaching certificates. The following types of student assistance are available to full- and part-time students taking a course of study that leads to a degree or certificate and meets the U.S. Department of Education's requirements. Additionally, certain types of Federal student financial assistance are available for students enrolled at least half-time in a program to obtain a professional credential or certification required by a State for employment as an elementary or secondary school teacher (Federal Perkins Loans, FFEL Stafford Loans, Direct Loans).

TYPES OF ASSISTANCE:

Pell Grants

Federal Pell Grants provide financial assistance based on economic need to undergraduate students who have not earned a bachelor or professional degree. Unlike loans, Pell Grants do not have to be repaid. The amount of the grant varies depending on a student financial need, the yearly amount it costs to attend school, whether you are a full-time or part-time student, and whether you attend school for a full academic year or less. Pell Grants can be awarded to students enrolled on a less than half-time basis who meet the other eligibility criteria.

Direct Stafford Loans and Federal Family Education Stafford Loans

Students enrolled in an institution of higher education at least half-time to obtain a degree or certificate can apply for subsidized and unsubsidized loans through the Direct Stafford Loan Program and the Federal Family Education Stafford Loan program. Subsidized loans are

awarded on the basis of financial need. No interest is charged before repayment begins or for six months after the recipient graduates, leaves school, or the enrollment status drops below half-time. Unsubsidized loans are not awarded on the basis of need and interest is charged from the time the loan is granted until it is paid in full. The financial aid administrator of the school an individual wishes to attend can help determine how much money can be borrowed.

Campus-Based Programs

Campus-based financial aid programs are Federal student aid programs administered by the financial aid office of each participating school. Not all schools participate in all programs. The Federal Supplemental Educational Opportunity Grant (FSEOG) is for undergraduate students with exceptional financial need and gives priority to students who receive Federal Pell Grants.

An FSEOG does not have to be paid back. A Federal Perkins Loan is a low-interest loan for both undergraduate and graduate students with exceptional financial need. The school is the lender and the loan is made with Federal government funds. The loan is repaid to the school.

GENERAL ELIGIBILITY REQUIREMENTS

- With certain exceptions, an individual seeking Federal student aid must be one of the following:
 - U.S. citizen;
 - U.S. National (includes natives of American Samoa or Swain's Island); or
 - U.S. permanent resident with an Alien Registration Receipt Card.
- Students must be attending school at least halftime to be eligible to receive Direct or FFEL program loans. Half-time enrollment is not a requirement to receive aid from the Federal Pell Grant, (FSEOG, and the Federal Perkins Loan programs.

Free information on these programs, including application forms, is available from the Federal Student Aid Information Center between 9:00 a.m. and 8:00 p.m. Eastern Time, Monday through Friday at 1-800-433-3243. This is a toll-free number. Hearing Impaired individuals may contact the Federal Student Aid Information Center by calling 1-800-730-8913, a toll-free TTD number.

Additionally, the U.S. Department of Education's World Wide Web site at <http://www.ed.gov> has a special section devoted to student aid. Another valuable source of free information is the U.S. Department of Education's Project EASI web site that offers students a "one-stop shopping" library of information on financial aid from government and private sources. The site is located at <http://easi.ed.gov>.

CLOSING

The quality of Title I teachers and teacher aides is critical to the effectiveness of Title I. Paraprofessionals often have accumulated valuable experience in their schools and communities and have acquired many skills necessary to work effectively with children. Career ladders supported with Title I and other funds are an effective tool for helping today's paraprofessionals increase their skills and become better teachers.

TITLE I AND THE ARTS

We all know of the vast potential that Title I has for making a positive difference in a child's life. All too often, however, we think only of Title I services in the traditional academic areas, particularly reading and math. There is no question that the goal of Title I is to assist low-achieving students in high-poverty schools to perform better academically. However, we must go about this task much more creatively if we truly want Title I participants to have the same educational opportunities as other students, reach the same challenging standards, and ultimately become productive citizens.

Imagination, creativity, interaction, discipline, analysis, expression...

These are all essential foundations of a child's education. Many students attending high-poverty schools do not have the exposure to certain activities that help to fully develop these skills. Think about it. Theater, instrumental and vocal music, poetry, dance, visual arts, painting, literature . . . Participation in these events requires, and also produces, these very skills.

★ *"The process of studying and creating art in all of its distinct forms defines 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."*
(U.S. Secretary of Education, Richard W. Riley)

Both anecdotal and formal, controlled studies show that an arts-infused curriculum helps raise performance in academic subjects, improves student and teacher attendance, and decreases disciplinary actions. The arts also can motivate some students when other strategies have been unsuccessful. Given Title I's emphasis on assisting low-achieving students to reach the same challenging standards expected of all students, I challenge you to include the arts among the many effective strategies for educating some of our neediest children.

The arts can be used to make realistic and practical the subject matter that Title I participants are striving to master. For example, music entails counting, rhythm, reading symbols, and sequencing—all skills required for math. In addition to teaching these skills through music, a natural partnership between regular and math teachers and the music teachers will form, thereby creating a more coordinated approach to helping Title I students to meet, for example, the established math standards. Likewise, for mastering reading standards associated with comprehending literature, activities for Title I students might include attending or performing in a theater production of the literary work they are studying.

I would like to highlight an innovative arts partnership that the John F. Kennedy Center for the Performing Arts here in the nation's capital has established with school districts in the metropolitan community over the last several years. The Kennedy Center has developed Young People's Concerts with the National Symphony Orchestra to which Title I students are

U.S. Department of Education - Compensatory Education Programs

invited. What makes these concerts unique is that the Kennedy Center provides district Title I coordinators and school Title I staff with audio and video tapes and with teacher and student guides to help incorporate the musical concepts to be learned into the students' school curriculum. For example, a few years ago, the concert "Make Your Own Horn and Toot It" taught about an orchestra, including the various instrument families and what it takes to learn an instrument. Ultimately, students participated in making instruments at school. Another very successful concert was last school year's "Bobby McFerrin Playing with Music." This concert focused on improvising with classical music and centered on music composed by Mozart and Johann Sebastian Bach. Students participated in inventing music, exploring music, playing together, and listening. Each of these concerts provided students and staff with learning activities to enhance many parts of the curriculum.

For those of you who have established meaningful links with the arts community to positively impact Title I participants' education, I applaud you and encourage you to share your experiences. If you have not, I urge you to explore ways to include the arts as another effective strategy for ensuring that Title I participants reach the same high standards expected of all children. We are interested in knowing of your current involvement with the arts. Unfortunately, "too many of our young children have heard gunfire before they have heard a concert." Please try to change that! I encourage you to consider establishing an annual concert or other arts activity for our Title I students such as the ones we have here with the National Symphony Orchestra. Perhaps on a limited basis we could join you at your inaugural arts event.

Please write and let us know what you are currently doing in the area of the arts and what you may have planned for the future. Our Title I students deserve the best! For information on the Kennedy Center series, you may call Carole Wysocki, Manager of the National Symphony Orchestra Education Program at (202) 416-8828 or write her at The John F. Kennedy Center for the Performing Arts, Education Department, Washington, DC 10566-0001.

quote from William
ugh
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one concert
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constitute
arts education

FAX

To: Sarah Howse

Fax #: 395-7234

From: Elizabeth Powers
U.S. Department of Education
Ph: 202/260-1319
Fax: 202-205-0310

Date: 8-5-98

Subject: Title I + the Arts

Number of Pages, including this cover sheet: 13

Comments:

I'm glad we could help.

*Sarah will
write up
easier notes*

NATIONAL ART EDUCATION ASSOCIATION

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FOR RELEASE

February 23, 1998

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ADVANCE COPY—NAEA NEWS, NAEA PRESIDENT'S COLUMN, APRIL 1998

INTERPRETING THE 1997 NAEP ARTS REPORT

From the President

National Assessment of Educational Progress (NAEP) in Visual Art

About the time school begins in Fall 1998, an important event will occur that will make a significant impact on the field of art education. This is the release of the 1997 NAEP Arts Report. For a brief period after release of this report, the news media as well as local, state, and national educational policy makers will focus on the arts in education.

Will release of this report be a positive occasion for art education? Will this professional field gain stature and support as a result of the 1997 NAEP Arts Report? The answers to these questions will depend to a large extent upon the members of this Association, our colleagues, and friends. Will art educators be prepared to interpret the NAEP Arts Report? What do we need to do to become prepared? How can we shape this event in support of our mission to provide substantive art education for all children and young people in America?

What is NAEP?

NAEP is a congressionally mandated program of the National Center for Education Statistics at the U.S. Department of Education. The NAEP program is administered by the Commissioner of Education Statistics, who is responsible for providing continuing reviews, including validation studies, on NAEP's conduct and usefulness.

Often called the "Nation's Report Card," the National Assessment of Educational Progress (NAEP) is the only nationally representative, continuing assessment of what America's students know and can do in various subject areas. The assessment has been conducted regularly since 1969, but only occasionally has it assessed learning in the arts.

What are the NAEP Arts Tests?

Since its inception in 1969, NAEP has assessed numerous academic subjects, including mathematics, science, reading, writing, world geography, U.S. history, civics, social studies, and the arts. The last arts test was conducted in 1980.

The 1997 NAEP Arts Assessment included a small-scale operational assessment (probe) of visual arts, music, and theatre at grade 8 and a field test of visual arts, music, theatre, and dance at grade 12. The assessment involved 6,000 eighth grade students in public and private schools. National samples of students were used in art and music; in theatre, NAEP assessed targeted samples of students enrolled in theatre classes, and a dance instructional program survey was administered to a sample of middle school dance teachers.

The framework for the NAEP Arts Assessment is organized according to the processes of creating, performing/interpreting, and responding. The two major content components are:

- knowledge and understanding about the arts, including the personal, historical, cultural, and social contexts for works; and
- perceptual, technical, expressive, and intellectual/reflective skills.

for science. A total of 29% scored at the Proficient (26%) or Advanced (3%) levels. Looking at the scores another way, 71% of 8th grade students scored below the Proficient level in science.

Low scores on achievement tests are never welcome news to parents, students, educators, and communities. When low scores are reported, causes for the problem are often sought. Sometimes schools and teachers are blamed for low performance by students. How will art educators respond to the NAEP art results, if scores are low? Are low scores the reflection of ineffective teaching?

How shall art educators interpret the results of the 1997 NAEP Arts Report?

Explaining scores is one example of how art educators can interpret NAEP results for the public. For example, low scores might signal poor teaching, but other factors must be considered as well, such as the likelihood that students who were tested for achievement in art actually did not receive regular art instruction.

The sampling method used by NAEP does not distinguish among students from grades K-8 with various histories of art instruction. This means that, very likely, numbers of students tested had very little formal instruction in art, depending on where they went to school. Other students in the sample might have had excellent regular art instruction consistent with recommendations of the *National Standards*. Results of the NAEP Arts Assessment, then, will reflect not only student achievement resulting from formal instruction in art, but it will also reflect the degree to which art is a regular part of the school curriculum. Hopefully, we will have the task of interpreting high as well as low student scores.

Art educators need to be aware of what information the results of the 1997 NAEP Arts Report provide and what the information represents. The 1997 NAEP Arts Assessment in the visual arts is based on a sample of only 2,500 students at the eighth grade level. A field test of 1,200 twelfth grade students also was conducted in 1997.

In contrast, the 1998 NAEP Civics Assessment includes 6,000 students at 4th grade, 8,000 students at 8th grade, and 8,000 students at 12th grade. The 1998 Reading Assessment sample includes 32,000 students in 4th, 8th, and 12th grades. The 1980 NAEP Art Assessment included a total of 33,000 students at grades 4, 8, and 12.

Results for the 1997 NAEP Arts Report, then, are based on a relatively small sample that includes only 8th grade students. The grade 12 visual arts field test will be reported in a "process report" that does not provide student achievement data. Field tests for grade 4 and grade 8, were conducted and will be reported with the grade 12 process report.

Art educators can interpret results of the 1997 NAEP Arts Report with the understanding that a complete assessment with a larger national sample for grades 4, 8, and 12 would have provided much more useful information.

What about the next NAEP Arts Assessment?

The National Assessment Governing Board (NAGB) determines which school subjects are assessed and sets the schedule for assessments. According to the pattern from 1980 to the present, the four subjects regularly assessed are mathematics, science, reading, and writing. These are the four subjects that make up the NAEP Long-Term Trend assessments, which constitute a longitudinal study of student achievement with consistent test items. The arts have not been included in Long-Term Trend assessments.

Where do the arts figure in plans for future NAEP assessments? During the 17 years between the 1980 and the 1997 NAEP Arts Assessment, assessments have been conducted and reported for citizenship/social studies, literature, computer competence, U.S. history (twice), civics (twice), document literacy, and geography (twice) in addition to the regular assessments of reading, writing, mathematics, and science. The good news is that the arts are on the schedule for a full scale assessment in 2007, establishing a pattern of a 10-year cycle for NAEP assessment of arts education.

What can art educators do to prepare for the 1997 NAEP Arts Report?

Art educators can focus on positive aspects of the 1997 NAEP Arts Report and communicate those aspects to their communities:

- The fact that the arts were assessed nationally is a significant event. This assessment serves to confirm the place of the arts in the regular curriculum.
- The NAEP tests are based on a solid framework for assessment of student learning, developed by art educators, and published by the National Assessment Governing Board (see references).

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National Assessment Governing Board (1997). *What Do Students Know?: 1996 NAEP Science Results for 4th, 8th, & 12th Graders*. Washington, DC: U.S. Department of Education.

National Center for Education Statistics (1997). *The NAEP Guide: A Description of the Content and Methods of the 1997 and 1998 Assessments*. Washington, DC: U.S. Department of Education.

Resources from NAEA

A Priority for Reaching High Standards

An overview of the importance of standards, how they relate to state frameworks and district curriculum guides. Also includes extensive *Goals 2000* and visual arts resources. 8 1/2" x 11." 11 pgs. Bulk copies are available, while supplies last, from NAEA at \$1.00 per copy, plus shipping and handling.

Art Content and Student Learning in Art Education

Describes the nature of art content and substantive student learning. Also includes examples of content and checklists for short and long range planning. 8 1/2" x 11." 10 pgs. Bulk copies are available, while supplies last, from NAEA at \$1.00 per copy, plus shipping and handling.

A Look at Performance Assessment for Art Education

Excerpts from *The ERIC Review*, includes key features of performance assessment, examples of assessment techniques, and steps for designing performance-based assessments. 8 1/2" x 11." 15 pgs. Bulk copies are available, while supplies last, from NAEA at \$1.00 per copy, plus shipping and handling.

NAEP Visual Arts Assessment and Exercise Specifications

Includes excerpts for the visual arts from the NAEP specifications. Includes specifications used to develop the NAEP assessment, sample rubrics, and example assessment exercises. 8 1/2" x 11." 71 pgs. Bulk copies are available, while supplies last, from NAEA at \$2.00 per copy, plus shipping and handling.

No. 216 The National Visual Arts Standards

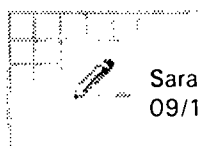
Jeanne Rollins, Chair. Prepared in response to the *Goals 2000: Educate America Act*, lists what every student should know and do in the visual arts. Includes six content standards K-12. Standards are organized K-4, 5-8, and 9-12. These standards are essential for all art educators as the framework upon which to design art curricula and instruction for all grade levels, as well as for art teacher preparation programs. Officially presented to the Secretary of Education in 1994. A cardinal resource for curriculum and framework development. 36 pgs. {1994} ISBN 0-937652-65-2 \$14.00

No. 409 Purposes, Principles, and Standards For School Art Programs

This newly revised publication is directed toward the promotion and recognition of educationally sound visual art programs in elementary, middle/junior, and high schools. It is designed as a self-assessment evaluation of the seven art education program components: Organization, Curriculum, Personnel, Scheduling, Facilities, Materials/Equipment, and Budgets. A nomination form and self-assessment checklist for the Standards Award is included. 8 1/2" x 11". 33 pgs. {1994} ISBN 0-937652-83-0 \$14.00

No. 204 Design Standards for School Art Facilities

Mac Arthur Goodwin, Editor. This visual resource from NAEA includes over 60 photos and floor plan drawings of specialized art studio rooms. The guide contains Art Room Planning in elementary, middle/junior, and senior high schools; General Specifications (space, lighting, safety, computers); and Specialized Art Rooms (ceramics, kiln room, printmaking, technology) and much, much more. Also included are numerous resources for state and federal



Sarah Howes
09/16/98 12:24:25 PM

Record Type: Record

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

CC:

Subject: intro ideas

Here are some hastily written ideas regarding introductory material. I don't have great bios - Stephanie is sending John Sykes and I should soon have Michael J. I have received no more direction on when she's introducing and when not.

Introductions

Michael Jordan

CEO of the CBS Corporation

in his 2nd year of two year term as Chair of the National Policy Board

living proof that the the arts mean business in America

John Sykes President of VH1 leading one of the fastest growing corporate commitments to music in schools in the country.

After Sykes has spoken, and she gets to respond, she can tell the story on him of sacrificing his founding staff person who just went back to school to become a teacher and school administrator. You have her letter in packet. I can send again if you don't find it.

Henry Mancini's daughter, Felice Mancini (Ex Dir Mr. Holland's Opus Foundation, will be present) told a story that might be an interesting intro to the NYC couple/parents and make the point of the important role of parent support for both the child and the school. Queens and rural PA also offer a dramatic contrast and the full gamut of people and places who value the arts. Henry Mancini grew up poor in rural Pennsylvania and at age 8 his father bought him a piccolo and handed it to him saying, "play this and you won't have to work in the tin mines". His admonishment to her "take partners" might be helpful in the main remarks when talking about the partnership.

If introducing Gordon Ambach, Ex dir of the Council of chief State School Officers, directly or in followup to him, she should emphasize that ultimately getting the arts back in schools is the work of the schools which is why it is/was so important to have him speak and to represent the many educators in the partnership and indeed the whole partnership. She should note that the Council is the co-manager of the partnership (if you've got room for her to say "with the

national Assembly of State Arts Agencies" they'd love it - otherwise he'll acknowledge them).

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ARTS EDUCATION PARTNERSHIP

Arts Education Partnership

PA

ARTS EDUCATION PARTNERSHIP

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(Inside cover spread--left)

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The Arts Education Partnership (formerly known as 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 Partnership is administered by the Council of Chief State School Officers and the National Assembly of State Arts Agencies, which represent state arts departments of education and state arts agencies in the 56 states and extra-state jurisdictions. The Partnership is supported by a cooperative agreement with the National Endowment for the Arts and the U.S. Department of Education and by the contributions of its participating organizations.

For a directory of organizations participating in the Partnership, visit our Web site at <http://aep-arts.org>

(Inside cover spread--right)

"The process of studying and creating art in all of its distinct forms defines 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."

U.S. Secretary of Education Richard W. Riley

about

arts education

The Arts Education Partnership answers and acts
on questions such as:

**Is there evidence that arts
education helps students
succeed in school and life?**

The Partnership identifies and distributes important research on the role of the arts in learning and development. As recommended in its 1997 report *Priorities for Arts Education Research*, the Partnership is working with the National Endowment for the Arts and the U.S. Department of Education on a new compilation of arts education research to follow up on *Schools, Communities and the Arts: A Research Compendium* released in 1995. *Eloquent Evidence*, a brochure created and distributed for the Partnership by the National Assembly of State Arts Agencies, summarizes some key findings in the *Research Compendium*.

In cooperation with the American Educational Research Association and private and corporate funders, the Partnership will convene scholars and

researchers to review and evaluate research findings that demonstrate the importance of the arts.

Partnership organizations as wide ranging as the National Alliance of Business, the national associations of elementary and secondary school principals, the National PTA, the American Educational Research Association, and the GE Fund believe that the content and skills learned in the study of the arts are critical to a young person's personal, academic, and career development.



How well are the arts being taught?

Partnership organizations in cooperation with the National Assessment Governing Board, the

National Center for Education Statistics, and the Educational Testing Service,

have designed new methods for determining if students are learning to create original works of art, perform works of music, dance, and theater, and research and identify and create works in all forms of art.

Through the National Assessment of Educational Progress (NAEP), a

sample of eighth grade students from across the country was assessed in 1997 using these methods. The results, released in fall 1998, give

objective information on how well we are nurturing the creative and artistic potential of all students. Partnership organizations are making the results of the NAEP Arts Assessment known to the public and to policy makers.

A consortium of state departments of education, convened by the Council of Chief State School Officers, is exploring how the new assessment methods can improve arts instruction in

classrooms. The consortium is working with a National Consortium of Arts Education and the National Center for Education Statistics, part of the U.S. Department of Education, to develop a new version of the 1995 standards for arts education in public schools. The new standards, released in 1999, will allow an analysis of trends in the conditions of arts teaching and learning.

Where are the best arts education programs?

Partnership organizations including the U.S. Department of Education, the National Alliance for the Arts, the National School Arts Association, and the Kennedy Center Alliance for Arts Education Network systematically identify school districts and schools that have strong arts programs.



A 1996 report of the Partnership, in cooperation with the President's Committee on the Arts and the Humanities, examines school districts across the country with effective arts programs for all students. The report gives guidance to local school boards and superintendents on how to create and maintain comprehensive programs in their districts.

The Blue Ribbon Schools program of the U.S. Department of Education, in cooperation with the Partnership, identifies the schools that are the most effective in promoting high achievement for all students. Schools that are being honored by the President of the United States and the Secretary of Education in 1998 and 1999.

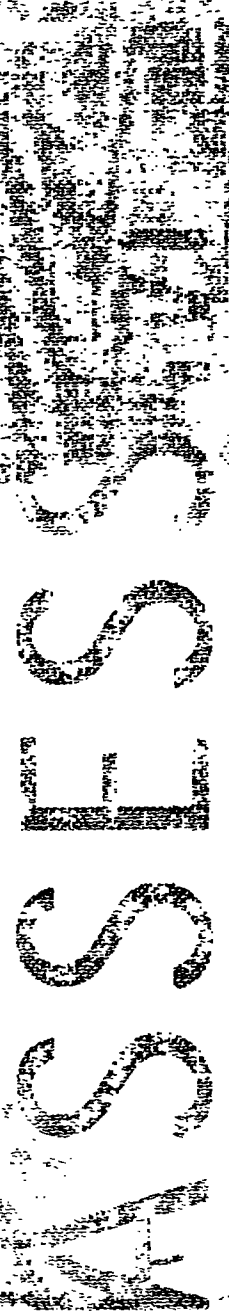
Formal evaluations commissioned by Partnership organizations such as the Getty Education Institute for the Arts, the Lincoln Center Institute and the Thomas Y. Braniff Institute for the Arts identify the characteristics of effective programs in the schools and communities with which they work.

Information on effective programs is shared by the Partnership through its meetings, publication and Web site.

Are the arts important in the learning and development of young children?

In 1998, the Partnership released *Young Children and the Arts: Making Creative Connections*, the report of its Task Force on Children's Learning and the Arts: Birth to Age Eight. The report summarizes the importance of the arts in the learning and development of young children and provides guidance on how to provide appropriate arts experiences for children from birth to age eight. Resources and information about programs exemplifying appropriate practice are being collected into a database accessible through the Internet for use by schools, parents and care givers.

Partnership organizations such as the National Association for the Education of Young Children, the National Institute on Early Childhood Development and Education of the U.S. Department of Education, the Wolf Trap Foundation for the Performing Arts, the American Library Association and the National Association of Elementary School Principals are identifying the research and practices that show how arts experiences are essential in nurturing the full development of a child from birth through the early school years.



new knowledge on the importance of stories, music, movement, and color to the development of a healthy brain in young children is being used by Partnership organizations, such as Head Start, the National Association of Music Merchants, the Music Educators National Conference, and Very Special Arts to develop new video, audio, and print materials for instructional use with young children.

Is there funding support for arts education?

The Partnership provides help in tracking government funding opportunities at the federal and state levels. The Partnership cooperates with the National Conference of State Legislatures (NCSL) in maintaining a database of arts education legislation and policies in every state. Information for the database is developed through surveys conducted by NCSL, the Council of Chief State School Officers, the National Art Education Association, the American Music Conference, and the Partnership staff.

The Partnership monitors how each state is implementing the federal Goals 2000 Educate America Act, which defines the arts as part of the core school curriculum. Partnership organizations have helped local school districts obtain millions of dollars in grants to include arts education in their school improvement plans and programs.

The Partnership distributes reports on the funding opportunities for arts education in federal legislation supporting elementary and secondary education.

The Impact of Partnership

Through their cooperative actions, Partnership organizations have had the following impact:

- Forty-seven states have adopted new standards for what students should know and be able to do in dance, music, theater, and the visual arts.



In 1997, a national assessment of a representative sample of eighth graders was conducted to measure how well schools are teaching our young people to create, perform, and respond to works of art. A report of the results will be published in 1999. The results show that the nation is now at the leading edge of trying to do the best to assess student achievement in the arts. An increasing number of states are now developing assessments to the national arts standards.

Support for arts education has increased among makers in Congress and at state and federal levels is growing as research on the value of the arts is made more widely

available. The Partnership has stimulated new

research into the role of the arts in education. The Partnership has created a national network of learning communities that are working to improve the quality of arts education in schools.

The Partnership has also been instrumental in the development of the National Arts Education Standards. The Partnership has been instrumental in the development of the National Arts Education Standards.

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Partnership Work?

An annual action agenda to
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s include the following:

The **Advocacy Task Force** develops themes and strategies for collective action at the national, state, and local levels. The Partnership Web site lists current advocacy materials available from Partnership organizations. A major Partnership theme has been to show the role of arts education in preparing students for the 21st Century workforce.

The **Research Task Force** identifies priorities for arts education research, reviews research reports, and convenes arts and education researchers. The Task Force is advising the federal government on new surveys and reports on the status of arts education in America's schools.

The **Assessment Task Force** supports the arts assessments in the National Assessment of Educational Progress, the Nation's Report Card, and promotes the use of appropriate arts assessments by states, school districts, and schools. The Partnership is cooperating in national public awareness campaigns using the results of the 1997 national arts assessment of eighth graders.

The Task Force on Children's Learning and the Arts: Birth to Age Eight issued a report with guidelines to assist organizations in developing new materials for schools, parents and care givers to create appropriate arts experiences for children from birth through age eight. The Task Force also is developing a database of research and effective programs and resources.

State departments of education, arts agencies, and the arts education alliances affiliated with the John F. Kennedy Center for the Performing Arts form the core of Partnership State Teams. The national Partnership staff is a "switchboard" enabling national organizations and state teams to share information and resources to advance arts education in states and local communities.

The Partnership holds quarterly meetings open to all participating organizations to report on progress in the annual action agenda and the work of the Task Forces. The Partnership communicates regularly through its Web site, e-mail, listserv and fax systems.

How Do I Join?

The Partnership is a coalition of organizations that have national scope and impact. The CEO or appropriate senior staff member should contact the Partnership office to express a desire for the organization to participate.

Participating organizations are asked to:

- support the Partnership action agenda and communicate Partnership information regularly to their constituents and affiliates;
- send senior staff to Partnership quarterly meetings;
- assign senior staff to task forces of particular concern to their organization;
- maintain active communication with the Partnership and its participating organizations through its Web site, listserv, and fax system; and
- submit an organization profile and provide access to its directory of state affiliates or chapters.

How Do I Find Out More About the Partnership?

Visit the Partnership Web site at
<http://aep-arts.org>

Discover arts education resources available for
practitioners and policy makers.

- arts education advocacy resources
- tips on securing Goals 2000 and other federal
funds for arts education
- contact information for participating
organizations and State Partnership Teams
- highlights of joint Partnership projects
- reports and news updates generated by the
Partnership and participating organizations
- instructions to subscribe to our listserv

The Arts & Children: A Success Story

The Partnership's 12-minute video featuring Meryl
Streep demonstrates the impact of quality arts
education on student success. *The Arts & Children:
A Success Story* is a powerful tool for promoting
inclusion of the arts as a core content area in state
and local curricula. By weaving together research,
conversations with business and academic
professionals, and scenes of elementary and
secondary school students engaged in the arts,
the video is a compelling testimonial to the

strong, positive relationship between arts
education, student performance, workplace skills
and preparation for college.

To order the video and kit containing reproducible
handouts, please contact our distributors:
Americans for the Arts at 800/321-4510 ext. 241
and The National Assembly of State Arts Agencies
at 202/347-6352.

Contact the Partnership, write or call:

Arts Education Partnership
One Massachusetts Avenue, N.W., Suite 700
Washington, DC 20001-1431
202/326-8693 information line
202/408-8076 fax
email: aep@ccssb.org

Arts Education

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100 Main Street, 100



100 Main Street, 100

Arts Education Partnership

Steering Committee Members

American Association of School Administrators

American Association of Teachers

American Association of University Professors

American Association of School Administrators

American Association of School Administrators

American Association of School Administrators

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ARTS EDUCATION PARTNERSHIP

SCHOOLING WITH IMAGINATION

by Dr. Stephen S. Kaagan

[A Paper Prepared for the Blue Ribbon Schools Program of the U.S. Department of Education]

This paper was commissioned by the Goals 2000 Arts Education Partnership with support from the Getty Education Institute for the Arts. The views expressed in the paper are those of the author.

The Goals 2000 Arts Education Partnership is administered by the Council of Chief State School Officers and the National Assembly of State Arts Agencies through cooperative agreement with the National Endowment for the Arts and the U.S. Department of Education.

The Author

Stephen S. Kaagan is a Professor in the College of Education at Michigan State University. Previously, he served in leadership roles in education and the arts as the Vermont Education Commissioner (1982-1988) and as Provost of Pratt Institute (1977 -1982.) He began his career as a classroom teacher in Massachusetts. In addition to his teaching role at Michigan State, he consults on team leadership development, strategic planning and organizational development with education, government, business and non-profit organizations. He has written extensively on arts education, leadership and the accountability of public organizations. University Press of America has just published his book, *Leadership Lessons: From a Life of Character and Purpose in Public Affairs*. Dr. Kaagan has his B.A. degree from Williams College and his master's and doctorate degrees from Harvard University. He was awarded honorary doctorates by Williams College and Green Mountain College.

SCHOOLING WITH IMAGINATION

INTRODUCTION

This paper discusses the attributes of a Blue Ribbon, or exemplary, school that emphasizes arts education. It presents ideas about what it means to deserve such a designation, poses questions for school practitioners to consider as they apply for and fulfill the designation, and challenges the

reviewers of applications to broaden their thinking about what it might mean to be a Blue Ribbon arts education school.

The paper is meant to spur, not thwart, the imagination of those who would have the school experience be more encouraging of the development of young people's imagination. It is intended first and foremost as a conceptual rendering for a design group wanting to take schooling off in some new and exciting directions, ones that build on an ever deepening commitment within the education community to the central role of the arts. Two recent works of note in this respect are Ernest Boyer's Basic School which recounts the desirable attributes of an effective elementary school and the National Association of Secondary School Principals' Breaking Ranks which speaks to the future of the high school.

The text of the paper serves to complement, not recapitulate, the criteria for learning centered schools and for special emphasis designation in arts education within the 1997-99 Blue Ribbon Schools offerings of the U. S. Department of Education. The paper presumes that schools are a work in progress where arts education is concerned. The purpose of the tough questions it poses is to urge those striving for excellence to take heart and press on, not shrink in the face of shortfalls.

Briefly stated, Blue Ribbon Schools that achieve special recognition in the arts are communities alive with artistic spirit. In and through them the imagination of all is allowed to flourish and bear fruit for learning and community. For a school to have rich arts education offerings is one thing. For a school to be a center of the arts is quite another. The latter is the direction a Blue Ribbon School sets for itself.

APPLICANTS' STOCKTAKING

Schools are, more than not, organizations that have tended to innovate at the edges or in fits and starts, rather than within the core and across the panorama of their operations. Their basic technologies and modes of organization have tended to remain relatively stable and unchanging over a considerable period. In a world that increasingly rewards performance that is exceptional and diverse, schools still bear too many of the earmarks of institutionalized settings governed principally by rule and routine, where the exercise of imagination receives considerably less play than it deserves.

Essential in any change endeavor is the combined effort of a host of people who agree to work together and support each other, people who share not only the same vision, but also who have the courage and wherewithal to do the hard work of designing and implementing innovation in settings dominated by strong competing interests. This paper is an open invitation to

those whose concern is schooling, whose bent is arts education, and whose inclinations are teamwork and dogged persistence.

Arts education presents a special set of possibilities for schools to alter the way they educate students as well as the way they present themselves to clients and constituents. It offers unique opportunities for innovation in the school's mission-related functions -- curricular programming for students, approaches to teaching, assessment of student performance, professional development of staff and involvement of parents.

Arts education also beckons innovation in the more functional ways and means of keeping school, not only the conduct but also the culture and look of schooling. Creative approaches in these, the most mundane yet pervasive aspects of schooling, could be a powerful source of stimulation, challenge, joy and satisfaction for those who attend or work in and around schools.

At base, a Blue Ribbon School exhibits best practices in arts education, as documented and discussed in such works as the National Endowment for the Arts' Schools, Communities and the Arts and the Getty Education Institute for the Arts' The Quiet Evolution: Changing the Face of Arts Education. Described in broad brush strokes, a Blue Ribbon School offers an array of superb arts education programs for students, replete with solid artistic content. Teachers who practice the arts also practice active, or constructivist, forms of teaching. The differences in teaching approaches, resulting in the positive engagement of students, are palpably obvious to onlookers who peek into classrooms.

Imagination of staff and students also shows up in key aspects of the school's culture and organization, and is an earmark of the family and community ties that the school fosters. The Blue Ribbon School is a community where artistic endeavor is apparent in the way the school presents itself visually and aurally, and the way it functions on a day-to-day basis. The look and feel of the school building itself; the use of green space around the school, however expansive or limited; the handling of people-moving functions such as the lunch line; the masthead of the school newsletter; the attitude of the school custodian when confronted with the works-in-progress that arts courses produce, all are seen as appropriate objects of attention and subjects for design.

At the same time schools deemed exemplary are by definition dynamic entities, growing organisms. Blue Ribbon status therefore should be based not only on accomplishment but on aspirations, on definable goals. The existence of excellent programming for students in the arts, the presence of active teaching and learning approaches, the demonstration of noted

achievements by staff and students in the arts are all necessary for award designation. Yet they are not sufficient. There must also be evidence of transformative ideas, compelling aspirations, a change and development strategy that broadens and expands the impact of arts education within the school.

Some of the more central questions that school practitioners might ask themselves as they determine their fitness for a Blue Ribbon, and assess their prospects for "Schooling With Imagination", are as follows:

Do you plan to extend arts education offerings and reach every student? Whatever arts discipline or disciplines are available to students now, are you expanding that set to include others? However many students from whatever backgrounds now take advantage of arts education courses, are you reaching more and more diverse kinds of students than you have in the past? Will the school's actions likely advance the district's ability to reach students at all three levels of education?

If, for example, the school is serving a large proportion of students through an exemplary theater program, what are the school's plans for including additional groups of students? Might the next move be to reach out to special needs students who often glean great benefit from arts programming? Or to culturally isolated students for whom a theatrical outlet might be the key to their inclusion in the mainstream of school life?

If all of the arts experiences you offer now to students are peripheral to the courses you require of them, or they are at best elective, what moves are underway to insert the arts into the mainstream of the school's curriculum, making them a required part of the school's academic program? However restricted arts education opportunities are by level of schooling, what maneuvers are you contemplating to insinuate the arts disciplines in their fullness into all three levels, elementary through secondary? Said another way, what are you doing to fulfill the aims expressed in the National Standards for Arts Education, in dance, music, theater and visual arts?

Do the arts enhance the teaching and learning of other subjects and support the assessment of student performance across subjects? Arts education has the potential to complement, to enhance the content of all the disciplines. It also naturally breeds teaching strategies that are robustly active. Teachers of the arts are continually asking students to move, shape and do. Activities integral to the arts disciplines form a ready platform for reflection, discussion, analysis and writing, in the arts to be sure, but in other subjects as well. History is drama and is enlivened by dramatic presentation. Visual communication in painting enhances verbal communication in English. Cadence in music complements computation in math. And so on. So how

have the arts enriched the curriculum of other subjects offered in your school? How much collaboration is underway between arts teachers and teachers of other subjects to capitalize on diverse teaching strategies designed to engage students more actively in learning?

Arts education, by definition, demands tangible products from students. Portfolios showcasing these products are a natural outcome of work in the arts and can provide a firm foundation for assessment that is aligned with curriculum. The way that assessment is handled in the arts should assist with its development in other subjects. In your school how are approaches to assessment used in other subjects affected by assessment in the arts disciplines? More broadly, how have you dealt with this issue of alignment and has assessment in the arts been instrumental in advancing the cause of accountability school-wide?

Have you capitalized on the promise of the newer technologies in your arts education programs? How is your school tapping into the potential of the most widely used technologies such as TV and video to enhance arts education programming? How are you using these technologies to integrate the arts into other subjects? As the visual and aural capacities of Web site and CDROM programming become not only more accessible but richer, how are you taking advantage of available material and attendant methods? Are you, for example, capitalizing on the powerful distance learning possibilities that the Internet presents, such as in depth treatment of art collections and associated on line commentary? [See the list of exemplary web sites in the References at the end of this paper.] As digitized music programming becomes more accessible, what steps are you taking to introduce it to your students? What strategy have you developed across subject areas to ensure the development of students' critical capacities as they attempt to wade through the plethora of material that greets them on the airwaves and through the Web?

Do the physical assets of your school and ordinary school practices evidence a commitment to the arts? Considerable building, retrofitting and refurbishment are envisioned for America's schools. If your school is about to embark on a major building project, are you taking steps to ensure that it will not only meet code but reflect aesthetic principles? On a less ambitious but no less important front, arts education offers unique opportunities to make existing spaces more inviting and ordinary and rarely questioned school rules and routines more people-friendly. To what extent is arts education the basis for rethinking your school's practices and for enhancing the quality of its physical environment? Are there changes afoot that promote a sense of belonging on the part of staff and students and that improve the visual and aural presentation of the school for all who inhabit or visit it?

Posted notices like "All visitors must first report to the main office", the appearance of the transitional space between lunch line and tables in the cafeteria, the overall impression conveyed by the school foyer - these speak volumes about the school's concern for beauty and intimacy, and its commitment to effective communication and mutual responsibility of staff, students and community. Such design challenges represent ripe opportunities for projects not only in arts education, but also in social studies, English, math and science - projects that could enhance learning and foster community.

Do students, teachers and administrators in your school imaginatively and effectively engage with the surrounding community? Do you use the more manifest resources of the community to support arts education programming in the school, such as partnerships with local artists and cultural organizations? Are these partnerships characterized by a high level of engagement and commitment of human and other resources, rather than being loosely organized and executed arrangements? Have you developed strategies for carefully integrating what these partnerships offer into the school's curriculum? Student attendance at the symphony or time spent with a local sculptor advances learning only if thoughtfully interwoven with the main threads of the curriculum.

In addition to using more traditional resources, do you, for example, tap into the artistic talent of the senior citizen population in your community? Do you also have a strategy for communicating with your community through the visual and performing arts that involves students in doing essential tasks - for example, broad distribution of artistically appealing newsletters and holiday cards, theatrical and dance performances that are well advertised, open to all sectors of the community and well attended? Do you perhaps use parent volunteers to assist in decorating the school, or to augment its music programs?

MAIN ACTORS' ROLES

Responding affirmatively to the questions posed above will place significant demands on all the key actors within a school and its surrounding community. Teachers, parents, administrators, students and community leaders will have to stretch their imaginations and their resource bases to make significant headway in the areas noted. It will of course be up to leaders in each school community to determine the exact nature and extent of this stretch. Offered below is one commentator's perspective on expectations of and support for those who make schooling happen. The intent here is to be suggestive, but also provocative; to offer a point of view on what it will really take for a school to show definitive signs of becoming a Blue Ribbon arts education school.

One use of the framework below, and possibly some of its content, is as raw material for a strategic planning exercise, involving all the essential actors from a school community in making a concerted collective stretch. As with any goal, seeing beyond it is often a key to achieving it. A solid fix on an ambitious set of expectations and support levels will in all likelihood produce not only the "snapshot" that attends Blue Ribbon status but the "video" that goes with genuine progress toward "Schooling with Imagination".

In crafting this framework one resource that was particularly helpful was the U.S. Department of Education's panoramic view of what we will need to know in the years ahead to improve schools - Building Knowledge for a Nation of Learners.

Expectations/Support for students. Students have to open to the possibilities inherent in being more authentic learners, forsaking some of the gamesmanship of school going, involving as it does either catering to or rebelling against adult rules. An increasing proportion of students' work in school should be based on tactile experiences offered either in school or in the surrounding community. If well chosen, these experiences will likely compel students to inquire, to formulate and refine responses, and then to reformulate and further refine responses. Students in both arts disciplines and other subjects are expected to engage in more activity that fits within the frame of the National Standards for Arts Education - performing, understanding, improvising, composing, analyzing, making connections within and beyond the arts disciplines.

Major support for students assuming the risks associated with real learning has to come from teachers who are committed to it, not just in the arts but increasingly in other subjects as well. Essential support will derive from administrators who share this vision of learning and are willing to seek support for it from parents and the community. Much of the experiential base that teachers require will have to come from the home and the neighborhood. A project that involves compiling an illustrated oral history, based on interviews of the older residents of a neighborhood, and comparing it with a set of renderings from a history text points up the multiple forms and sources of support that will be necessary.

Expectations/Support for Teachers. Teachers are expected to be adept and artful mediators of students' experience in the arts disciplines and in other subject areas. Ultimately desirable is a solid core of teachers in the school who see themselves as artists, in the first instance because they generate and traffic in ideas, in the second because they artfully mediate ideas for their students. Teachers select and arrange experiences, offering enough latitude for students to feel the inherent pressures or conflicts within

the experiences, unimpeded by adult intervention. Once students are gripped and become quizzical and confused about what the experience means, teachers can then guide them toward ordering their responses, through discussing, performing, writing, exhibiting. Further, by asking students to design, develop and complete projects, teachers provide additional experience and mediation of prior experience, both at the same time.

Support for this brand of teaching, endemic to good teaching in the arts disciplines, should come in the first instance from teacher education programs and then from a school's administration. But tangible support also has to come from parents and community as they are drawn into promoting the learning of students and offering up experiences from which they can learn.

All parties have to understand that this sort of teaching demands substantial skill. Teachers may feel some trepidation and need considerable support to make a shift to art-enhanced teaching. It takes considerable time and practice, for example, to perfect the art of asking students questions that will help them distill important lessons from their experiences, in whatever subject. School leaders and parents have to be willing to offer teachers both encouragement and slack as this more daring and imaginative form of teaching takes hold.

Expectations/Support for Parents. There is great advantage in parents seeing themselves as teacher adjuncts, people upon whom the school can call to provide important experiences and reinforcement for their children's learning. Student art, often displayed on the school's walls, deserves more recognition than a protracted stay on the refrigerator door. It can, for example, serve a number of educational and political purposes when displayed periodically in public spaces such as community and neighborhood centers and business locations. Parents can help make this happen.

Support for parents exists when they have a sense that they are partners in schooling their children, and that their children are engaged in positive practices that promote growth. If parents feel welcome in the school building itself, this is a good indicator of the presence of support. If, on top of this, parents experience a significant upturn in their offspring's enthusiasm about what they are doing in school, their sense of being supported will be further enhanced.

Expectations/Support for Administrators. School leaders might well see themselves as theatrical producers, putting all the artistic and organizational ingredients together in hopes that the critics and the public partake of the

production and like it. Since they can not do the teachers' teaching or the students' learning, they remain persistent producers, always setting things up for others' involvement. Which groups will be invited at what point to share in the school's exciting production on learning and community - these are the concerns that should regularly challenge the imagination of administrators. An unabashed expectation is that administrators will lead the charge for the stretch spoken of above regarding arts education programming. Equally imperative, administrators should be strongly committed to innovation in school culture and organization.

Support for administrators derives from a honing of the expectations of all the parties with whom they work. If the expectations of teachers, parents, students and community could be more focussed on the role of the administrator as one who puts together a production on learning and school community (rather than any other set of functions), then the job of school(s) head might become manageable. The breadth and variety of expectations that impinge on the role at present make it unwieldy at best. Support has to come from multiple sources to pare the dimensions of the role and thus make school leadership more focussed and rewarding.

Expectations/Support for Community. The community has to be an inspired, challenging, sometimes upbraiding, yet persistently helpful co-conspirator in the learning of students. With the community rests ultimate accountability for the quality of schooling. Yet, increasingly, citizens are becoming aware that the schools can not succeed without the well-orchestrated application of resources available only in the community - in businesses, neighborhood centers and centers of faith, arts and cultural organizations, social service agencies, organized labor. These connections between school and community are particularly critical in the arts. The community has to ante up, perhaps even more so than it has to date to develop an adequate resource base for effective arts education programming.

Support for the community comes from more of a consensus among citizens that the school is "our place", it is easily approachable, we own it, we are an integral part of its curriculum. We can criticize the school, yet its success is in our hands. Ultimately, a strong and widespread belief that there is value received for their support of the school is the major source of the community's feeling supported.

THE DIFFERENT LEVELS OF SCHOOLING

It is important to acknowledge differences among elementary, middle/junior high and secondary schools seeking Blue Ribbon status. While the three levels have many of the same challenges, they also have varying ones as

well. Below are selected questions that speak to how the web of expectations and support might be addressed differentially in elementary as against middle/junior high as against high schools. The questions are designed to stretch the edge of the envelop that enfolds each level rather than recap present parameters.

Two important resources exist for applicants here: the National Standards for Arts Education and the Arts Education Framework of the National Assessment Governing Board. The former is organized by level; the latter spans K-12 schooling and clarifies what students should learn and be able to do as a result of arts education programming.

ELEMENTARY SCHOOLS

To what extent are recent developments in cognitive psychology - reflecting the diverse ways children learn - being built into the curriculum of your elementary school and the way teachers teach?

Can you, for example, point to particular changes you have made or are about to make in the school's curriculum that are directly responsive to the movement that began with Howard Gardner's *Frames of Mind*?

Is your school broadening the base of its available programming in arts education; are you, for example, going beyond art and music to dance and improvisation? What are teachers doing to incorporate the National Arts Education Standards? In both curriculum and forms of assessment?

What is your long-term strategy for staffing arts education and effecting links between the arts and other subjects; what is the mix of generalists, specialists, artists and volunteers you see as necessary and desirable? What staff development strategies have you devised that capitalize on blending the expertise of education professionals with the knowledge and skill others can bring?

What is the role of arts education in fostering your school's interactions with its neighborhood? With its larger surrounding community?

JUNIOR HIGH/MIDDLE SCHOOLS

Works such as the Carnegie Foundation's *Turning Points* speak eloquently to the challenges posed and promise offered by young adolescents. In this vein, to what extent do your school's arts offerings nurture young adolescents' inevitable quest for risk-taking? To what extent does student work in the arts fulfill your school's aims in forming and strengthening young people's character? And fostering a sense of responsibility for their own

learning, for the quality of the spaces in which they learn, and for service to neighborhood and community?

Is there a broadening range of experiences available in the arts in your school, to an increasing number of students from diverse backgrounds? Do the National Arts Education Standards increasingly drive the curriculum and associated assessment of student performance?

What are you doing to take advantage of the fact that many recent reports have cited the value of experiential learning for young adolescents, and that the primary mode of instruction in the arts is experiential?

Are you advancing an approach to curriculum that stresses the connectedness of subjects and are the arts prominent in it?

Is your school capitalizing on its aesthetic assets, both inside and out, regardless of available resources? Is your school an attractive and inviting physical space? How have the arts affected the social aspects of school going?

Does your school provide a strong foundation for a challenging secondary experience in arts education?

HIGH SCHOOLS

From the point of view of the National Association of Secondary School Principals, there is much to consider about how to make the high school program more effective. Depth in the treatment of subject matter and the active engagement of learners appear to be enduring themes, however. In this vein, does your school evidence a project mentality - a design-do-evaluate-redesign approach - in the curriculum and teaching within the arts disciplines and, beyond, in other subjects?

To what extent has your investment in the arts disciplines caused you to rethink and adjust the traditionally rigid lines among subjects in the high school curriculum?

Does your school make available an array of arts experiences to all students? Is there coverage of all the arts education disciplines? Is there evidence of the infusion of the National Arts Education Standards into the arts course work that is available? Does this spill over into other subjects as well?

How close are you to graduating students who are able to communicate at a basic level in the four disciplines - dance, music, theater and the visual

arts - and at a proficient level in at least one discipline?

Are there visible effects of arts education on routine school practices and the physical presentation of the building? Were students actively involved in all aspects of projects in these areas? To what extent was the community drawn into these projects?

IN CONCLUSION

Whatever the ages of the students your school serves, know that your journey toward "Schooling With Imagination", marked by Blue Ribbon status, will add vitality, color and worth to the lives of all within the school community. Pursue this path and you will be helping to shape an institution that can meet the challenges of our future, and provide pleasing experiences for the participants along the way.

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<http://artsedge.kennedy-center.org>

ArtsEdNet - the Getty Education Institute for the Arts
<http://www.artsednet.getty.edu>

Goals 2000 Arts Education Partnership
<http://artsedge.kennedy-center.org/aep/aep.html>

National Conference of State Legislatures
<http://www.ncsl.org/programs/arts/artsed/artsedhom.htm>

U.S. Department of Education
<http://www.ed.gov>

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TO: SARA HOWES
WHITE HOUSE MILLENNIUM COUNCIL
// PAGES VIA FAX: 202-395-7234

FROM: KATHY GARMEZY
ARTISTS RIGHTS FOUNDATION

RE: IMAGINATION GENERATION / KIDS' CREATIVITY CAMPAIGN

DATE: JULY 29, 1998

It was nice to talk with you yesterday. Hard to believe how far we are from 1988. I've attached a few things which should give you some of the data we are collecting. It is still in its "rough" stage and of course does not include the qualitative data from the Internet and the focus groups.

We took a 'broad brush' approach to see how teenagers (11-14) thought about creativity--their own and others--their perception of creative endeavors, the role of various activities in their lives, the role of movies, and their understanding of filmmaking. With respect to the local and national groups/program, we asked what activities they were currently providing and how such a program, if they were interested, might fit into their current activities.

Obviously, our starting point with all this research was films and filmmaking and our goal was to determine teenage interest in our program, and if they were interested, how it would need to be designed to sustain that interest.

ATTACHED ARE:

- ▶ Fact sheet + *summary of preliminary findings*
- ▶ Nationwide Telephone Survey Findings: 250 Teenagers
- ▶ Focus groups instrument--this was used in four focus groups held in South Orange County.
- ▶ ~~Overview of research summary and background:~~

I could not include all the data from the Teenage Research Unlimited attitudinal studies of 2,000 teenagers and their world view, psyche, marketing decisions etc, because it is contained in a huge book.

As soon as the final data is compiled and the research is completed, I will send it to you. We are looking toward the middle-end of August. I am also happy to share with you our program prototype. Also, we have narrowed down the pilot sites to 15, and I hope to make a selection by September. I can provide you that list as well.

Hopefully, when I am in DC on September 9 and 10, we can get together and talk further. We want to be sure our activities are supportive of your own efforts--or can be useful in any way.

Please call if you have any questions or need additional information.

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KIDS' CREATIVITY CAMPAIGN

FACT SHEET

ACTIVITIES OVERVIEW

During the first six months of 1998, ARF undertook a series of research and development activities that will enable us to create and produce materials that will command the attentions of both the teenagers we seek to reach, as well as those who teach them.

- ◆ *Nationwide Teenage Research Surveys.* Series of telephone and Internet surveys of teenagers across the country. Survey instruments designed by ARF and research consultants/firms.

Omnibus telephone survey of 600 teenagers • Month-long Internet survey on website reaching approximately 500,000-700,000 young people a month. (Partnership with REACT magazine for young people.) • Omnibus telephone trends and attitudes survey of 2,000 teenagers.

- ◆ *Focus Groups.* Four focus groups conducted with 13-14 year olds living in the South Orange County area. On-line Internet focus groups in August.

- ◆ *Meetings/Interviews.* Discussions with over 300 educators, youth leadership, local arts/film related program officers, national youth serving organizations, DC based congressional and policy makers and academics including:

50 local organizations operating youth serving programs across the country • 34 Los Angeles area based educators • DC based national youth organizations and congressional/policy leaders • 20 directors, writers, musicians, and producers at the home of Diana Meehan and Gary David Goldberg • Series of meetings with 5 academics and two McArthur "genius award" fellows sponsored by the Institute for Civil Society.

- ◆ *Directory.* Compiled a master directory of over 450 arts organizations, arts related programs and national/state/local youth programs (on-going). Initial mailing by ARF June 25.

- ◆ *Funding.* Secured grant of \$75,000 for this phase.

**To be finalized when all survey data is compiled and analyzed.

PRELIMINARY FINDINGS**

- ◆ There is a substantial amount of interest in an afterschool program that teaches early teens in a hands-on program how to make their own original movies.

- ▶ *66% (2/3s) of 12-14 years old say they are interested.*
- ▶ *Among those teenagers, 36% even prefer this program to their current favorite activity.*
- ▶ *This interest cuts across gender, income level, geography and race.*

Our research shows why, in a world where teenagers are faced with so many choices and opportunities, they would choose this program.

- ◆ Teenagers love movies, value creativity, recognize that filmmaking is a creative endeavor, and have some understanding of the basic process involved, the artistic talent that is necessary, and film alterations.

- ▶ *Movie going is the number one teenage activity (92%).*
- ▶ *They go to 2.6 movies a month and rent 5.6 movies a month.*
- ▶ *Directing a movie is their idea of the most creative endeavor they know (87%) • Being a good teacher ranks second (86%) • Being a rocket scientist ranks third (85%) • After that comes making a music video/music (74%) • Creating fashion and writing a story (66%) • The lowest creative activity is playing games on the Internet (14%).*

- ◆ Teenagers understand and respect creativity as a unique American value.

- ▶ *Most see themselves as personally creative.*
- ▶ *They can identify family and friends as creative.*
- ▶ *The most creative "famous" people they cite are Michael Jordan and Dennis Rodman. Dennis Rodman's presence reflect their view that creativity=individuality.*
- ▶ *Steven Spielberg, Albert Einstein, and Leonardo Di Vinci are the next most frequently cited individuals.*

**To be finalized when all survey data is compiled and analyzed.

- ◆ Teenagers appreciate movies for their creativity, as well as for their enjoyment. They understand movie making and movie viewing.
 - ▶ *They have some idea of the movie making process and what different film artists do.*
 - ▶ *They can identify director's vision, cinematographic technique, and acting to convey a message.*
 - ▶ *They would like to learn more.*
 - ▶ *A significant group understands formatting, screen size and how movies are altered. They know films are sometimes colorized and altered and what "letterboxing" means. Most say they would prefer to see film in their original black and white, rather than colorized version.*
- ◆ Our research also shows why 85% of the educator and youth program operators were interested in our program:
 - ▶ *Most teenagers live in two parent working families, but schools fill less than 20% of their waking hours.*
 - ▶ *Electives and afterschool programs are therefore increasingly a critical part of their lives. (92% of the public identify before and after school "care" as their most pressing need).*
 - ▶ *The cuts in most school arts programs have left a gap in creatively oriented materials.*
 - ▶ *Teenage interest in/involvement with popular culture.*
- ◆ *The launch of the Kids' Creativity Campaign coincides with a huge national push for two separate initiatives: to improve afterschool programs and to foster American Creativity into the 21st Century.*

President Clinton proposed a total of \$1 billion over the next five years to improve afterschool for half a million young people. One goal is to create school/community partnerships, to enhance education, and prevent delinquency.

The White House has also launched a Millennium Council to celebrate the accomplishments of this century and engage every sector of society in conveying our heritage to future generations.

ICR

Media, Pennsylvania 19063

TeenEXCEL Job #N728

July 9, 1998

CREATION.DOC

KIDS' CREATIVITY STUDY

(Sample: 250 kids age 12-14)

KI-1. Now let's talk about the movies. First, how many times per month do you go to the movies? That is, about how many movies do you watch in a theatre a month?

Kids' theatrical movie attendance is an average of 2.6 per month

KI-2. And about how many movie videos do you rent to watch on a VCR per month?

Kids' video rental frequency is an average of 5.6 per month

KI-3. Now, I'm going to read you a list of things that kids like you might do either in school, after-school or on the weekends. As I read each one, please tell whether it is "your favorite thing to do", "something you like to do a lot", "something you like to do a little", or "something you don't really like to do".

	Favorite/Like a lot (%)	Favorite (%)	Like a lot (%)
Reading magazines or books	52	11	41
Watching or playing sports	78	25	53
Going online or surfing the Internet	44	12	32
Model building or wood/metal working	26	5	21
Going to parties	71	16	55
Using your imagination to make up stories	35	5	30
Playing a musical instrument or singing	47	15	32
Dancing	34	9	25
Painting drawing or sculpting	38	7	31
Hanging out with friends (at the mall, movies, etc....)	88	26	62
Being in a play	16	5	11

These results are as expected - the top three are "hanging out" (86% for boys and 91% for girls), "watching or playing sports" (86% for boys and 70% for girls) and "going to parties" (67% for boys and 75% for girls).

"Reading magazines/books" was notable at 52%, however it skews towards girls (65% vs 38% for boys). "Playing a musical instrument or singing" was also notable at 47%, however it too skews towards girls (59% vs 35% for boys).

KI-5. Next I'm going to read a list of things people do. I'd like to know how creative you think people need to be to do these things. After I read each one, tell me how much creativity it takes to do it—does it take a lot of creativity, some creativity or not too much creativity?

	A lot (%)	Some (%)
Write a story	66	24
Be well liked	36	38
Draw or build things	61	30
Direct a movie	87	10
Excel in a sport	44	40
Play in a band	50	33
Do well in school	65	24
Be involved in a play	51	35
Use the computer	22	43
Make music	74	18
Create your own fashion	68	21
Play games using the Internet	14	43
Be in a symphony orchestra	61	26
Make a music video	79	17
Do photography	53	32
Solve a math problem	22	46
Be a good teacher	86	12
Do homework	31	43
Be a rocket scientist	85	8

The top three are "direct a movie", "be a good teacher" and "be a rocket scientist". Other notables are "make a music video" and "make music". There was no significant difference between the genders.

KI-8. When a person wants to do something creative, do you think it is better for that person to work alone or is it better for that person to work in a group?

Better to work alone 27%
Better to work in a group 57%
Both 14%

There was no significant difference between the genders.

KI-9. How interested would you be in participating in each of the following activities after-school?

	Def/Prob Interested (%)	Definitely Interested (%)	Probably interested (%)
Being on a sports team	78	57	24
Taking martial arts	47	24	23
Learning how to make a computer game	56	28	28
Learning how to create your own original movie	66	42	24
Learning how to paint or do arts and crafts	50	22	27
Being involved in a play	38	14	24
Learning how to make a rocket	45	24	21
Learning how to design clothes	48	22	26

The top three are "being on a sports team", "learning how to create your own original movie", and "learning how to make a computer game".

- Being on a sports team skews slightly towards boys (84% vs 71% for girls)
- Learning how to make a computer game also skews towards boys (66% vs 47% for girls)
- Learning how to create your own original movie skews towards girls (71% vs 60% for boys) and additionally skews towards kids living in the northeast (81% vs 57% in the West and 64% in the South and 62% in the North Central region)

KI-10. Please give me your opinion of the following after-school program:

Create Your Own Original Film - (DESCRIPTION)

If you had the opportunity to participate in this program, how interested would you be in participating in it? Would you say you ... (READ)

<u>Def/Prob would</u>	<u>90%</u>
Definitely would	57%
Probably would	33%
Probably would not	7%
Definitely would not	2%

Again girls are more likely to participate (93% vs 85%), however the South has the highest interest (94%) with the North Central coming in second (93%), the West is third (87%) and the Northeast last (82%)

KI-10A. Earlier you mentioned that (INSERT ACTIVITIES RATED A CODE "4" IN KI-3) (is/are) your favorite things(s) to do either after-school or on weekends. Now, thinking about the program that I just read to you, would you prefer (INSERT ACTIVITIES RATED A CODE "4" IN KI-3) or to participate in the Create Your Own Original Film program?

Current activity	60%
Create Your Own Original Film	36%
Both/can't decide	4%

"Create your own original film" now skews slightly towards boys (41% vs 32% for girls) and the West (48% vs 33% Northeast, 31% South and 36% North Central)

K-11. Let's say you signed up for an after-school program where you learned how to make your own movie. As one part of this program, some groups of students or friends who made the best original movie would get a "special reward". If your group won a "reward" for making the best original movie, which of these three "rewards" would you want?

Your film would be aired on MTV and you'd get to watch it	14%
---	-----

You'd be flown to Hollywood where you would get to be on the set and act in the filming of a big budget movie	56%
---	-----

You'd be flown to New York where you would receive a \$10,000 scholarship at Parade magazine's React Creativity awards dinner.	31%
--	-----

There was no significant difference between the genders and region of the country.

STATE OF KIDS' CREATIVITY FOCUS GROUPS
 CONSUMERQUEST #824 6/98
 12100 Wilshire Blvd., Ste. 1135
 Los Angeles CA 90025
 tele. (310) 207-6605

DISCUSSION GUIDE

I. INTRODUCTION / WARM-UP.

< 5 / 5 >

1. Personal introductions:
 - a. First name, where live, school attend, favorite subject, what like to do for fun.
 - b. Classes or activities during school, after school, or on weekends.
2. Tell group that subject will be "creativity" by saying: *You were told earlier that the topic we'd talk about would be arts, entertainment and recreation. Let's start out by talking about creativity....*

II. TEENS' PERCEPTIONS OF "CREATIVITY".

< 20 / 25 >

1. The word "Creative"....
 - a. What comes to mind?
 - b. What does it mean?
 - c. What about the word "creativity"?

PROBE: For imagery, buzzwords, definition, synonyms.
2. Who is the most creative person you know? Second-most? Other creative people?
 (NOTE: Person can be either someone in their own life or a famous person in the media).
 - a. What makes this person (these people) more creative than others?
 - b. What about that person is creative? In what way(s) is that person creative?

PROBE: For character/ personality traits, occupation/interests, appearance, lifestyle, etc.
3. What is your image of a creative person? What is a creative person like?

PROBE: For character/ personality traits, occupation/interests, appearance, lifestyle, demographics, etc.

 - a. What (word) comes to mind when you think of a creative person?
 - b. Does a creative person mostly work alone, mostly work with others, or both?
 - c. Why do you say that?
4. What does it mean "to create"? Is it important to create? Is it important for everyone?
 - a. If not, for whom is it important to be creative?
 - b. What is good about being creative? What are the benefits (esp. to them, then to society)? PROBE: educational, career, etc.
 - c. What is bad about being creative?
 - d. Reactions to "Think Different" campaign: Does this change their perceptions?

5. How creative are you?
 - a. Rate self on 0-10 scale.
 - b. Reasons for that rating.
 - c. Is it easy/difficult to be creative? Is it okay that you are/are not this creative? Why?
 - d. What is the most creative thing you've done lately?
 - e. What about in school? Can you be creative at school?
 PROBE: Did they learn anything creative in school recently? What about their friends/other kids at school? What is the most creative thing taught in school? What about in other places? Where else are/can you be creative?
 - f. Are computers/ the Internet a place to be creative?
 PROBE: Ever designed a web page? Told jokes/stories? Made-up a good screen name? Took on the identity of another character (in chat rooms or in a RPG)?
6. Do you want to be more creative?
 - a. If yes: Why? How will being more creative help you in the future?
 - i. How do you think you could get more creative?
 - b. If no: Why not?

III. TEENS' PERCEPTIONS OF CREATIVITY IN FILMMAKING.

< 25 / 50 >

1. Rank creativity of items from list which includes filmmaking and other "control" items.
 - a. Reasons for that rank order.
 - b. PROBE: Reasons for ranking of filmmaking-related items in list.
 - c. What do you think people who make films do?
2. ~~Recognition of importance of creative process in filmmaking.~~
 - a. Unaided: What comes to mind as an especially creative film, or as a film made by people with a lot of creativity?
 - i. What jobs that require creativity go into making a film?
 - ii. What does this say about the filmmaking process?
 PROBE: Alone vs. group (Individual vs. collaborative).
 - b. Aided: Show photos of Directors, Actors, Cinematographers, Composers, Musicians, Art Directors, Costume Designers.
 - c. Detailed: Show clips of classics one-by-one depicting Director's Vision, Camera, Acting, Costumes, Make-up, Editing, Special Effects.
 - i. Explain each clip as needed.
 - i. Obtain reactions.
 PROBE: How much creativity went into it? Why do you say that?
3. Special issues.
 - a. You've just seen some of how a movie is made. After a movie is made, what happens afterwards? Is this okay? What should happen afterwards?
 PROBE: What could someone do to change what a filmmaker or someone else whose work went into a movie intended? Is this okay? Why/why not?
 - b. Can you think of a movie where this actually happened? PROBE: What about changing lyrics?
 - c. TV screen-size vs. movie-screen size, Colorization.
 PROBE: Do you see potential threats to filmmakers' creativity?

IV. DETAILED REACTIONS TO PROGRAM ON FILMMAKING CREATIVITY.

< 30 / 80 >

1. Read overall program description.
 - a. What do you think (record in private by writing it down)?
 - b. Likelihood of participating given this incentive (record in private by writing it down)?
 - i. Why? What do you like about it?
 - ii. Why not? What don't you like about it? How would you change it to make it better? Is there anything that would get you to change your mind?
2. Read alternative program executions (Remake a Classic, Create Your Own Original, Easy Guide). Ask for each:
 - a. What do you think (record in private by writing it down)?
 - b. Likelihood of participating in each.
 - i. Why? What do you like about it?
 - ii. Why not? What don't you like about it? How would you change it to make it better?

PROBE: Perceptions of Easy to do, Fun, Time-commitment, Educational.

PROBE: If three separate courses, would you take them in any particular order?

- 3. Present alternative programs aloud. Have respondents circle key words that interest/excite them and cross out words/phrases they don't like.
- 4. Discuss likes and dislikes and reasons why.
- 4. How would they participate?
 - a. What roles would you want to do? (Director, Camera Operator, Actor/Actress, Make-Up, Costume Design, Location Manager, etc.)
 - i. Why that (those) role(s)? Why not others?
 - b. When? During school (as course)? After school? Weekends?
 - c. Hours you'd have to spend per week? Times meet per week?
 - d. Is length of program okay?
 - e. Where would this be held?
 - f. How would you expect to find out about it?

V. REACTIONS TO INCENTIVES.

< 15 / 95 >

1. What would it take to get you to participate? (Unaided).
2. Read alternative incentives. Ask for each:
 - a. Likelihood of participating given this incentive (record in private by writing it down)?
 - b. Likes and dislikes and reasons why.

VI. CONCLUSION / RE-CAP.

< 5 / 100 >

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JOHN SACRET YOUNG

COUNSEL

ROBERT A. BUSH

June 22, 1998

Melanne Vervcer

Chief of Staff

Office of the First Lady

The White House

Old Executive Office Bldg., Rm 100

Washington, DC 20502

Dear Melanne,

It has been quite awhile since we last spoke--not that I don't follow your travels. I hope this letter finds you well. I realize this is a rather formal way to say hello, but since I know how busy you are, I thought it probably the easiest way. I've been meaning to write, but was spurred to do so when I heard about Hillary Rodham Clinton's remarks on cuts in school art programs last week.

I think you know that I am now with the Artists Rights Foundation which is part of the Directors Guild of America. A.R.F. is a non-profit organization which serves as an umbrella for the Hollywood Creative Guilds (who represent actors, writers, cinematographers, composers, editors and others). Our mission is to protect and preserve the works of artists and ensure that their visions, as filmmakers, remains intact for future generations to enjoy.

I'm writing because I want to briefly tell you about a program we have underway that I think might be of interest to you. I know both the First Lady and the President are strongly committed to fostering creativity in America--and having government take a leadership role in making sure all Americans have the opportunity to develop their talents. We know that goal is made all the more difficult because young people are getting fewer opportunities than ever to express their creativity.

We share that concern. We cannot foster imagination and invention if we do not value the creative process. And without an appreciation for the arts, young people will not value their culture and understand the need to protect it.

On the hopeful side, there is evidence that American teens are savvy about creativity and realize it is a quality of thinking that is going to be important in their future. We also know that the entertainment community--particularly those who are its filmmakers and film artists--have a special role to play in that regard. Today's teenagers have a particular attachment to entertainment---recent statistics showed that a remarkable 92% of all teenagers prefer going to a movie over any other activity. At least we have their attention and this may offer a unique opportunity for dialogue.

For this reason, the Artists Rights Foundation is creating and launching a program called the Kids' Creativity Campaign. This campaign is conceived with an eye to our investment in the next generation who are both future filmmakers and filmgoers.

This program, launched last Fall in Los Angeles, in association with the Colbert Foundation, consisted of a curriculum and teachers manual distributed to 10,000 Los Angeles middle school children; a hands-on street festival on filmmaking and craftsmanship attended by 8,000 families; and a special apprenticeship program for 70 young people both from Beverly Hills and housing shelters. We are now preparing to expand this program to 10 pilot cities nationwide this Fall.

Using filmmaking as a point of departure, we are taking imagination and the process of artistry and using it to communicate with young people. We will provide a range of materials (print, video, digital) and a specific program that will give young people "hands-on" experience with the process of creativity--through the making of a film. They will teach themselves, but will also have access to the thoughts and words of some of the most prominent filmmakers. We will target middle school teenagers and provide our materials to them both through afterschool programs and the Internet.

In collaboration with the Institute of Civil Society, whose funding is dedicated to elevating creativity as a value in our society, we are in the final stages of six months of research on teenage attitudes towards creativity. We are in partnership with Parade magazine to reach teenagers through their website, conducting both nationwide surveys and focus groups, and speaking with close to 300 national and local organizations serving young people (arts councils, educators and afterschool programs) across the country.

We are very excited about this effort and its potential. We know there are many good programs out there, but hope that we are able to add something unique to the mix. I have been in touch with Ellen Lovell and plan to see her on my next visit to Washington. We would like to explore ways this program might support the work of the Millennium Council. I also hope to speak with Jennifer Cline about our outreach to afterschool programs.

Sorry for this rather long letter. I just want you to know what we are undertaking and hope to be helpful to your efforts to spur creativity in American society.

All the best,

Kathy

Kathy Garnezy
Executive Director

SAVE THE DATE...!

Monday, November 9, 1998
7:30 PM EST (4:30 PM Pacific)

...to participate in an interactive national teleconference discussing the importance of arts education and the results from the 1997 NAEP Arts Assessment.

This is an opportunity for you and other community leaders to meet and discuss actions you can take in providing strong arts education programs in your schools. Produced by the U.S. Department of Education, this teleconference will address:

- the results of the 1997 NAEP arts assessment of eighth grade students in visual art, music, theatre, and dance
- ways to examine schools' arts programs to determine if they are enabling students to achieve high standards
- strategies for integrating arts assessments into overall school improvement efforts

To learn more about this teleconference, check the Arts Education Partnership website at

<http://aep-arts.org>

Information about registration and additional materials will be posted in the coming weeks.

7/24/98