

# Arts + Creative Education Integration for Student Excellence (ACEISE)

Entitling every student in Washtenaw County equitable access to high-quality, consistent, sequential, standards-based arts + creative education as part of an integral right to a well-rounded and excellent education.



Project Partners



with support from



# Arts + Creative Education Integration for Student Excellence (ACEISE)

## Washtenaw County PreK-12 Arts + Creative Education Plan

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## ACEISE Overview

Arts + Creative Education Integration for Student Excellence (ACEISE) is a partnership project of the Washtenaw Intermediate School District (WISD) and The Arts Alliance. Funded, in part, by a \$100,000 matching grant from the National Endowment for the Arts, the purpose of the ACEISE project is to ensure that all 47,000 students in the WISD service range - nine public school districts, 12 public school academies, 16 private schools and three consortium schools - have equitable access to integrated and performance-based arts and creative education.

In 2008, local communities with the leadership of The Arts Alliance, the local arts agency serving Washtenaw County, Michigan, (greater Ann Arbor area) identified Arts + Creative education as a priority in the Washtenaw County Cultural Master Plan. They recognized the value of equitable access to high-quality, consistent, sequential, standards-based Arts + Creative education for all pre-K through 12th grade students in Washtenaw County. In 2015, the *Feasibility Study for Expanding Arts + Creative Education (Feasibility Study)* indicated that much more work needed to be done.

Both the survey and the *Feasibility Study* showed that a few public school districts in the WISD system offer distinctive and even nationally recognized arts programming however many of our students have little or no access to the best programming offered. The ACEISE project was designed to develop strong organizational countywide connections between schools, administrators, teachers, arts & cultural organizations, and community leaders creating a long-term structure that will ensure the durability of arts and creative education in the county. Importantly, the course of 10 years since the project begun have included an Arts + Creative education landscape changed by policy, including both the Every Student Succeeds Act and the WISD's Equity Policy enacted in 2018.

*The ACEISE project plan included continuous multiple steps:*

1. Community Action Team. A countywide PreK-12 committee to oversee, advocate for and sustain ACEISE.
2. Assessment. Countywide arts and creative education assessment administered to teachers, students, administrators, artists and local arts and creative organizations to identify existing PreK-12 arts and creative education programs, determine programmatic gaps, research model programs and recommend action.
3. Arts + Creative Education Integration Plan. Using the data gathered from the surveys, focus groups, research and benchmarking, the partnering organizations will develop a long range plan for increased access to arts and creative education programming and resources for all preK-12 students in the WISD.
4. Professional Learning and Development Plan. Create a professional development program for art and creative education teachers, nonarts specialists and teaching artists about pedagogy and specific arts and creative content based on Lincoln Center's *Designing a Learning Community* programs for community engagement.
5. Evaluation Plan. Develop an evaluation process to benchmark, measure and report the impact of ACEISE.
6. Initiate, Test, Measure, Refine and Repeat the ACEISE Plan. Guided by the plan, and overseen by the Community Action Team, ACEISE partners will engage with school and community-based artists, organizations and resources to provide arts and creative education in all WISD schools and continually test, measure, refine and repeat the process to ensures its ongoing success and sustainability.

## Thanks and Appreciation

We would like to share our gratitude to many Arts + Creative education stakeholders who made this plan possible and our appreciation to those who were willing to share resources, provide case studies, and offer examples of best practices.

Thank you to the National Endowment for the Arts for the funding to more deeply investigate our successes and barriers to our success in Washtenaw County. Special thanks go to: Arts + Creative education director Ayanna Hudson and Arts + Creative education specialist Denise Grail Brandenburg for their guidance and insight and for sharing models of success in terms of countywide Arts + Creative education collective impact projects across the United States. Louise Music was especially gracious in sharing resources from Alameda County.

We are particularly grateful to the team at Education for the Arts through Kalamazoo RESA for providing an excellent example of nimble and authentic countywide Arts + Creative education in Michigan. Thank you for sharing your knowledge, best practices and inspiration. Special thanks to Kalamazoo RESA's Bryan Zocher, director; Angie Melvin, alternative and special education arts initiative program coordinator; Kristine DeRyder – executive assistant, Deb Strickland, program coordinator and Kevin Dodd, aesthetic education program coordinator, Education for the Arts.

This plan was built in part on the work of many, including some closer to home. Susan Badger Booth, Director of Arts Management and Administration Programs at Eastern Michigan University, provided preliminary research support and feasibility information to legitimize this project's potential success. Former members of The Arts Alliance team, Allison Buck, Shoshana Hurand, Rachel Parke, Constance Gir and Daniel Rivkin contributed greatly to the development of survey tools and outreach materials.

We appreciated the opportunity to present preliminary findings to the curriculum directors and the Education 20/20 Steering Committee's leaders from the nine Washtenaw County school districts and Washtenaw ISD. Education 20/20 provides "leadership, direction and support for common educational initiatives." Their review of our work, anticipation of needs and potential for aligning resources in Washtenaw County will be paramount for next steps in arts + creative education equity.

At the conclusion of this document we reveal findings from our information session May 20, 2019, held at the Washtenaw Intermediate School District. Special thanks to attendees: Susan Badger Booth, Gordon Darr, Charlotte Darr, Dorothy Ebersole, Lisa Gavan, Sophie Grillet, Chrisstina Hamilton, Kira Leeper, Naomi Norman, Carol Palms, Deb Polich, Tina Walther, Katie Williams and Barb Whitney.

The ACEISE team extends its deepest gratitude to lead consultant Barb Whitney for her leadership with + this project and steadfast dedication to supporting access to the arts + creative education.

ACEISE is made possible with the visionary leadership and tireless efforts of The Arts Alliance of Ann Arbor and the Washtenaw Intermediate School District.

## A Letter from Our ACEISE Leaders

This report recognizes the importance of arts + creative education and contrasts this with inequitable access in portions of Washtenaw County. Importantly, our county is part of a statewide and national education movement that reflects long-term devaluation of arts + creativity. However, that trend could be reversed based on the Every Student Succeeds Act's that firmly places these subjects within the definition of a well-rounded education for students.

Arts + creativity are vitally important to cultivate community in our schools and to offer students the opportunity for self-expression. We recognize that the benefits of curricular, sequential arts exposure extend far beyond the metrics related to the arts + creativity as a vehicles for student learning in other subjects: students engaged in creative education have measurably improved school, work and life experiences. Data show that the arts improve school communities and enhance parents' engagement, as well.

The Washtenaw Intermediate School District and The Arts Alliance are committed to equity and social justice, and these findings illustrate inequitable arts + creative education access for youth in our county. Whether the inequity is related to geography, socioeconomic status or other biases, this is unacceptable. Because arts + creativity are an important vehicle for self-expression, student learning, enrichment and success, it is essential that all young people have access. Arts and creativity are fundamental to our humanity; they offer a means to greater understanding of our society for youth as learners.

Our state's success is determined, in part, on the quality of the education for our youth. Policy is a critical part of supporting the children in Michigan whose learning is compromised due to lack of arts + creative education access. Based on these findings, we call for action on two levels:

On a policy level, we recommend leveraging support for our students through the Every Student Succeeds Act.

On a regional level, we need to educate our community and education leaders and parents and make decisions that elevate the importance of access to the arts + creative education and arts integration for all our youth.

By doing both of these things, we offer opportunities for students to express themselves, engage in our world, prepare for the creative industries, and cultivate the critical thinking and design skills paramount for their success in the 21<sup>st</sup> century.

Naomi Norman  
Assistant Superintendent, Achievement & Systems Support  
Washtenaw Intermediate School District

Deb Polich  
President/CEO  
The Arts Alliance

## Vision, Goals and Strategies

### Washtenaw County PreK-12 Arts + Creative Education Plan

The vision, goals and strategies listed below are informed by academic research, best practices and numerous models: [Houston](#), [Boston](#), [Seattle](#), [Chicago](#) and a countywide program via [Alameda County, California](#), served as guideposts for information and resources. The initial draft below will be revised, updated and adopted by a Washtenaw County Community Action Team through a collaborative process.

### VISION FOR CURRICULUM, PARTICIPATION AND SUPPORT

Ample and appropriate resources, including dedicated facilities	Sequential, rigorous, comprehensive arts curriculum, preK-12	Consistent, equitable support for all students in the arts	Passionate, engaged learning community	A safe and explorative creative culture inside and outside the district	Highly qualified educators with access to professional development	Commitment to sustained equitable funding
Resources are available to support each discipline	PreK-12 curriculum, instruction and assessment	Representative from each district on Community Action Team	Students engaged, creating and inventing	Creativity and innovative frame of mind	Qualified instructors have quality PD and resources	Stakeholders commit to seeking sustained funding
Arts specialists have access to state of the art materials and equipment	Arts specialists provide curricular, standards-based, sequential arts instruction in all art forms (with no gaps) <sup>i</sup>	Arts education policy publicly supports Arts + Creative education in school districts, government and arts community	Energy and passion	Safe to explore and make mistakes	Credentialed arts educators	Arts education policy funds Arts + Creative education in the school districts, local government and arts community
Teaching artists are supported with proper materials	Integrated and varied curriculum and programming	Support and buy-in from school administration	Engagement: student, teacher, community	Culture and diversity	Building capacity with ALL teachers	Equitable and adequate revenue sources are secured for long-term funding
High caliber arts facilities and performance spaces	Ongoing program evaluation	Honored part of school schedule	Parental support, participation and collaboration	Schools foster a creative environment on all levels		
Facilities dedicated to each discipline		Supportive arts stakeholders	Students engaged as participants and leaders	Partnerships with arts organizations in the community		Relationships with funders are developed, cultivated and sustained
		Dedicated leadership team				
		Understanding and appreciation of Arts + Creative education				
<i>The above information is adapted, in part, from California Alliance for Arts + Creative Education</i>						

Figure 2

## **Washtenaw County PreK-12 Arts + Creative Education Plan Strategies**

- 1. Engage a Community Action Team (CAT): a countywide PreK-12 committee to oversee, advocate for and sustain ACEISE.**
  - a. Convene CAT to commit to equitable Arts + Creative education and adopt a vision regarding pre-K12 Arts + Creative education in Washtenaw County.** CAT should include the following groups: Pre-K-12 Education: educators, principals, curriculum directors, superintendents; Community Arts + Creative Education Providers: Board Members, Executive Directors, Education Directors, Teaching Artists; Funders: local, statewide, national (with Arts + Creative education focus); Political Leaders: municipal, county and statewide; Parent groups; and Students within groups or as individuals. \*See Figure 3 below for an excerpt from the Americans for the Arts' Arts + Creative Education Field Guide illustrating stakeholder roles and potential interaction.
  - b. Establish an action plan for mutually reinforcing activities that builds toward a common agenda**
  - c. Develop a continuous communication process for CAT partners**
  - d. Identify policy shifts, partnership opportunities, and funding sources to support Arts + Creative education efforts in Washtenaw County**
- 2. Based on data regarding inequitable access, strategically increase regional supports to districts with less access to the arts.**
  - a. Foster educational leaderships' mindsets, knowledge, and skills to support access to the arts within and across their classrooms, buildings, districts and community.**
  - b. Establish a regional coordinator position to build a system to connect administrators, teachers, Arts + Creative education providers and teaching artists to each other and Arts + Creative education resources.**
  - c. Implement a professional learning and development program (PLD) for arts and creative education teachers, nonarts specialists and teaching artists about pedagogy and specific arts and creative content. See below for the PLD and more details.**
- 3. Evaluation/Measurement and reporting of goals: Evaluate the Arts + Creative education plan.**
  - a. Develop the customized tools to benchmark and measure and report the impact of the plan. Carefully track the following indicators for success:**
    - Engagement with school and community-based artists, organizations and resources to provide arts and creative education in Washtenaw County schools.
    - Develop and collect data for a county snapshot of arts offerings within each school district
    - For CAT: an annual report on progress for the plan including the measurements above.
    - Provide a county snapshot of arts offerings within each school district
    - For schools: how many trained, certified teaching artists are available in each community.

## **4. Advocate for local, state and policy that support Arts + Creative education**

- a. Establish statewide annual reporting on district arts + creative education offerings made available publicly to parents and key stakeholders
- b. Encourage the Michigan department of education to align with the **Every Student Succeeds Act** (ESSA) standards and acknowledge the arts as legitimate academic subjects
- c. Partner with statewide Arts + Creative education groups to identify key policy leaders and opportunities to utilize for Arts + Creative education policy
  - status of proposals for funding via partners and philanthropic organizations
  - Track availability and secured awards for state legislative funding opportunities

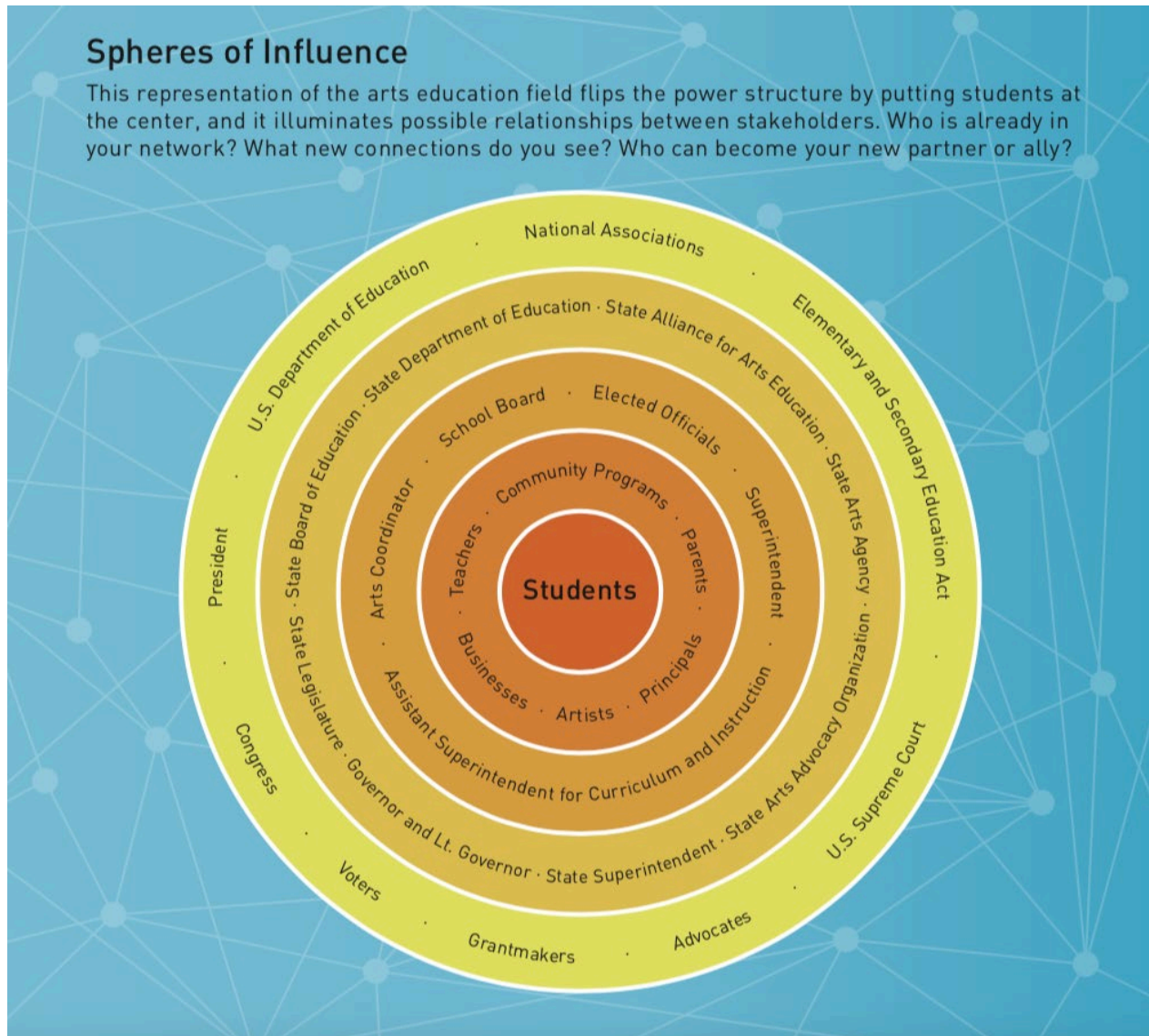


Figure 3, Americans for the Arts' Arts + Creative Education Field Guide, Spheres of Influence



# National Arts + Creative Education Landscape

## Benefits of Curricular, Sequential Arts + Creative Education

The benefits of curricular, sequential Arts + Creative education for youth in the United States are affirmed by numerous national studies and effectively demonstrate that performance/production based and integrated creative education plays an important role in improving students' lives.<sup>ii</sup> In particular, longitudinal studies definitively correlate curricular sequential arts learning with improved outcomes in school, work and life, as well as greater civic engagement.<sup>iii</sup>

Students with higher levels of arts involvement benefit from higher grade point averages and SAT scores. Further, they develop creativity and critical thinking skills.<sup>iv</sup> Effectively, they also develop skills in demand by tomorrow's employers. In fact, employers cite creativity, creative thinking and complex problem-solving skills at the top of the list for future employees. For example, the World Economic Forum's The Future of Jobs Report in 2018<sup>v</sup> states

*Proficiency in new technologies is only one part of the 2022 skills equation, however, as 'human' skills such as creativity, originality and initiative, critical thinking, persuasion and negotiation will likewise retain or increase their value, as will attention to detail, resilience, flexibility and complex problem-solving.*

Incorporating innovation and creativity through the arts can be time-consuming and uncomfortable for many classroom teachers. We subscribe to Ronald A. Beghetto's call for taking beautiful risks in education as a means for creative expression providing opportunities for students to meet criteria in new and different ways.<sup>vi</sup>

## Policy-Related Factors

The Every Student Succeeds Act recognized the arts by firmly positioning them within the definition of a well-rounded education for students. In fact, the National Endowment for the Arts recognizes the vital role schools play in supporting students' learning: "While nonschool Arts + Creative education programs are vital resources in communities all across the country, schools are the only institutions that have the potential to deliver Arts + Creative education experiences to virtually all children."<sup>vii</sup>

While policies across the country support arts instruction within the schools, data analysis reveals inadequate resources for implementation and barriers to success such as competing priorities, standardized testing and evaluation practices among others.<sup>viii</sup> For example, Ryan D. Shaw's review of current literature related to music teacher stress offers specific case studies related to music teacher stress and cites, in part, increased accountability measures directly correlated with student performance.<sup>ix</sup>

The Arts Education Partnership's ArtScan at a Glance<sup>x</sup> offers a snapshot view of Michigan's policies as they relate to other states. Figure 2 highlights the discrepancies in policy from state to state; ACEISE recognizes our role within a statewide and national community fraught with policy-related challenges.

## Inequitable Access

Academic research has begun to recognize the inequitable access to the arts for some populations. For example, the National Endowment for the Arts' report released in 2011 titled Arts + Creative Education in America: What the Declines Mean for Arts Participation including the analysis by Nick Rabkin and Eric Hedberg found that:

*...participation in arts lessons and classes is the most significant predictor of arts participation later in life, even after controlling for other variables. They also show that long-term declines in Americans' rates of arts learning align with a period in which Arts + Creative education has been*

widely acknowledged as devalued in the public school system. Nor are the declines distributed equally across all racial and ethnic groups.<sup>xi</sup>

The United States Government Accountability Office, or Government Accountability Office, reported in 2009 that “teachers at schools identified as needing improvement and those with higher percentages of minority students were more likely to report a reduction in time spent on the arts.”<sup>xii</sup>

Michigan’s 2012 Arts Education census<sup>xiii</sup> revealed trends and influences for students throughout the state and revealed a number of troubling factors. Quadrant Research synthesized data reported by principals such as student access, professional preparation and development, and accountability. For example, at that time, 108,000 students attended school each day without Arts + Creative education. Further, despite funds allocated to provide Arts + Creative education, 33% of schools received outside dollars to supplement the academic practices mandated by the government. Despite correlating evidence with higher levels of Arts + Creative education and better performance on state exams, 12% of high schools did not meet the state graduation requirement of one credit in the arts, and 13% of schools did not include the arts equally when calculating students’ grade point averages. These showcase an adverse and perplexing devaluation of the arts, despite evidence that it directly affects students’ success.

Based on the benefits of the arts above and the potential life-changing trajectory correlated with arts access, we assert that students deserve equitable access to the arts, and we endorse Barb Whitney’s call for systemic change in the master’s thesis *Arts + Creative Education: A Fundamental Right for Youth in the United States of America*.<sup>xiv</sup>

### **Examples of Collective Arts + Creative Education Initiatives**

For the purposes of determining current trends and data, we examined several initiatives within numerous recent case studies. Current research highlights powerful community partnerships as central to many successful efforts in Arts + Creative education. Dr. Bruce Carter and Nancy Roucher share inspiring stories from Chula Vista, California, and Sarasota, Florida, respectively in the article in their own words: *Lessons from community arts partnership leaders*. Carter and Roucher highlight community arts providers, school districts, and stakeholders coming together and reincorporating the arts into school settings with certified specialists as central to the initiatives.<sup>xv</sup>

Principals are key in school reform, and principal support is critical to the success of arts integration initiatives. This plan uses, in part, recommendations made by Micah Guindon, Hunter Huffman, Allison Rose Socol, Sachi Takahashi-Rial in *A Statewide Snapshot of Principals Supporting Arts Integration: Their Preparation and Current Practices*: “In order to help principals and their preparation programs support arts integration, it will be crucial to show them how arts integration supports their other goals. These goals may range from school climate to student engagement, achievement and attendance. If professional development presents arts integration as a tool to achieve current goals, principal stakeholders may cease viewing the model as a competing priority.”

This plan subscribes to the Principals’ Arts Leadership plans by ArtsEd Washington to “inform and support elementary school teams, led by principals, in the development and implementation of school arts plans to increase Arts + Creative education.” We advocate for similar techniques: “Igniting a catalytic spark in a school’s leadership” and fostering each school’s individualized needs based on community characteristics and resources.

As an example and pivotal point of research, we reference Susan Conkling & Brian Kaufman’s *Equality and quality: The influence of private funds in public Arts + Creative education in Boston and Baltimore*. Conkling and Kauffman examine Boston Public Schools and Baltimore City Schools as examples of urban districts that have received funding for Arts + Creative education access from private foundations. Among many recommendations, the report makes a call to action for clarity in terms of vision, quality,

and collective strategic planning with various stakeholders. In addition, they urge private funders to consider three stages of funding including planning, implementation, and finally research and advocacy.<sup>xvi</sup>

Just as philanthropic foundations, like the Wallace Foundation in the BPS-AE case, contribute to an initial planning phase of a project followed by donating additional funds for an implementation phase, so also should they consider funding a third phase of research and advocacy to strengthen and advance the educational vision of a longitudinal Arts + Creative education project. This additional funding phase has potential to redirect the way future public funds are spent, and, ultimately, reshape the broader ecosystem of Arts + Creative education.

Finally, we reference Cara Faith Bernard's article Lived experiences: Arts policy at the street level in the New York City department of education. Bernard contrasts policy and increased funding within the New York City public schools with the practice of an arts director, a music teacher and a teaching artist. Of particular note, two of three participants were unaware of the political landscape with Mayor de Blasio's significant increase in funding for Arts + Creative education. Also evident in this article, decentralization means that success is primarily defined by school leadership as shared by interviewee Martin:

Day to day we do pretty well, our teaching is strong. But you know that doesn't have to do with the city, that's not something citywide—it's the school leadership who designs the environment that's conducive to a successful program<sup>xvii</sup>.

Bernard highlights that intended equitable access can be mismanaged with program caps or locations outside of comfortable areas for participants, effectively making them exclusive. While partnerships with community Arts + Creative education partners are evident and often beneficial, the interviewee Martin voiced his distaste for the program due to his lack of voice in its implementation and its ineffectiveness for students. Finally, the arts director noted that classroom teachers don't realize the lack of arts instruction due to lack of experience or knowledge in the arts.

These examples of recent and relevant academic research support our assertion that equity in Arts + Creative education matters, and that collaboration is key to excellent outcomes. Further, they galvanize our ACEISE team in our efforts to create communitywide support and consensus for next steps.

## 2019 ARTSCAN AT A GLANCE

Connecting the States and Arts Education Policy

MAR 2019

		Early Childhood Arts Ed Standards	Arts Ed Instructional Requirement Elementary School	Arts Ed Instructional Requirement High School	Arts Alternatives for High School Graduation	Arts Ed Requirements for State Accreditation	Licensure Requirements for Arts Teachers						
	Arts as Core Academic Subject	Elementary & Secondary Arts Ed Standards	Arts Ed Instructional Requirement Middle School	Arts Requirements for High School Graduation	Arts Ed Assessment Requirements	Licensure Requirements for Non-Arts Teachers	State Arts Ed Grant Program or School for Arts						
Alabama	•	•	•	•	•	•	•	•					
Alaska	•	•	•	•	•	•	•	•					
Arizona	•	•	•	•	•	•	•	•					
Arkansas	•	•	•	•	•	•	•	•					
California	•	•	•	•	•	•	•	•					
Colorado	•	•	•	•	•	•	•	•					
Connecticut	•	•	•	•	•	•	•	•					
District of Columbia	•	•	•	•	•	•	•	•					
Delaware	•	•	•	•	•	•	•	•					
Florida	•	•	•	•	•	•	•	•					
Georgia	•	•	•	•	•	•	•	•					
Hawaii	•	•	•	•	•	•	•	•					
Idaho	•	•	•	•	•	•	•	•					
Illinois	•	•	•	•	•	•	•	•					
Indiana	•	•	•	•	•	•	•	•					
Iowa	•	•	•	•	•	•	•	•					
Kansas	•	•	•	•	•	•	•	•					
Kentucky	•	•	•	•	•	•	•	•					
Louisiana	•	•	•	•	•	•	•	•					
Maine	•	•	•	•	•	•	•	•					
Maryland	•	•	•	•	•	•	•	•					
Massachusetts	•	•	•	•	•	•	•	•					
Michigan	•	•	•	•	•	•	•	•					
Minnesota	•	•	•	•	•	•	•	•					
Mississippi	•	•	•	•	•	•	•	•					
Missouri	•	•	•	•	•	•	•	•					
Montana	•	•	•	•	•	•	•	•					
Nebraska	•	•	•	•	•	•	•	•					
Nevada	•	•	•	•	•	•	•	•					
New Hampshire	•	•	•	•	•	•	•	•					
New Jersey	•	•	•	•	•	•	•	•					
New Mexico	•	•	•	•	•	•	•	•					
New York	•	•	•	•	•	•	•	•					
North Carolina	•	•	•	•	•	•	•	•					
North Dakota	•	•	•	•	•	•	•	•					
Ohio	•	•	•	•	•	•	•	•					
Oklahoma	•	•	•	•	•	•	•	•					
Oregon	•	•	•	•	•	•	•	•					
Pennsylvania	•	•	•	•	•	•	•	•					
Rhode Island	•	•	•	•	•	•	•	•					
South Carolina	•	•	•	•	•	•	•	•					
South Dakota	•	•	•	•	•	•	•	•					
Tennessee	•	•	•	•	•	•	•	•					
Texas	•	•	•	•	•	•	•	•					
Utah	•	•	•	•	•	•	•	•					
Vermont	•	•	•	•	•	•	•	•					
Virginia	•	•	•	•	•	•	•	•					
Washington	•	•	•	•	•	•	•	•					
West Virginia	•	•	•	•	•	•	•	•					
Wisconsin	•	•	•	•	•	•	•	•					
Wyoming	•	•	•	•	•	•	•	•					
YES	32	51	51	43	43	44	25	21	14	17	27	45	22
NO	19	0	0	8	8	7	26	30	37	34	24	6	29

Figure 1

## **GUIDING FRAMEWORK – THE WISD’S EDUCATIONAL EQUITY POLICY**

The Washtenaw Intermediate School District’s (WISD) **Educational Equity Policy** guides all decisions related to resource allocation and policy development:

1. **WISD FRAMEWORK - What is the policy under consideration? What are the desired results and outcomes?**
2. **WISD FRAMEWORK - What is the data and what does it tell us?**
3. **WISD FRAMEWORK - How have communities been engaged? Are there opportunities to expand engagement?**
4. **WISD FRAMEWORK - Who will benefit or be burdened? What are the strategies for advancing racial equity or mitigating unintended consequences?**
5. **WISD FRAMEWORK - What is the implementation plan?**
6. **WISD FRAMEWORK - How will you ensure accountability, communicate and evaluate results?**

## **ACEISE Professional Learning and Development Plan for Washtenaw County**

The ACEISE Professional Learning and Development Plan (ACEISE PLD Plan) is based on a vested interest in fostering student learning and achievement, which depends significantly upon the quality of teaching.

The ACEISE PLD Plan is framed by the WISD’S Educational Equity Policy.

1. **WISD FRAMEWORK - What is the policy under consideration? What are the desired results and outcomes?**

The PLD plan is ultimately focused on professionally developing teaching artists, classroom teachers, and arts teachers and school leaders in creating the conditions where arts are integrated into every day experiences for youth, particularly youth of color, in poverty and with special needs.

Art and student learning and achievement provide benefits in these areas: with improved outcomes in school, work and life, as well as greater civic engagement; developed creativity and critical thinking skills. The Every Student Succeeds Act firmly positions them within the definition of a well-rounded education for students.

2. **WISD FRAMEWORK - What is the data and what does it tell us?**

### **References**

Research and noted best practices inspired and informed the ACEISE PLD Plan, including broad-based research about professional learning and development in education, as well as key arts-specific plans and projects.

### **Research Regarding Professional Learning and Development in Education**

The ACEISE PLD Plan incorporates regular feedback and coaching with a keen interest in retaining stakeholders. We subscribe to the call to action by Michael Fullan and Andy Hargreaves to consider ‘professional capital’ in terms of a return on investment in talented people through structured experiences, feedback and shared commitment. ACEISE shares their view of professional learning as focusing on learning something new with potential value; and their view of professional development as broad and inclusive of learning, mindfulness, team development and more. Finally, we concur with Fullan and Hargreaves’ assertion that transparency, deliberate practice, and collaboration with recognition that students’ well-being is inseparable from that of their circle of stakeholders, including teachers and families. Another noteworthy resource for this document

includes the article *Getting Unstuck* from the 2015 Educational Leadership Publication in which Bryan Goodwin recognizes the value of regular feedback and coaching as it relates to teacher retention.

### **Professional Learning and Development in Arts + Creative Education**

In addition to best practices in Arts + Creative education, we referenced current research across the broader field of education to drive the ACEISE PLD Plan. As a preliminary focus for strategies and outcomes, our plan incorporates many tenets of the Lincoln Center's *Designing the Arts Learning Community: a Handbook for K-12 Professional Development Planners*. While the Lincoln Center's Handbook provides a comprehensive guide to navigating Arts + Creative education in the schools, it primarily focuses on arts specialists. While it notes that teaching artists' symposiums exist, they are mainly provided through museums. In an effort to develop a highly comprehensive ACEISE PLD Plan, we referenced programs with elements of best practices in Arts + Creative education professional learning and development. The strategies and outcomes within the plan at the close of this document are primarily derived from Lincoln Center's handbook and driven by the best practices in the California County Superintendents Educational Services Association's publication: *A Guidebook for High Quality Professional Development in Arts + Creative Education*.

We also incorporated case studies from model programs, such as A+ Schools, Artful Thinking Traverse City Area Public Schools & (Harvard) Project Zero, Arts as Basic Curriculum, ArtSmart Institute, Arizona Artist Teacher Institute, Arts Horizons, Big Thought/Dallas Public Schools, Chicago Arts Partnership in Education, Perpich Center for Arts + Creative Education, New York City - Center for Arts + Creative Education, Pennsylvania Governor's Institute for Arts Educators, Washington's Teaching Artist Training Lab, and the Wisconsin Arts Assessment Project.

Finally, the ACEISE PLD Plan is informed by work to date implemented by the WISD's Achievement Initiatives Network, which showcases model professional learning and development. The General Education Leadership Network's publication *Essential Practices in Early and Elementary Literacy* offers theory, defined practice and system supports. This document could be used as a model to drive clarity in terms of desired outcomes within a framework for essential practices for Arts + Creative education. Please see the ASSESSING THE NEED section on Page 4 for additional information about steps taken and findings related to Arts PLD in Washtenaw County.

### **3. WISD FRAMEWORK - How have communities been engaged? Are there opportunities to expand engagement?**

#### **Washtenaw Intermediate School District**

The WISD recognizes the value of equity through an educational equity policy designed to "make explicit the ways in which the organization will address the challenges of systemic educational, racial, and other inequities that negatively impact the opportunity for children within our service area." The WISD recognizes its opportunity as a change agent to break down barriers for students of color, students in poverty and students with disabilities.

In Washtenaw County, inequitable access to the arts is evident in Ypsilanti, which is significantly below all the other districts (with an arts and creative index of 6.4%). This corresponds with the most children of color and the highest rates of poverty in the county and warrants additional attention. However, this does not preclude the need to work in other districts, where it is likely that access to the arts is limited to certain groups of students.

With equity at the heart of their work, the WISD has engaged developed professional networks for teachers to develop their knowledge and skill in specific instruction areas. These networks typically span a minimum of five years, create very skilled teacher leaders, and impact student learning. In

addition, WISD has a group of special education staff who organize art projects in partnership with the community. Substantial efforts within special education offer students the opportunity for self-expression and learning through the arts. For example, special education students in Chelsea created self-portraits, which were installed as a large-scale work of public art. This collaborative project related to Chelsea High School's #WhyYouMatter campaign and also inspired media coverage by [MLive](#)<sup>xviii</sup>.

Since 1997, the University Musical Society has had a partnership with the Ann Arbor Public Schools and the Kennedy Center. WISD joined the partnership approximately eight years ago to span the reach of the teaching artists and arts integration efforts beyond Ann Arbor and to encourage more participation of youth in the UMS school day performances. Historically, this partnership has offered a number of teacher professional development sessions open to any interested teacher, but more recently, the efforts have focused on groups of teachers to connect and expand in early literacy. Whether it's at the county level through a network or through a district professional learning community, the UMS Kennedy Center partnership has found greater success in the approach of working with the same group of teachers over time. In addition, the Partners in Education Community of Practice report from 1997 offers a historical framework and rationale for the partnership. For example, numerous framework items related to shared beliefs and collaborative partnerships, which hold true today.

The MAEIA Project has been developed by the Michigan Assessment Consortium (MAC) and Data Recognition Corporation (DRC) for the Michigan department of education (MDE) in partnership with Michigan educators. MAEIA resources and tools 'help districts and schools strengthen their systems and advance arts as a core element of a public education.'<sup>xix</sup>

An important part of WISD efforts includes deep involvement with the MAEIA project.

WISD and Livingston ESA collaborated over the course of a year with MAEIA to support 50 art teachers who became involved in a monthly-meeting network for an additional two years.

#### **4. WISD FRAMEWORK - Who will benefit or be burdened? What are the strategies for advancing racial equity or mitigating unintended consequences?**

Racial and economic oppression must be recognized as a factor when examining educational inequity, whether through educational practices, such as curriculum and instruction, or through policy-related matters, academic research or accessibility. This report also recognizes the 2016 study titled Equity, the Arts, and Urban Education by Amelia M. Kraehe, Joni B. Acuff, and Sarah Travis who examined existing research via six dimensions of equity: access, effects, transformation, distribution of resources, recognition and participation.

Findings noted a lack of research on the subject of equity in Arts + Creative education. Recommendations included better coordination among professional organizations, advocacy groups, and funders to better protect the rights of youth to experience the arts. Importantly, Krahe et al. noted that free programming is not necessarily accessible and that "arts inequity is systemic and selective" involving white privilege, an unequal school system, and social inequality.

The 2011 National Endowment for the Arts report by Rabkin and Hedberg, which examined longitudinal data from 1982 to 2008 and examined education, race, socioeconomic status, parental education, and gender in terms of Arts + Creative education. This study revealed that Arts + Creative education is "co-dependent" with other factors, and socioeconomic status aligned with education and also Arts + Creative education. Krahe et al. argued that inaccessibility to the arts is a social injustice, as the arts enable students to build and sustain cultural capital and resources and innovate.

According to A+ Schools, great teaching is key to student success, and equity in Arts + Creative education is a serious concern: “Effective teaching is the most significant school-based factor contributing to student learning. Yet, we know that in Pittsburgh students of color are less likely to experience great teaching consistently throughout their school careers.

Based on the significant benefits are associated with Arts + Creative education for youth, including less attrition, improved school climate and improved test scores, this inequitable access to Arts + Creative education is construed by some as marginalizing students’ prospects.

## 5. **WISD FRAMEWORK - What is the implementation plan?**

### **Recommendations**

Findings from surveys, interviews, and literature review demonstrate the importance of a highly comprehensive vision, professional preparation, and support for practitioners in creating a professional learning and development plan. This document strives to serve the students of Washtenaw County by outlining best practices informed by an exceptionally comprehensive model: the California County Superintendents Educational Services Association, which advocates for and strengthens Arts + Creative education in California public schools. While altered, this framework was built upon theirs and warrants our gratitude. Our prescriptions are similar to theirs and embedded in the professional learning and development action steps at the close of this document, summarily bulleted then further detailed immediately below:

1. **Form a network planning team: engage stakeholders and build shared vision**
2. **Provide artistic and creative professional learning and development for arts education practitioners**
3. **Engage local, regional, and statewide stakeholders in dialogue about professional learning and development**
4. **Employ collaborative and reflective teaching strategies**
5. **Train leaders at all levels**
6. **Place the arts + creativity in the center of school reform efforts**
7. **Form a network planning team: engage stakeholders and build shared vision**
8. ***Create a broad-based strategic plan that recognizes the importance of professional learning and development for arts + creative education practitioners.***

This should be developed with a broad range of stakeholders with an interest in formative assessment to drive action steps. Importantly, the overarching plan should guide the work of the ACEISE PLD Plan and other countywide Arts + Creative education activities. Washtenaw County’s current plan outlined Arts + Creative education as an important area of focus and paved the way

i. Case study notes: one exemplary project for consideration is Washington State’s Teaching Artist Training Lab, which trains teaching artists with individualized coaching, reflection, and learning with peers. The Lab defines teaching artists as individuals who are both artists and educators: “professional artists who are dedicated to Arts + Creative education as an integral part of their professional practice; they cultivate skills as educators in concert with their skills as artists.” Curriculum addresses uniqueness, thoughtful planning, higher order thinking skills, and safe inclusive learning among other factors. Notably, the program also strives to develop clear learning objectives and assessment strategies for teaching artists with an interest in collaborating with teachers and aligning with state standards. Finally, this model program encourages understanding of social justice and 21<sup>st</sup> century skills as they relate to the arts.

ii. Case study notes: as another example, the Arts Horizons model utilizes live professional performances and residencies to offer learning for students and teachers. They believe “Through the transformative impact of the arts, we reach young people through many dimensions, breaking down the barriers of language and culture, accelerating personal growth, and stimulating children’s full potential to prepare them for life in the twenty-first century.”



for steps to date but needs to be updated with the input of current Arts + Creative education champions.

- 9. Create a network development plan**
- 10. Pilot arts + creative integration practices within classrooms throughout the county**
- 11. Identify ways to integrate arts + creativity into existing professional learning and/or develop an arts integration network that can expand into interested teachers, districts and arts partners**
- 12. Create a theory of how to place arts + creativity in the center of school reform efforts with CAT and district leaders with equity and social justice efforts at the heart of the process**
- 13. Link the theory to existing opportunities and structures such as continuous improvement process and ongoing reform efforts**
- 14. Set aside time and money to have school leaders learn about Arts Turnaround Schools process with a goal of two schools in Washtenaw County becoming Arts Turnaround Schools**
- 15. Develop partnerships designed to support professional learning and development, recognizing and seeking resources for The Arts Alliance to serve as the conduit for establishing relationships between schools, and the Arts + Creative Industries in Washtenaw County.**

iii. Case study notes: as a model for success in this aspect, we look to New York City's Center for Arts + Creative Education. This organization champions parents as "arts partners," incorporating an advocacy toolkit and hands-on integrative Arts + Creative education activities for parents to engage with students. The program "seeks to increase parent engagement and involvement in city public schools and in their child's education, creating shared, high-quality arts experiences that align with classroom curriculum." Supported in part by the United States Department of Education, the center received a 4-year grant to support 29 arts teachers to include contemporary art and technology with the recognition it will develop 21<sup>st</sup> century skills.

Initially, convene and engage those with a vested interest in Arts + Creative education who could support arts + creative education planning, execution, community partnerships and professional learning and development. Importantly, the arts and creative industries are recognized as a fundamental part of Washtenaw County's landscape for those who live, work and play in the region. The following categories have been identified as potential professional learning and development participants: advertising; architecture (all disciplines); art schools, art teachers, artists and agents; creative technology: app design, game design, web design, etc.; cultural and heritage; design: game, graphic, industrial, interior and visual etc.; fashion, garment and textiles; film, audio visual and broadcasting; literary, publishing and print; music and recording; museums: art, cultural, heritage, history, science, etc.; science & nature centers; performing arts: dance, music, interdisciplinary, theater, etc.; visual arts: painting, sculpting, photography, crafts.

## **2. Provide Artistic +Creative Professional Learning and Development For Arts Education Practitioners**

- 1. Train in best practices and resources for interdisciplinary success while connecting students to working artists through community Arts + Creative education providers.**

Stakeholders should know, discuss, and share best practices based on an inquiry protocol to improve the work of practitioners. As prescribed by Richerme et al., professional learning and development for Washtenaw County will strive to provide children the best possible Arts + Creative education by fostering

Case study notes: Wisconsin provides a Fine Arts Professional learning and development site including articles, videos, learning modules, and links. In addition, they offer facilitator guides, materials, handouts, and session guidelines to assist districts, specific school sites, and professional learning communities.

connections and collaborations among these practitioners in Arts + Creative education, as well as additional stakeholders including (but not limited to) parents and administrators.

2. ***Create opportunities for dynamic collaboration between arts specialists, classroom teachers and community Arts + Creative education providers.***

The planned Community Action Team could serve as a means to facilitating discussion about best practices, gathering stakeholders and offering opportunities for interconnectedness. A key tenet of successful professional learning and development programs includes collaboration with stakeholders who believe in Arts + Creative education for every student.

Case study notes: Another noteworthy training program is the ArtsSmart Institute, which is a department of the Texarkana Regional Arts and Humanities Council with a mission to “grow educational excellence through the arts.” The wide-ranging program includes research, consultations, performances, workshops, summer development opportunities, planning sessions, and more.

3. ***Develop a central point of contact employed by WISD and/or The Arts Alliance to support tailored professional learning and development to targeted needs, cultivate camaraderie, and share innovative practices for specialists, classroom teachers and administrators.***

4. ***Develop a clearinghouse for Arts + Creative education stakeholders in schools to learn more about and directly contact community Arts + Creative education providers.***

This clearinghouse could also include links to funding opportunities for arts-based supplemental education such as field trips and artist-in-residencies. In any given community, Arts + Creative education providers such as museums, galleries, symphonies, and theatres offer valuable unique arts-based experiences. Whether through field trips, on-site workshops, in-school or after-school sessions, these experiences can offer students insight into process and arts product through the lens of professionalism and the context of real-world learning.

Case study notes: This recommendation is based in part on Minnesota’s Perpich Center for Arts Education, targeted support, and camaraderie above.

### **3. Engage stakeholders in dialogue about professional learning and development locally, regionally and statewide**

1. ***Develop partnerships with the department of education, academia, arts commissions, and others as a key component in the ACEISE PLD Program.***
2. ***Identify areas of need for pilot programming such as assessment; or expanding capacity to incorporate dance, theater or media arts.***
3. ***Engage with MAEIA to offer a forum for Arts + Creative education practitioners to improve their practice, provide picture of student learning and opportunity to showcase successes.***
4. ***Engage parents as key stakeholders in successful Arts + Creative education programs.***

Case study notes: The Wisconsin Arts Education Data Project offers an example: it provides an interactive dashboard designed to “foster school community conversations about Arts + Creative education programming.”

Multiple years of Arts + Creative education coursework provide data regarding course enrollment for the content areas of art, dance, music, and theater statewide.

### **4. Employ collaborative and reflective teaching strategies**

1. ***Delve deeply into discipline-specific learning with an intention to create a culture of inquiry with arts specialists and teaching artists.***
2. ***Enhance teacher understanding of discipline and improve student outcomes aligned with real-world learning and deep expertise through the collaboration of in-school practitioners and community Arts + Creative education providers.***
3. ***Incorporate the arts to support students' growth by making the arts literally and physically accessible with reflective practice by classroom teachers.***

#### 5. Train Leaders at All Levels

- ***Partner with the Michigan Arts Education Instruction Assessment (MAEIA) for professional learning and development for administrators and teachers.*** Rather than building a county-specific program immediately, we recommend taking advantage of the pilot stages of a statewide model to strengthen connections, advocacy and leadership skills with administrators and teachers working together to build excellent Arts + Creative education programs in schools.

Case study notes: South Carolina's Arts as Basic Curriculum is a cooperative partnership between academia, the state arts commission, and the department of education designed to "support schools and school districts committed to implementing standards-based arts curricula and to making the arts an integral part of the basic curriculum and daily classroom instruction." This grant-based funding is available to schools with strategic planning including the arts and may be used for implementation, planning, and supplemental activities such as artist-in-residence projects.

#### 6. PLACE THE ARTS IN THE CENTER OF SCHOOL REFORM EFFORTS

i. Case study notes: the Artful Thinking Program is in part supported by the US Department of Education as a means to develop model arts integration frameworks. The Artful Thinking Program helps "teachers regularly use works of visual art and music in their curriculum in ways that strengthen student thinking and learning."

- ***Create interdisciplinary networks of arts specialists, educators, artists, education administrators, researchers will create a community of people involved in teaching in or through the arts who can collectively learn, assess and understand.***

- ***Develop stakeholders as arts coaches, who will offer expertise and resources.***
- ***Connect with MAEIA for school district assessments and blueprints for excellence. This will foster realistic steps toward improvement and creating incentives for schools and teachers to plan for the arts.***
- ***Build intensive institutes for planning time for educators and whole school communities with an interest in planning toward arts-based education reform approach.***

Case study notes: A potential nontraditional model for consideration for Washtenaw County includes pairing arts specialists and principals as fellows within the Michigan Arts + Creative Education Assessment & Instruction project.

#### **WISD #6 - HOW WILL YOU ENSURE ACCOUNTABILITY, COMMUNICATE, AND EVALUATE RESULTS? FORMATIVE AND SUMMATIVE ASSESSMENT**

Prescriptive action in the chart below aligns with the tenets of best practices for professional learning and development plans, as well as the strategies and their anticipated outcomes.

BEST PRACTICES	STRATEGIES	OUTCOMES
Partnerships with arts organizations, arts providers and higher education	Develop a network of practitioners who are supported by the Community Action Team (CAT) as a countywide network of Arts + Creative education stakeholders	Arts + Creative Education Practitioners (AEP) meet, isolate needs, begin to connect CAT stakeholder group meets, examines and shares best practices
Partnerships with arts organizations, arts providers and higher education	CAT addresses successes and obstacles to success in Arts + Creative education in Washtenaw	ACEISE, CAT, and AEP develop essential practices document and framework for professional learning and development
Partnerships with arts organizations, arts providers and higher education	Develop a resource and catalog for professional learning and development opportunities from community Arts + Creative education partners/teaching artists to in-school educators	Develop connections between stakeholders, increase deep arts knowledge and real-world expertise of teachers
Partnerships with arts organizations, arts providers and higher education	Develop long-term partnerships with formative evaluation at the relationship inception	Partners recognize and document progress
Nexus of dissemination for PD information	Determine method for communications and feedback loop	Develop connections between stakeholders via shared communications
Artistic and creative development for educators	Develop regular sequential group learning opportunities with practitioners and researchers	Stakeholders know, discuss and share best practices
Artistic and creative development for educators	Develop inquiry protocol to improve practices	Prompts linked to questions of teacher interest give a framework to improve practice with increased ownership and investment.
Engagement in PD dialogue locally, regionally and statewide	Refine school-based partnerships among classroom educators, teaching artists and specialists based on best practices	Identify areas of need for pilot programming such as assessment; or expanding capacity to incorporate dance, theater or media arts
Engagement in PD dialogue locally, regionally and statewide	Connect with MAEIA framework for assessment	Improve practice, provide picture of student learning and opportunity to showcase successes
Engagement in PD dialogue locally, regionally and statewide	Needs assessment (MAEIA Blueprint) to develop professional learning and development plan with statewide/national experts	Linking planning of Arts + Creative education professional learning and development to data

Engagement in PD dialogue locally, regionally and statewide	Gatherings to learn, reflect and plan	Reflective adaptations for professional learning and development
Collaborative and reflective teaching strategies	Arts specialists and teaching artists support learning and teaching	Delve deeply into discipline-specific or other targeted arts learning Create a culture of inquiry to improve teaching and learning.
Collaborative and reflective teaching strategies	Collaboration with community Arts + Creative education providers as professional learning and development partners	Improved student outcomes aligned with real-world learning and deep expertise
Collaborative and reflective teaching strategies	Classroom teachers incorporating the arts	Make the arts accessible literally and physically with reflective practice.
Leadership training for all stakeholders	Partner with MAEIA for professional learning and development for administrators and teachers	Strengthened connections, advocacy and leadership skills
Placing the arts in the center of school reform efforts	Develop stakeholders as arts coaches	Highlighting expertise and providing resources
Placing the arts in the center of school reform efforts	Connect with MAEIA for school district assessments and blueprints for excellence	Realistic steps toward improvement Creating incentives for schools and teachers to plan for the arts
Placing the arts in the center of school reform efforts	Intensive institutes for planning time for educators and whole school communities	Planning how to adopt arts-based education reform approach
Placing the arts in the center of school reform efforts	Interdisciplinary networks of arts specialists, educators, artists, education administrators, researchers.	Create a community of people involved in teaching in or through the arts who can collectively learn, assess and understand.

# **APPENDIX A: Washtenaw County Arts + Creative Education Assessment**

## **Feasibility Study as Arts + Creative Education Audit, and Survey Findings**

### **Feasibility Study**

The Arts Alliance's Cultural Planning Process including the county's seven population centers, the Washtenaw Intermediate School District in 2015 commissioned the *Feasibility Study for Expanding Arts + Creative Education (Feasibility Study)*. Outcomes from the planning process brought to light 'unequal access to high quality, sequential and rigorous Arts + Creative education opportunities' for students from kindergarten through twelfth grade.

The Arts Alliance contracted with academic researcher and Director of Arts Management and Administration Programs at Eastern Michigan University Susan Badger Booth for a feasibility study. Badger Booth's recommendations were based, in part, on an assessment of the county's assets and successful programs. Important findings included nationally-recognized programs, which were available to schools; however, schools which had the least Arts + Creative education opportunities for students did not take advantage of their community asset. Recommendations included alleviating transportation issues, supporting time allocation for the program, and outreach initiatives to invite participation.

By utilizing Kennedy Center's "Any Given Child" program's data collection and analysis model and referencing the Lincoln Center Institute, Badger Booth recommended targeting 'most needy' schools with an Aesthetic Curriculum program featuring teacher professional development and partnerships with visual arts institutions in the county. This program could align with the growing visual literacy movement and adhere to visual arts content standards. CITE

Badger Booth recommended three steps to follow:

1. Arts Programming & Analysis
2. Arts Aesthetic Program
3. Expansion of University Musical Society's (UMS) Kennedy Center Partnership with the WISD.

## **Arts + Creative Education Integration for Student Excellence – Survey Findings**

### **Inequitable Access to the Arts in Washtenaw County**

While the aforementioned studies of the WISD's public school districts noted excellent arts and cultural education programming, anecdotally it was recognized that only certain students and potentially specific populations enjoyed regular access to these programs. Despite the benefits of Arts + Creative education, Washtenaw area schools were actively reducing access to school-related creative education programs because of inequities in school funding, availability of resources and varying priorities. Many of the students in the county had little or no access to the best programming offered; this was evident for students attending school on Washtenaw County's east side.

### **Creative Education Survey**

In order to assess the condition of Arts + Creative education across Washtenaw county, a countywide creative education survey was administered to teachers, students, administrators, creative, and local creative organizations in 2016-17 with an aim to: identify existing Pre-K-12 creative education programs, determine programmatic gaps and recommend action. In total, 149 respondents included 35 artist/creative/teaching artists, 26 arts and cultural organizations, 17 district administrators, 34 principals and 37 teaching staff. Key survey results are included below.

## ROLES OF EDUCATORS

Student learning and achievement depends upon the quality of teaching.<sup>xx</sup> Importantly, ACEISE endorses the definition of roles of educators in terms of Arts + Creative education as defined by the 2012 white paper *Promoting Universal Access To High-Quality Arts + Creative Education*<sup>xxi</sup>. We subscribe to the recommendation that all students deserve access to high-quality, standard-based arts instruction taught by certified arts educators in art, music, theater, dance and media. Finally, we reference the Roles of Certified Arts Educators, Certified Nonarts Educators, and Providers of Supplemental Arts Instruction as pictured below:

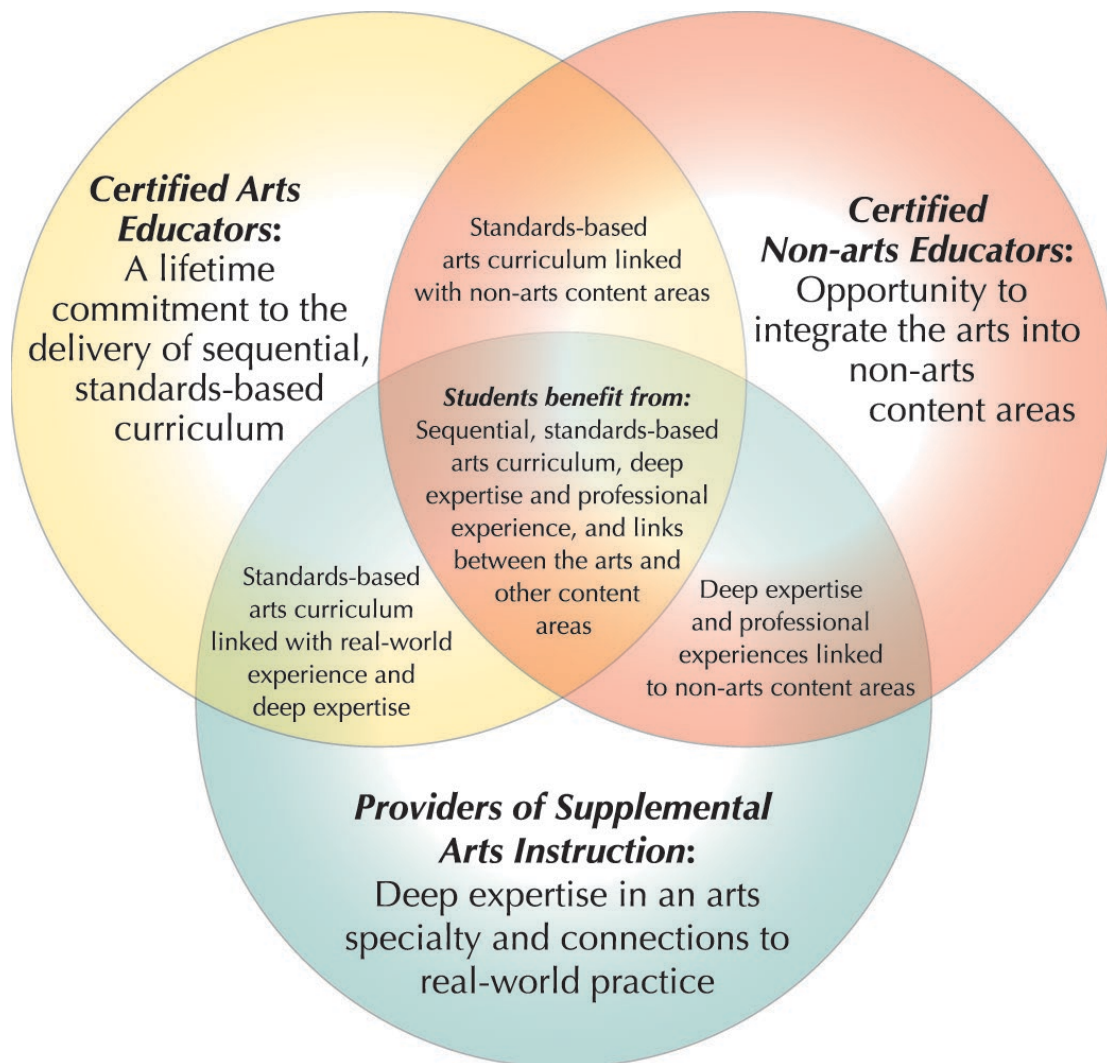


Figure 4

## CLARIFYING THE ROLES OF ARTS EDUCATORS

Certified arts educators (also known as specialists) are qualified teachers hired specifically to teach a particular art discipline such as dance, music, theater, visual art or media arts. Specialists are experts in their discipline and valuable resources for classroom teachers (certified nonarts specialists), who can meaningfully integrate the arts into learning in all subjects and support the role of the arts within the whole school curriculum.<sup>xxii</sup> Providers of supplemental arts instruction can provide connections to real-world practice and deep expertise. These enhance both students' learning and teachers' practice.



## QUANTITATIVE DATA

Arts + Creative Education Index	Arts + Creative Programs Possible = # of schools x 12 possible programs	# of Arts + Creative programs offered	Grade Levels	1. Applied Arts, Industrial Design, AICE CTE	2. Culinary Arts	3. Dance	4. Design - Graphic or Visual	5. Film or Media Literacy	6. Music - Band	7. Music - Instrumental or others	8. Music - Orchestra	9. Music - Vocal	10. Performing Arts	11. Theater	12. Visual Arts
<b>Ann Arbor</b>				17,963 Students			of color	48.27%	free or reduced lunch	24.68%			Dropout rate	3.77%	
31.06%	396	123	Pre-K & Elementary (22)	0	0	0	0	0	16	4	36	17	0	0	20
			Middle Schools (5)	0	0	1	1	1	5	3	5	5	2	1	6
			High Schools (5)	2	1	1	1	1	3	2	3	3	1	2	4
			Other/Alternative (1)	0	0	0	0	0	0	0	0	0	0	0	1
<b>Chelsea</b>				2,447 Students			of color	10.29%	free or reduced lunch	10.18%			Dropout rate	4.78%	
21.67%	60	13	Pre-K & Elementary (3)	0	0	0	0	0	1	1	1	1	0	0	2
			Middle Schools (1)	0	0	0	0	0	1	0	1	1	0	1	0
			High Schools (1)	0	0	0	0	0	0	0	1	1	0	0	1
			Other/Alternative (0)	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
<b>Dexter</b>				3,684 Students			of color	6.63%	free or reduced lunch	8.50%			Dropout rate	1.00%	
13.54%	96	13	Pre-K & Elementary (4)	0	0	0	0	0	0	0	0	0	0	0	1
			Middle Schools (2)	0	0	0	0	0	1	1	2	2	0	0	1
			High Schools (1)	0	0	0	0	0	1	0	1	1	0	0	0
			Other/Alternative (1)	0	0	0	1	0	0	0	0	0	0	0	1
<b>Lincoln Consolidated</b>				3,642 Students			of color	42.62%	free or reduced lunch	49.57%			Dropout rate	6.70%	
15.28%	72	11	Pre-K & Elementary (4)	0	0	0	0	0	0	0	3	0	0	0	1
			Middle Schools (1)	0	0	0	0	0	1	0	0	1	0	0	1
			High Schools (1)	0	0	0	0	0	1	0	0	1	0	1	1
			Other/Alternative (0)	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
<b>Manchester</b>				920 Students			of color	6.52%	free or reduced lunch	19.76%			Dropout rate	6.98%	
19.4%	36	7	Pre-K & Elementary (1)	0	0	0	0	0	0	1	0	0	0	0	1
			Middle Schools (1)	0	0	0	0	0	0	1	0	0	0	0	0
			High Schools (1)	1	0	0	0	0	1	0	0	0	0	1	1
			Other/Alternative (0)	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
<b>Milan</b>				2,140 Students			of color	14.83%	free or reduced lunch	32.25%			Dropout rate	4.48	
20.8%	48	10	Pre-K & Elementary (2)	0	0	0	0	0	0	2	0	0	0	1	1
			Middle Schools (1)	0	0	0	0	0	1	0	0	1	0	0	0
			High Schools (1)	0	0	0	0	0	1	0	0	1	0	1	1
			Other/Alternative (0)	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
<b>Saline</b>				5,291 Students			of color	12.33%	free or reduced lunch	9.91%			Dropout rate	1.14%	
16.7%	96	16	Pre-K & Elementary (4)	0	0	0	0	0	0	4	0	0	0	0	4
			Middle Schools (1)	0	0	0	0	0	1	0	1	1	0	0	1
			High Schools (1)	0	0	0	0	0	1	0	1	1	0	0	1
			Other/Alternative (2)	0	0	0	0	0	0	0	0	0	0	0	0
<b>Whitmore Lake</b>				736 Students			of color	12.86%	free or reduced lunch	40.87%			Dropout rate	6.33%	
29.2%	24	7	Pre-K & Elementary (1)	0	0	0	0	0	0	1	0	0	0	1	1
			Middle + High School (1)	0	0	0	1	0	1	0	0	0	0	1	1
			Other/Alternative (0)	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
<b>Ypsilanti Community</b>				3,706 Students			of color	77.02%	free or reduced lunch	65.57%			Dropout rate	17.88%	
6.4%	156	10	Pre-K & Elementary (5)	0	0	0	0	0	2	0	0	0	0	0	3
			Middle Schools (1)	0	0	0	0	0	2	0	0	0	0	0	0
			High Schools (3)	0	1	0	0	0	0	0	0	0	0	0	2
			Other/Alternative (1)	0	1	0	0	0	1	0	1	1	0	0	1
<b>Public School Academies</b>				4,743 Students			of color	50.80%	free or reduced lunch	52.60%			Dropout rate	9.03%	
0.64%	156	1	Pre-K & Elementary (5)	0	0	0	0	0	0	0	0	0	0	0	0
			Middle Schools (2)	0	0	0	0	0	0	0	0	0	0	0	0
			High Schools (5)	0	0	0	0	0	0	0	0	0	0	0	1
			Other/Alternative (0)	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a

See above for findings related to a countywide survey performed in 2016 overlapped with data from schools and districts. In terms of overall findings, several themes emerged. For example, the 2017-18 attrition rate in Ypsilanti is more than double the statewide Michigan rates and many times that of all the other districts in the county (which are generally less than half the statewide average). This is a community that also evidences significantly higher free or reduced lunch. It is also correlated with higher dropout rates and a higher African American population in Ypsilanti than its counterparts.<sup>xxiii</sup>

Ann Arbor's dropout rate for that student population of 14% African American students is listed as 3.77%, while Ypsilanti Community Schools dropout rate for their student population is listed at 17.88%. Note: the statewide dropout average within the same data set is listed as 8.73%.

Qualitative data included many aspects of Arts + Creative education, including:

### Collaboration between Arts + Creative Education Stakeholders

Approximately half of teaching artists in the community report collaboration with classroom teachers. Only in Manchester and Chelsea do teaching artists report collaborating with classroom teachers more often than not.

### Field Trips



Based on the survey, teaching artists do not provide field trip programming in Manchester, Milan or Whitmore Lake. More research is needed to understand this apparent gap. Also lacking, according to survey responses, is the availability of long-term programming provided by teaching artists.

### **Feedback from Teaching Artists**

All geographies in the survey have services provided by teaching artists. The teaching artists who took the survey report diverse foci. The fewest teaching artists focus on dance, cultural studies and science. Visual arts and the music are the most represented. In terms of access to programming by teaching artists, Ann Arbor and Ypsilanti have the most variety and most availability of programming. Whitmore Lake and Manchester have the least according to survey results. Dexter, Manchester, and Whitmore Lake do not currently have access to dance education provided by teaching artists, according to survey results. In many instances, only teaching artist is available by district for certain focus areas.

### **Arts + Creative Education Barriers**

The question on barriers to providing and integrating Arts + Creative education was asked of every survey responded in each type of survey conducted: *Currently what do you see as the greatest barriers, if any, for delivering arts and culture education programs in schools?*

#### **The categories for potential selection related to barriers to arts and culture education programs in schools included:**

- Not in the Mission
- No Funding
- No Time
- No Programming
- No Marketing
- No Teachers
- No Capacity
- No Space
- No Outside Space
- No Transportation
- Scheduling Issues

#### **No funding**

All categories of respondents cited no funding as a major barrier to success averaging 48.5%. This was the highest percentage overall in one category. An additional 29% of overall respondents cited no funding as a barrier to success totaling 77.5% respondents citing no funding as a major barrier or barrier to success.

#### **No Time**

Similarly, no time is a significant barrier to success in Washtenaw County with over 75% of respondents citing no time as a major barrier or barrier to success.

#### **No Teachers**

While District Administrators cited no teachers as a barrier to success at 41%, principals and teachers disagreed with 41 and 40.5% respectively citing no teachers as NO barrier to success.

#### **Scheduling Issues**

Over 64% of respondents cited scheduling issues as a major barrier or barrier to success.

## **QUALITATIVE DATA**

### **Survey Quotes from Teaching artists**

#### **Whole Child**

“Art programs are essential for the development of the whole person. Too often they are an afterthought in the structure of educational curriculum.”

#### **Working Collaboratively**

“More time and effort is required to develop art programs that are part of the core curriculum. Space, time, funding and programming must be determined and prepared months in advance of the upcoming school year. Artists and administrators should work together in developing programs that have the highest impact. Art organizations must work together to accomplish successful art programming.”

#### **Competing Factors**

“Schools and teachers are often so weighed down by teaching to the test and covering curricular material that they don't have time to explore how arts and culture can be integrated into their mandatory programs.”

#### **Inequitable Access in Washtenaw County**

“Some children have many opportunities to explore the arts, others have almost none. Being taught the arts is a sign in our society that you are valued, and vice versa.”

#### **A Value Proposition**

“If I can't give away a high quality art program, how important does the community see in the arts.”

### **Survey Quotes from Teaching Staff**

#### **Barriers to Success**

“...with a seeming lack of support, the drama, art, and music departments are all striving to improve. They are working hard to create stronger programs, but could do so much better with more attention. There is an absence of core content subjects being linked to the arts especially with a large turnover of new teachers in the last three years.”

#### **In Districts that Value the Arts**

“The arts are supported by students and parents and the administration has continued to include visual art in the curriculum when many schools have cut their programs.”

### **Survey Quotes from Arts Organizations**

#### **The Arts as a Vehicle for Success**

“The vast majority of our alumni 98% have left high school and gone on to get 4 year degrees. They cite the discipline, time management, team work, and having a great appreciation of not just dance but music, arts history, and health as key reasons for their success after high school.”

#### **An Important Part of Our Human Experience**

“The creative arts are healing and address the human experience in ways rich and vital to all of us.”

## APPENDIX B: Survey Results

### Artist Survey

#### Districts served by Teaching Artists

All geographies in the survey have services provided by teaching artists. The least well-served communities based on volume of responses include Manchester and Whitmore Lake.

Ann Arbor	Chelsea	Dexter	Manchester	Milwaukee	Pittsfield	Saline	Whitmore Lake	Ypsilanti	SE Michigan	Beyond SE Michigan
27	13	15	7	12	13	16	6	21	12	6

#### Type of Art Taught by Teaching Artists

The teaching artists who took the survey report diverse foci. The fewest teaching artists focus on dance, cultural studies and science. Visual arts and the music are the most represented.

Craft	Cultural	Dance	Design	Literary	Media	Music	Science	Theatre	Visual	Multimedia	Other
6	4	3	8	7	8	11	3	7	18	9	3

#### Collaboration with Classroom Teachers

Approximately half of teaching artists in the community report collaboration with classroom teachers. Only in Manchester and Chelsea do teaching artists report collaborating with classroom teachers more often than not.

	Responses	Share of Responses
No	19	54.3%
Yes	16	45.7%

Total Responses	35	
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District detail on artist reports of collaboration with classroom teachers

	Collaboration	Ann Arbor	Chelsea	Dexter	Manchester	Milan	Pittsfield	Saline	Whitmore Lake	Ypsilanti
No	54%	59%	46%	60%	43%	67%	54%	50%	67%	52%
Yes	46%	41%	54%	40%	57%	33%	46%	50%	33%	48%

### Types of Programming Offered – Teaching Artist Programming

In terms of access to programming by teaching artists, Ann Arbor and Ypsilanti have the most variety and most availability of programming. Whitmore Lake and Manchester have the least according to survey results.

Based on the survey, teaching artists do not provide field trip programming in Manchester, Milan or Whitmore Lake. More research is needed to understand this apparent gap. Also lacking, according to survey responses, is the availability of long-term programming provided by teaching artists.

	Short Term Programming	Long Term Programming	Teacher Workshops	Field Trips	In-school Performances	After school Programming	School Break Programming	PD Integration
Ann Arbor	6	4	7	5	7	13	5	4
Ypsilanti	5	3	6	5	7	10	4	3
Saline	4	1	3	3	4	10	5	3
Dexter	2	2	4	3	4	9	3	2
Pittsfield Township	3	1	4	2	4	8	4	1

Chelsea	2	2	4	2	5	7	3	1
Milan	3	1	4		4	6	3	2
Manchester	3	1	2		1	5	3	1
Whitmore Lake	2	2	4		2	2	2	1

### Artist Focus by District

Dexter, Manchester, and Whitmore Lake do not currently have access to dance education provided by teaching artists, according to survey results. In many instances, only teaching artist is available by district for certain focus areas.

Location	Craft	Cultural	Dance	Design	Literary	Media	Musical	Science	Theatre	Visual	Multimedia	Other
All	6	4	3	8	7	8	11	3	7	18	9	3
Ann Arbor	4	3	3	6	7	6	7	2	7	15	9	3
Chelsea	3	2	1	3	3	3	4	1	3	6	3	1
Dexter	2	1		4	5	2	4	1	3	9	3	2
Manchester	3	1		2	3	2	1	2	2	3	3	1
Milan	2	2	1	3	5	1	4	1	5	6	4	2
Pittsfield	3	1	1	4	4	3	4	1	4	7	3	2
Saline	4	1	1	4	5	3	5	2	4	9	4	2
Whitmore Lake	2	1		2	2	1	2	1	1	3	2	1
Ypsilanti	4	3	2	5	5	5	5	1	5	10	5	3

### Arts + Creative Education Barriers

The question on barriers to providing and integrating Arts + Creative education was asked of every survey respondent in each type of survey conducted.

## Not in the Mission

<b>Artist/Creative/Teaching Artist Survey</b>	<b>35</b>
Barrier	11
Major barrier	2
No barrier	5
Not applicable	9
Small barrier	8
<b>Arts and Cultural Organization Survey</b>	<b>26</b>
Barrier	7
Major barrier	2
No barrier	9
Not applicable	7
Small barrier	1
<b>District Administration Survey</b>	<b>17</b>
Barrier	3
Major barrier	1
No barrier	4
Not applicable	3
Small barrier	6
<b>Principal Survey</b>	<b>34</b>
Barrier	4
Major barrier	1
No barrier	21
Not applicable	3

Small barrier	5
<b>Teaching Staff Survey</b>	<b>37</b>
Barrier	12
Major barrier	6
No barrier	7
Not applicable	2
Small barrier	10

#### No Funding

<b>Artist/Creative/Teaching Artist Survey</b>	<b>35</b>
Barrier	9
Major barrier	19
No barrier	1
Not applicable	4
Small barrier	2
<b>Arts and Cultural Organization Survey</b>	<b>26</b>
Barrier	8
Major barrier	12
Not applicable	3
Small barrier	3
<b>District Administration Survey</b>	<b>17</b>
Barrier	7
Major barrier	7
No barrier	1
Small barrier	2

<b>Principal Survey</b>	<b>34</b>
Barrier	6
Major barrier	14
No barrier	2
Not applicable	2
Small barrier	10
<b>Teaching Staff Survey</b>	<b>37</b>
Barrier	11
Major barrier	22
No barrier	1
Small barrier	3

#### No Time

<b>Artist/Creative/Teaching Artist Survey</b>	<b>35</b>
Barrier	15
Major barrier	13
Not applicable	2
Small barrier	5
<b>Arts and Cultural Organization Survey</b>	<b>26</b>
Barrier	7
Major barrier	14
Not applicable	3
Small barrier	2
<b>District Administration Survey</b>	<b>17</b>
Barrier	8



Major barrier	6
Small barrier	3
<b>Principal Survey</b>	<b>34</b>
Barrier	10
Major barrier	11
No barrier	3
Small barrier	10
<b>Teaching Staff Survey</b>	<b>37</b>
Barrier	14
Major barrier	16
No barrier	3
Small barrier	4

#### No Programming

<b>Artist/Creative/Teaching Artist Survey</b>	<b>35</b>
Barrier	8
Major barrier	12
No barrier	7
Not applicable	2
Small barrier	6
<b>Arts and Cultural Organization Survey</b>	<b>26</b>
Barrier	9
Major barrier	4
No barrier	4
Not applicable	1

Small barrier	8
<b>District Administration Survey</b>	<b>17</b>
Barrier	5
No barrier	2
Not applicable	1
Small barrier	9
<b>Principal Survey</b>	<b>34</b>
Barrier	10
Major barrier	3
No barrier	7
Not applicable	1
Small barrier	13
<b>Teaching Staff Survey</b>	<b>37</b>
Barrier	9
Major barrier	9
No barrier	10
Not applicable	2
Small barrier	7

#### No Marketing

<b>Artist/Creative/Teaching Artist Survey</b>	<b>35</b>
Barrier	8
Major barrier	13
No barrier	2
Not applicable	4

Small barrier	8
<b>Arts and Cultural Organization Survey</b>	<b>26</b>
Barrier	9
Major barrier	7
No barrier	2
Not applicable	1
Small barrier	7
<b>District Administration Survey</b>	<b>17</b>
Barrier	3
No barrier	7
Not applicable	2
Small barrier	5
<b>Principal Survey</b>	<b>34</b>
Barrier	10
Major barrier	2
No barrier	11
Not applicable	1
Small barrier	10
<b>Teaching Staff Survey</b>	<b>37</b>
Barrier	10
Major barrier	7
No barrier	9
Not applicable	2
Small barrier	9

#### No Teachers

<b>Artist/Creative/Teaching Artist Survey</b>	<b>35</b>
Barrier	7
Major barrier	4
No barrier	7
Not applicable	3
Small barrier	14
<b>Arts and Cultural Organization Survey</b>	<b>26</b>
Barrier	8
Major barrier	3
No barrier	5
Not applicable	4
Small barrier	6
<b>District Administration Survey</b>	<b>17</b>
Barrier	4
No barrier	7
Not applicable	1
Small barrier	5
<b>Principal Survey</b>	<b>34</b>
Barrier	7
Major barrier	4
No barrier	14
Not applicable	1
Small barrier	8
<b>Teaching Staff Survey</b>	<b>37</b>
Barrier	6

Major barrier	6
No barrier	15
Small barrier	10

#### No Capacity

<b>Artist/Creative/Teaching Artist Survey</b>	<b>35</b>
Barrier	14
Major barrier	10
No barrier	4
Not applicable	2
Small barrier	5
<b>Arts and Cultural Organization Survey</b>	<b>26</b>
Barrier	7
Major barrier	8
No barrier	1
Not applicable	4
Small barrier	6
<b>District Administration Survey</b>	<b>17</b>
Barrier	3
Major barrier	2
No barrier	4
Small barrier	8
<b>Principal Survey</b>	<b>34</b>
Barrier	6
Major barrier	5

No barrier	11
Small barrier	12
<b>Teaching Staff Survey</b>	<b>37</b>
Barrier	8
Major barrier	11
No barrier	10
Not applicable	1
Small barrier	7

#### No Space

<b>Artist/Creative/Teaching Artist Survey</b>	<b>35</b>
Barrier	12
Major barrier	5
No barrier	7
Not applicable	1
Small barrier	10
<b>Arts and Cultural Organization Survey</b>	<b>26</b>
Barrier	6
Major barrier	5
No barrier	4
Not applicable	5
Small barrier	6
<b>District Administration Survey</b>	<b>17</b>
Barrier	4
Major barrier	1

No barrier	7
Small barrier	5
<b>Principal Survey</b>	<b>34</b>
Barrier	4
Major barrier	3
No barrier	14
Not applicable	1
Small barrier	12
<b>Teaching Staff Survey</b>	<b>37</b>
Barrier	2
Major barrier	1
No barrier	21
Not applicable	1
Small barrier	12

#### No outside school space

<b>Artist/Creative/Teaching Artist Survey</b>	<b>35</b>
Barrier	8
Major barrier	1
No barrier	6
Not applicable	8
Small barrier	12
<b>Arts and Cultural Organization Survey</b>	<b>26</b>
Barrier	7
Major barrier	4

No barrier	7
Not applicable	4
Small barrier	4
<b>District Administration Survey</b>	<b>17</b>
Barrier	2
No barrier	9
Not applicable	1
Small barrier	5
<b>Principal Survey</b>	<b>34</b>
Barrier	3
No barrier	19
Not applicable	4
Small barrier	8
<b>Teaching Staff Survey</b>	<b>37</b>
Barrier	2
Major barrier	2
No barrier	16
Not applicable	5
Small barrier	12

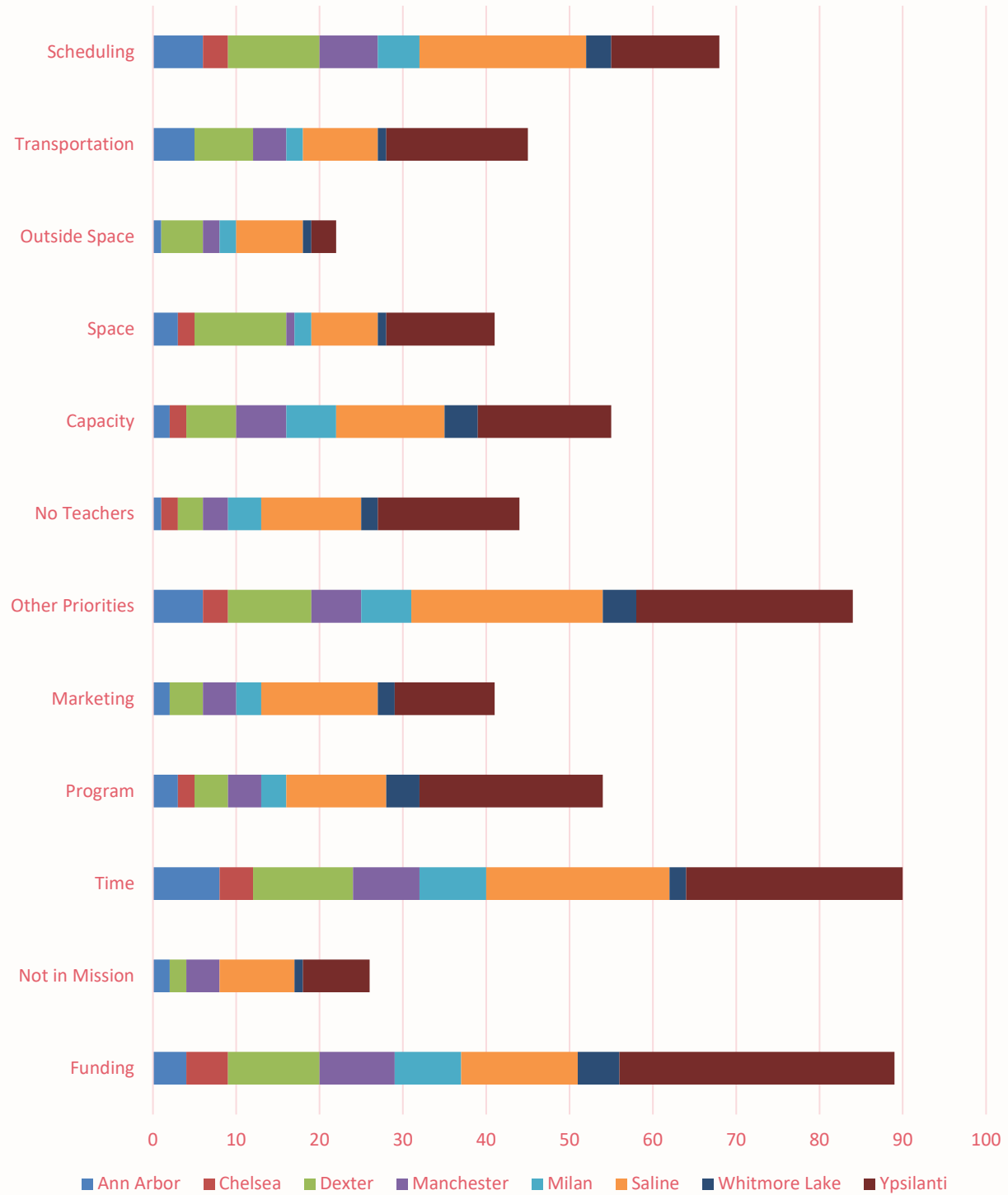
#### Lack of transportation

<b>Artist/Creative/Teaching Artist Survey</b>	<b>35</b>
Barrier	7
Major barrier	7
No barrier	7



Not applicable	6
Small barrier	8
<b>Arts and Cultural Organization Survey</b>	<b>26</b>
Barrier	10
Major barrier	10
Not applicable	2
Small barrier	4
<b>District Administration Survey</b>	<b>17</b>
Barrier	6

## Barriers to Arts + Creative Education in Washtenaw County



## **APPENDIX C: ACEISE Washtenaw County Arts + Creative Education Providers Forum**

Washtenaw Intermediate School District  
1819 South Wagner Road | Ann Arbor, MI 48103  
May 20, 2019, | 3:30 – 5 p.m.

### **Data Collection Method:**

The Arts Alliance invited numerous countywide potential stakeholders to join the Arts + Creative Education Integration for Student Excellence Washtenaw County Arts + Creative Education Providers Forum. Participants enrolled before joining the conversation and agreed to share their opinions based on an agenda disseminated in advance. They participated willingly with the knowledge and express consent that outcomes from the session would be shared for ACEISE reporting purposes. During the meeting and after an informational session with partners and leaders, session facilitators Deb Polich and Barb Whitney asked a series of questions related to agenda item 5, letters a – d below and visibly captured participant feedback on large-scale paper with markers.

Participants were invited to provide additional feedback to ACEISE leadership and were provided direct contact information to do so. One teacher's follow-up comments were particularly profound and with her written permission are partially included below:

"I, and many art teachers like me) have been dreaming for policy changes similar to the ones outlined in your plan for years. As someone who has worked in urban education in Title 1 schools for the past seven years, I have seen the discrepancies that occur in arts programming from school to school or district to district. I have learned that quality arts programming takes man power, time, and resources to truly become integrated into a school curriculum, all of which are things listed in your report as items that are currently lacking in many of our districts, hindering the development of arts in education in our county.

I believe that the plan you have created has true potential to make long term change. Some items that stood out to me upon rereading and reflecting, although unfortunately not surprising, are the lack of equity across districts with available art programming and the responses from survey participants regarding the lack of support to make their arts programming hopes become a reality....Thank you again for your work and dedication to this extremely important cause! It was great to meet Monday and learn more about this project....You are all inspiring!"

Notes from the session were transcribed verbatim and impressions captured and relayed to the ACEISE team within one week. See below for the meeting agenda, discussion recap notes and transcriptions.

### **ACEISE Project Partners & Leaders**

- Washtenaw ISD
  - Naomi Norman, assistant superintendent, Achievement & Systems Support
- The Arts Alliance
  - Deb Polich, president/CEO, The Arts Alliance
  - Barb Whitney, Arts + Creative education specialist, lead consultant and executive director, Lansing Art Gallery & Education Center

## **AGENDA**

- 1. Welcome & Who is in the Room**
- 2. Meeting Purpose: Offer a platform for arts + creative education community and forum for conversation**
- 3. ACEISE - Restate the vision**
  - a. National Endowment for the Arts Grant Deliverables**
    1. Community Action Team
    2. Assessment
    3. Arts + Creative Education Integration Plan
    4. Professional Develop Plan
    5. Evaluation Plan
    6. Initiate, Test, Measure, Refine and Continue
- 4. What's happened in two years?**
  - a. Assessment findings, research and data
  - b. Update on ESSA federal and state
  - c. WISD district work and vision
- 5. Engaged participant discussion on the potential for...**
  - a. Arts + Creative Education Connector for schools, community providers & teaching artists
  - b. Credentialing system for community providers and teaching artists
  - c. District/local representative model? Is there or should there be a key point person or organization within (or serving) each school system
  - d. Present advocacy measures to date and opportunities for the future
    - Local advocacy tool kit and training program
    - Who to persuade? – Parents, school board, voters, business leaders, law enforcement, social service, workforce developers, etc.
    - Who are the influencers in the schools, in the communities, with the parents? Who holds accountability? Who shouldn't be engaged?
- 6. Action items and next steps.**
  - a. identify and ask arts + creative education champions – cultivate community leaders' team
  - b. Other...

### **Discussion Recap: a. Arts + Creative Education Connector for schools, community providers & teaching artists**

Participants began the conversation about the potential for a creative connector for schools with an overwhelmingly positive tone. Participants recognized the importance of such a role in supporting Arts + Creative education and shared their enthusiasm for this possibility. They agreed that a coordinating entity could offer a clearinghouse model for resources and information dissemination. They noted that it could also provide supervision of a credentialing system, as well as opportunities to connect the schools with arts organizations/teaching artists, and to foster connections between classroom teachers and arts teachers.

One teacher noted the ACEISE Arts + Creative Education Connector concept would be her “dream come true,” as it would offer resources and community connections. Discussion ensued regarding funding for supplies, resources and field trips. It was suggested that ACEISE ascertain the interest of schools and teachers to participate in ACEISE. Discussion ensued about free arts programming designed for the community, which is not readily accessible for those without transportation. A community Arts + Creative education provider shared a challenge associated with grant funding: quantitative metrics drive reporting.

#### **Discussion Recap: b. Credentialing system for community providers and teaching artists**

Reactions to the potential for a credentialing system revealed a great deal of interest and feedback. Participants agreed that the Arts + Creative Education Connector would supervise a credentialing system and brainstormed that it could include events, thematic coordination and feedback opportunities. They considered logistics and overarching goals. They voiced interest in developing an appropriate, legitimizing and user-friendly system. Participants encouraged the use of a hybrid model to take advantage of technology with partial online training, application forms, specific criteria, and skill building or professional learning and development. They considered how to market or engage prospects for the credentialing system, and suggestions included engaging classroom teachers and parents (e.g., sports teams or museum docents).

Participants discussed barriers to success in Arts + Creative education in Washtenaw County: time, competing factors (standardized testing and assessment), tracking and policy changes. Concerns arose regarding potentially prohibitive factors and challenges related to substitute teachers. Conversation also included the importance of exposure and opportunity as it relates to aptitude and creativity as vital to self-expression and the human experience. Participants mused on the value of “art for art’s sake” for its intrinsic value and how to champion the content area subjects [visual art, music, dance, theater, media arts]. Arts integration in particular districts was recognized as yielding greater connection between subjects, and International baccalaureate curriculum was noted as one means to incorporate the arts. It was recognized that academic opportunities exist to partner with Eastern Michigan University on arts integration coursework/curriculum.

#### **Discussion Recap: c. District/local representative model? Is there or should there be a key point person or organization within (or serving) each school system**

#### **Discussion Recap: d. Present advocacy measures to date and opportunities for the future. Local advocacy tool kit and training program; Who to persuade (parents, school board, voters, business leaders, law enforcement, social service, workforce developers, etc.)? Who are the influencers in the schools, in the communities, with the parents? Who holds accountability? Who shouldn’t be engaged?**

In terms of an advocacy toolkit and training program, the group recognized the need to persuade stakeholders to become champions for the value of Arts + Creative education. The group noted that branding and marketing Arts + Creative education would help yield greater communitywide support.

They acknowledged the need to garner support from administrators (principals, school board), legislators, parents and students. One suggestion was reinforced repeatedly: survey parents and students as a step toward greater engagement in Arts + Creative education. Parent-related organizations were recognized for their potential to support programs with advocacy, communications and resources. Participants discussed the figurative and literal investment in Arts + Creative education as nominal cash outlay for districts and recognized that while budgets are an issue, time may be considered the most valuable resource in an era of test-based learning.

Participants discussed the value for Arts + Creative education in terms of career opportunities involving applied creativity. In terms of marketing and advocacy, the group considered potentially interrelated topics regarding student learning in the arts: workforce development, 21<sup>st</sup> century learning, entrepreneurship, transferrable skills, career paths and the maker movement. One suggestion: utilizing the eighth grade EDP tools and systems to showcase a list of arts + creative careers and salaries. Another: use the Penny Stamps series to foster goodwill and recognition of the value of Arts + Creative education in terms of careers.

Conversation continued related to policy: ESSA, legislative opportunities and resources. The issue of local control was raised as it relates to Arts + Creative education funding. Participants entertained the possibility of a countywide mil related to ESSA, 21<sup>st</sup> century learning, and the inclusion of the arts in the definition of a well-rounded education.

### **Closing Thoughts**

Closing thoughts were characterized by a hopeful and grateful tone. Participants spoke about the goodwill associated with collective action and The Arts Alliance/WISD's role as convening entities. They appreciated the ACEISE team's inclusion of community voices and multiple perspectives within the project. They encouraged the ACEISE team to continue celebrating unique communities and investigating arts integration as one vehicle to infuse the arts in education in Washtenaw County, and they thanked them for continuing the conversation.

### **Verbatim Transcriptions from Large-Scale Visible Notes Taken During Session:**

Page 1 (Deb)

Credential

Sports team model/docent model A2SO

Few forms please/screening too

Persuade Politicians

Training /application!

W/children + teachers

Age appropriate

Connector, job function/clearinghouse

Hybrid/online + face-to-face

What is the criteria – org versus singles?

How to market it?!

EMII Primary Ed. Teachers

Page 2 (Deb)

Teachers/P.D./art/music etc. lessons!

What about supplies? \$\$

Test score up still teachers are overwhelmed

I.B. [International baccalaureate] curriculum,  
Summit platform in Dexter  
Maker movement  
Disconnected from arts programs  
Creating career paths versus trade path  
Skill development requires time  
Transferrable skills  
Co-curricular  
Career series/Penny Stamps ala

Page 3 (Deb)

Invest/Policy/Resources

Children can drive it home!

Parent Survey

Gordon's bro

A2SO funder

Track funders

Manchester arts integration

List of career jobs and salaries

Transportation

P.T.O. central source

Penny Stamps via the web

Administrators buy in

School board buy in toward

A2 \$3/school Realistic

Page 4 (Barb)

Cred – legit – not too hard paperwork

1. Training

2. Application

3. Build skills

Add politicians

Coordinator supervises credentialing system

-events?

- thematic coordination?
- online/hybrid
- feedback opportunity

#### Concerns

- Potentially prohibitive? (e.g., Martha Graham)
- challenges with substitute teachers/credentialing system
- arts Ed classroom teacher involved in planning
- Art teacher – dream come true! Need resources and connections to community
- How to market/communicate re: credential
- Repository for teachers PLD
- Integration yields greater connection
- Supplies/resources
- Value of the arts
- Previously not a core subject
- Value proposition – pay to play – 0
- Disconnect between maker space and curriculum need: more instruction
- Eastern Ed primary arts integration - could use curriculum
- How to keep art for art's sake

#### Page 5 (Barb)

#### Stakeholders

#### Parents (suggested survey)

#### Parent involvement

#### Less

Trade work – students hear that career path is performer/teacher, not true

Use arts toward life/career

Transferrable skills – potential trajectory for a career in the arts?

#### Career series

#### Entrepreneurism

#### Concerns:

- Time, hurry
- Self-expression
- Assessment
- Tracking – good/bad? Divided? Class-based?



Policy change

Aptitude?

Creativity?

Exposure of Opportunity

21<sup>st</sup> c legislation

Free isn't accessible!

Transportation to symphony – PTO mom helps

Page 6 (Barb)

PTO/PTA contacts

Penny Stamps as resource

Great ideas

Reach out to schools from community arts Ed

How schools are/aren't interested

Admin buy in

Principals on board

School board buy in

Grants to support artists/supplies

Children/students!! Engage/commit/survey

Technology/app/animation

BRAND ARTS ED (logo, message)

Integration/Manchester <A2

List of creative jobs for eighth graders

School Board

Funding needs more flexibility

Program metrics/transport

Page 7 (Barb)

Local control versus state funding

County mil for the arts?

Communication re: resources

Challenges-unique community + stakeholders & champions

Thanks for continuing the conversation

Points of view!

Eighth EDP tools/systems

HOPE, poised for action @WISD

Gratitude

Shared voices

Keep the faith, make the change

THANK YOU!

## **APPENDIX D: Model Site Visit and Case Study: Education for the Arts**

Kalamazoo Regional Education School Agency (KRESA)

Dec. 19, 2018, Epic Center, 359 S Kalamazoo Mall, 49007

### **Attending**

- Bryan Zocher, director, Education for the Arts
- Naomi Norman, assistant superintendent, Achievement & Systems Support, Washtenaw Intermediate School District
- Deb Polich, president/CEO, The Arts Alliance
- Barb Whitney, consultant, Lansing Art Gallery & Education Center
- Angie Melvin, alternative and special education arts initiative program coordinator, Education for the Arts
- Kristine DeRyder – executive assistant, Education for the Arts
- Deb Strickland, program coordinator, Education for the Arts
- Kevin Dodd, aesthetic education program coordinator, Education for the Arts

Education for the Arts is a program arm of Kalamazoo RESA. EFA's roots are based on a unanimous desire of the nine public school districts in Kalamazoo County to make Arts + Creative education a learning and teaching priority. EFA's mandate is to enhance Arts + Creative education opportunities and programs for every Kalamazoo County school through developing, maintaining and strengthening partnerships between school districts, schools, teachers and the rich array of professional arts institutions in Southwest Michigan.

### **Discussion - Education for the Arts (EFA) Program**

Executive director Bryan Zocher described how Education for the Arts (EFA) is closely tied with the high school program and countywide decentralized career technical education (CTE) program. He explained that some EFE and EFA classes in business and industry take place in schools with specialized equipment, and that due to a CTE requirement, all EFA classes were yearlong. As an important distinction between many Arts + Creative education initiatives, EFA does not receive federal funding, so classes may take place after-school and did so under previous leadership. Bryan noted that previous off-site courses became less accessible to students due to time constraints, travel-related issues, and a conflicted elementary career trajectory.

EFA now offers students the opportunity to take arts courses on-site in schools with considerations of teacher interaction and perception. At the high school level, an important tenet of the work is to supplement arts coursework with dance, media arts and music composition (which would not take place otherwise). He explained that while the teaching artists are working in niche areas such as contemporary dance, they are all certified specialists or experts in residence through the Michigan department of education. This notably involves proving specialized content without certification (e.g., playwright, composer or musical theater professional). These professionals may teach for up to one-third of a school day and are required to renew their certification annually.

Bryan shared that the Kalamazoo RESA and their districts choose to look at the whole of education. Driving factors include CTE, state, schools, and businesses training and tracking students toward employment. Not every school district is involved with countywide bus transportation to EFA sites, so not every student has access. A multiyear strategic plan will take into consideration mobile opportunities and reconfigure the system for accessibility. As they perform needs assessments and examine trends, KRESA recognizes the possibility of hybrid learning with online components for some

subjects. As it stands now, approximately 650 students are enrolled in classes, which is an uptick from the previous decline.

Executive assistant Kris DeRider shared the details of their 25th year of awarding four grant programs, each taking place with review panels annually. \$2 per student offers access to EFA programs.

1. Artistic development grants: \$25,000. Eligibility: teachers/classroom teachers/specialists working in KRESA districts or partnering charter or private schools. Up to \$2,500 each. Districts provide funding, then reimbursement program to schools for cost outlay. Deadline: March for the following year. EFA asks that teachers stay for at least one year after the investment.
  2. Student arts scholarships: \$100,000. \$90,000 to individual applicants, Eligibility: students, to expand on skills and abilities with opportunities such as Crescendo, Blue Lake, private lessons, RISD, etc. Students may use funds to support international choir or band (Will not pay for travel but will support food, lodging, experience). This program is not tracked in terms of diversity or need; however, students can provide opportunities to provide free-reduced lunch contribution via a copy of their district letter. Each application (over 300 annually) is reviewed individually. Requests exceeding \$750 require a work sample. Additionally allocated funds offer \$10,000 in small block grants to KIA supports camps and Gilmore Keyboard Festival, Kalamazoo Civic Youth Programs.
  3. Artistic equipment application: \$20,000. Eligibility: students in grades 6 – 12 for quality equipment such as computers, instruments or other. This is the most competitive application with a smaller pool of applicants. Most applications are from middle school students. Some scholarship students take courses in EFA programs later.
    - \*Lending grant for up to \$10,000 allows EFA to purchase equipment, loan it to student at no charge, then students can purchase at 20% depreciated cost per year (80% discount maximum).
    - \* Capping grants: up to \$5,000 for an equipment purchase. EFA pays for half, and then the student/family owns it. Students may only apply and receive it once per lifetime.
- EFA Presents

Program coordinator Deb Strickland shared that EFA Presents serves as a point of entry as a field trip program due to ease, free-to-low cost and opportunities for fun learning. Schools can take advantage of EFA's educational programs and free tickets for K-8 students. Essentially, the allocation offers one ticket per student per year, and schools choose how to spend their student ticket allotment. Free tickets have up to a \$60 ticket value and include partnerships with Kalamazoo Institute of Arts and Miller Auditorium. Deb recognized the importance of connecting teaching artists to schools via training programs and residency, as well as linking arts organizations with students and schools. Separately, the Bus Rebate Program supports K-8 students: schools pay \$25 per bus outright and receive a rebate. The total program reimbursement is approximately \$35,000 toward bus rebates supported by \$10,000 in endowment funds. For high schools, with less involvement, there is a cost of \$2 per student to attend and no bus rebate.

### **PACE Artists Residency Program**

PACE is in its 21st year and serves approximately 4,600 students per year with 5 teaching artists for dance and 5 for theater. Recognizing time as a resource, EFA flexes the standard residency and support teaching artists in creating a residency to meet the teacher's needs. Through a teaching artist-to-teacher approach, they often integrate arts learning with classroom themes and curriculum. EFA is exceptionally careful to clarify that integration in this case can mean nurturing and weaving the arts into curriculum, rather than including the arts as an "add on." Bryan clarified that arts integration requires training, coordination and long-term permanent artists in the building. As an example, he cited the Kalamazoo magnet arts schools and the A+ approach.

### **Alternative and Special Education Arts Initiative Program**

Angie Melvin shared alternative initiatives in the schools, noting AAI as the youngest and most flexible program of EFA with social justice supporting school communities. She recounted an example of how one school processed gun violence through Arts for Peace project and exemplified how to use the arts to advocate for peace in their community in conjunction with artists in spoken word and conversation. This program focuses on community connection and fostering students as leaders in the community by partnering with their classrooms and schools merged with alternative students and special education students.

This residency-based program includes music, dance, theater, visual arts. For example, in order to foster eye contact and community within the classroom, a classroom teacher could work with a dancer. The artists' residencies, similar to PACE, may be limited duration in terms of time, needs, and how the arts accents goals and learning for students. Angie described collaborations with alternative and special education that developed poignant meaning and emotional experiences for teachers, students, administrators, based on working together with a team of professional team of artists. Alternative education students took unprecedented ownership, empathy, care, compassion and planning.

### **Aesthetic Education**

Aesthetic education program coordinator Kevin Dodd explained that aesthetic education is a fully-integrated approach to teaching that helps teachers enhance their practice. The EFA program (previously a Lincoln Center program) enacts aesthetic education via residencies in teams of 3 – 6, with some schools having multiple teams. They may select up to 2 shows from EFA presents repertory with the potential for a bonus. Planning begins with a line of inquiry, 4 lessons by teacher, and 4 by the teaching artist. Exception: within the visual arts, the third session is a guided looking experience. Kevin described each unique experience, geared toward the model of describe, analyze and interpret (a departure from skills-based leaning). In contrast, it is focused on how to think about a work of art and discourages vocabulary or "jargon." The bonus can be a third show or 1-lesson delivery, which may occur prior or post session. The commitment for teaching artists is four days + planning time. Additionally, Kevin described the EFA intensive summer training: one-week or 2 to three-day topic-specific intensives in August. He shared challenges related to the reduction of teachers' in-school planning time. Integration supports the approach of classroom lessons.

### **Trends and Influences**

Bryan impressed upon the group the societal pressures related to high-stakes testing, noting that partnerships can be parallel in terms of language and helping teachers make a bridge between aesthetic education and literacy. He suggested developing a person-to person relationship built on shared values and authentic community partnerships. He stressed that EFA is part of the ongoing conversations related to CTE with advisers seeking communicators, critical thinking skills, etc. The argument for the arts is at times difficult to address. As one element to consider, EFA's program changed from a fee-based (transactional) model to a free opportunity for schools. This year, it involved 45 teams and 300-400 participants in its second year of free programming. Previously, they assessed a \$10 fee per student that could be offset by teachers who elected to participate in trainings and professional learning opportunities.

### **A Shared Vision with Shared Resources**

The group recognized the need to develop a shared vision and how compelling shared experiences can be to create momentum and change. Bryan shared the impetus for this movement many years ago in Kalamazoo. The call to action was driven by a visit to Houston where leadership saw an arts magnet

school in action. Bryan detailed the foundational efforts of the aesthetic education program from committee level to building principals, district administrators and classroom teachers, all of whom participated in a weeklong national Arts + Creative education workshop. In addition, Kalamazoo brought in aesthetic education practitioners and the community for a 1-night event. The group discussed how WISD could implement shared experiences and even potentially work with EFA to create similar outcomes.

Bryan relayed the importance of the Irving S. Gilmore Foundation and the ISD working in partnership toward EFA's success. He noted the significance of \$6 million in seed money and the crucial operating support provided annually. While fees from high school programming and endowment funds support the work, the endowment and Gilmore funds offer nearly 50% of the operating budget. He recognized the ISD's vested stake in EFA's success and their support, which includes both significant cash and in-kind support.

## Endnotes

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<sup>i</sup> Specific Curriculum Recommendations based on best practices

1. Every elementary student receives standards-based sequential Arts + Creative education:
  - A minimum of 60 minutes per week of visual arts and music taught by a certified specialists
  - Integrated arts instruction in every PreK-5 classroom
  - At least one field trip to an arts or cultural venue for a first-hand experience in the community
  - Dance and theatre instruction supported by community arts organizations and/or teaching artists
2. Every middle school student receives standards-based sequential Arts + Creative education:
  - A minimum of two semesters of visual, performing, or media arts classes
  - Integrated arts instruction in non-arts classes
3. Every high school student receives standards-based sequential Arts + Creative education:
  - A minimum of four semesters of visual, performing, or media arts classes
  - Integrated arts instruction in non-arts classes
  - Sequential learning opportunities in visual arts, music, theater, dance, and media arts programs
  - Opportunities to connect to career centers and CTE credit

<sup>ii</sup> The 2002 compendium “Critical Links” was recommended by the Arts + Creative Education Partnership and financed by the National Endowment for the Arts and the U.S. Department of Education. The compendium includes dozens of studies, which together showcase definitive and wide-ranging positive academic and social effects for students involved in the arts. Richard Deasy (Ed.), *Critical Links: Learning in the Arts and Student Academic and Social Development*, (Washington, DC: Arts + Creative Education Partnership, 2002) pp. 68-9.

## References

- <sup>iii</sup> Catterall, J. (2009) **Doing Well and Doing Good by Doing Art: A 12-year National Study of Education in the Visual and Performing Arts: Effects on the Achievements and Values of Young Adults**. Los Angeles, CA: Imagination Group/I- Group Books.
- <sup>iv</sup> Arts + Creative Education Partnership. (2013). *Preparing students for the next America: the benefits of an Arts + Creative education*. p. 3.
- <sup>v</sup> Centre for the New Economy and Society. (2018). *The future of Jobs Report 2018*. Retrieved from <https://www.weforum.org/reports/the-future-of-jobs-report-2018>
- <sup>vi</sup> Beghetto, R. (2019). Taking beautiful risks in Arts + Creative education. *Educational Leadership*.
- <sup>vii</sup> Rabkin, N. & Hedberg, E.C. (2011). *Arts education in America: What the declines mean for arts participation*. NORC at the University of Chicago.
- <sup>viii</sup> Silk, Y., Mahan, S., and Morrison, R. (2015). *The State Status Report*, Americans for the Arts. Retrieved from: [http://www.americansforthearts.org/sites/default/files/State\\_Status\\_Report\\_Final.pdf](http://www.americansforthearts.org/sites/default/files/State_Status_Report_Final.pdf)
- <sup>ix</sup> Shaw, R. (2016) Music teacher stress in the era of accountability, *Arts + Creative Education Policy Review*, 117:2, 104-116, DOI: 10.1080/10632913.2015.1005325
- <sup>x</sup> Arts + Creative Education Partnership. (2019). *ArtScan*. Retrieved from: <https://www.ecs.org/wp-content/uploads/2019-ArtScan-at-a-Glance.pdf>.

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<sup>xi</sup> Rabkin, N. & Hedberg, E.C. (2011). *Arts education in America: What the declines mean for arts participation*. NORC at the University of Chicago.

<sup>xii</sup> United States Government Accountability Office Report to Congressional Requesters. (2009). *Access to Arts + Creative education: inclusion of additional questions in education's planned research would help explain why instruction time has decreased for some students*. Retrieved from: <https://eric.ed.gov/?id=ED504621>

<sup>xiii</sup> Michigan Youth Arts. 2012. *Arts + Creative Education in Michigan: Fostering Creativity and Innovation*. Royal Oak, MI: Retrieved from: <http://programs.ccsso.org/link/aep/MI2011.pdf>

<sup>xiv</sup> Whitney, B. (2017). *Arts education: A fundamental right for youth in the United States of America* (Master's Thesis). Retrieved from: <https://deepblue.lib.umich.edu/handle/2027.42/146547>

<sup>xv</sup> Carter, B. & Roucher, N. (2019): In their own words: Lessons from community arts partnership leaders. *Arts + Creative Education Policy Review*. DOI: 10.1080/10632913.2018.1530712

<sup>xvi</sup> Conkling, S. & Kaufman, B. (2019): Equality and quality: The influence of private funds in public Arts + Creative education in Boston and Baltimore. *Arts + Creative Education Policy Review*. DOI: 10.1080/10632913.2018.1530710

<sup>xvii</sup> Bernard, C. (2019): Lived experiences: Arts policy at the street level in the New York City Department of Education. *Arts + Creative Education Policy Review*. DOI: 10.1080/10632913.2018.1530713

<sup>xix</sup> <https://maeia-artsednetwork.org/about-maeia/>

<sup>xx</sup> Fullan, M. and Hargreaves, A. (2016). Bringing the profession back in: call to action. *Leaning Forward*. Oxford, OH.

<sup>xxi</sup> SEADAE White Paper (2012). *Roles of Certified Arts Educators, Certified Non-Arts Educators, and Providers of Supplemental Arts Instruction*. Retrieved at: <http://seadae.org/SEADAE/media/pdfs/Roles-for-Certified-Arts-Educators.pdf>

<sup>xxii</sup> <https://www.learner.org/workshops/artsineveryclassroom/artsroles.html>

<sup>xxii</sup> [https://www.mlive.com/news/ann-arbor/2017/06/chelsea\\_self-portrait\\_display.html](https://www.mlive.com/news/ann-arbor/2017/06/chelsea_self-portrait_display.html)

<sup>xxiii</sup> <https://www.mischooldata.org/DistrictSchoolProfiles2/StudentInformation/GraduationDropoutRate3.aspx>

## **Additional Resources**

The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies  
<https://www.arts.gov/sites/default/files/Arts-At-Risk-Youth.pdf>

The Arts and CTE: Building Tomorrow's Creative Workforce Today  
<https://ednote.ecs.org/the-arts-and-cte-building-tomorrows-creative-workforce-today/>

Alliance for Arts Learning Leadership of the Bay Area  
<https://www.acoe.org/Page/160>

Arts + Creative Education Partnership. ArtScan at a Glance: Connecting the States and Arts + Creative Education Policy  
<http://www.aep-arts.org/research-policy/artscan/>



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<https://www.arts.gov/sites/default/files/2008-SPPA-ArtsLearning.pdf>

ACCESS TO ARTS EDUCATION: Inclusion of Additional Questions in Education's Planned Research Would Help Explain Why Instruction Time Has Decreased for Some Students

<https://www.gao.gov/new.items/d09286.pdf>

Boston Public Schools Arts Expansion

<https://www.bpsarts.org/bps-arts-expansion.html>

CPS Education Plan

<https://www.ingenuity-inc.org/cps-arts-education-plan>

Create Alameda County

<https://createalamedacounty.org>

Creative Advantage – Seattle Public Schools Arts Plan

<https://www.seattleschools.org/cms/One.aspx?portalId=627&pageId=27164365>

<https://www.creativeadvantageseattle.org>

<https://www.creativeadvantageseattle.org/toolkit/>

Critical Links: Learning in the Arts and Student Academic and Social Development

<https://www.gpo.gov/fdsys/pkg/ERIC-ED466413/pdf/ERIC-ED466413.pdf>

Champions of Change: The Impact of the Arts on Learning

<http://artsedge.kennedy-center.org/champions/pdfs/champsreport.pdf>

Does Experience in the Arts Boost Academic Achievement? A Response to Eisner

<https://tothineownself.wikispaces.com/file/view/Catterall+Response.pdf>

The Educational Value of Field Trips Education: Taking Students to an Art Museum Improves Critical Thinking Skills, and More

<https://www.educationnext.org/the-educational-value-of-field-trips/>

To Elevate the Role of Arts education, Measure It

<https://www.brookings.edu/research/toelevate-the-role-of-arts-education-measure-it/>

Equality and Quality: The Influence of Private Funds in Public Arts + Creative Education in Boston and Baltimore

<https://doi.org/10.1080/10632913.2018.1530710>

Exploring the Arts

[http://www.huffingtonpost.com/susan-benedetto/exploring-the-arts\\_b\\_4036910.html](http://www.huffingtonpost.com/susan-benedetto/exploring-the-arts_b_4036910.html)

How Art Changes Your Brain: Differential Effects of Visual Art Production and Cognitive Art Evaluation on Functional Brain Connectivity. <http://journals.plos.org/plosone/article?id=10.1371/journal.pone.0101035>

Houston Arts Initiative

<https://www.artsaccessinitiative.org>

Investigating Causal Effects of Arts + Creative Education Experiences: Experimental Evidence from Houston's Arts Access Initiative

[https://kinder.rice.edu/sites/g/files/bxs1676/f/documents/Investigating%20Causal%20Effects%20of%20Arts%20Education%20Experiences%20Final\\_0.pdf](https://kinder.rice.edu/sites/g/files/bxs1676/f/documents/Investigating%20Causal%20Effects%20of%20Arts%20Education%20Experiences%20Final_0.pdf)

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<https://www.tandfonline.com/doi/abs/10.1080/17448689.2014.912479>

Illustrated Periodic Table Shows How Elements Are Part of Everyday Life

<https://mymodernmet.com/illustrated-periodic-table/>

In their own words: Lessons from Community Arts Partnership Leaders

DOI: [10.1080/10632913.2018.1530712](https://doi.org/10.1080/10632913.2018.1530712)

Lived Experiences: Arts Policy at the Street Level in the New York City Department of Education

<https://doi.org/10.1080/10632913.2018.1530713>

Measuring Critical Thinking: Results From an Art Museum Field Trip Experiment

<https://www.tandfonline.com/doi/full/10.1080/19345747.2015.1086915>

Michigan Blueprint of a Quality Arts Program. Michigan Arts + Creative Education Instruction & Assessment.

<https://maeia-artsednetwork.org/wp-content/uploads/2016/05/MAC-Blueprint-Documents-2016-May112016.pdf>

Movement And Breathing Breaks Help Students Stay Focused On Learning

[https://www.kqed.org/mindshift/53175/movement-and-breathing-breaks-help-students-stay-focused-on-learning?utm\\_medium=Email&utm\\_source=ExactTarget&utm\\_campaign=20190310MindShiftNewsletterSubscribers&mc\\_key=00Q1Y00001pF703UAC](https://www.kqed.org/mindshift/53175/movement-and-breathing-breaks-help-students-stay-focused-on-learning?utm_medium=Email&utm_source=ExactTarget&utm_campaign=20190310MindShiftNewsletterSubscribers&mc_key=00Q1Y00001pF703UAC)

Music Teacher Stress in the Era of Accountability Ryan D. Shaw

<https://doi.org/10.1080/10632913.2015.1005325>

New Evidence of the Benefits of Arts + Creative Education

<https://www.brookings.edu/blog/brown-center-chalkboard/2019/02/12/new-evidence-of-the-benefits-of-arts-education/>

Policy Considerations for STEAM Education

<https://www.ecs.org/wp-content/uploads/Policy-Considerations-for-STEAM-Education.pdf>

Positive Impact of Arts Integration on Student Academic Achievement in English Language Arts

[https://fisherpub.sjfc.edu/cgi/viewcontent.cgi?article=1060&context=education\\_etd](https://fisherpub.sjfc.edu/cgi/viewcontent.cgi?article=1060&context=education_etd)

Roles of Certified Arts Educators, Certified Non-Arts Educators, & Providers of Supplemental Arts Instruction

[www.seadae.org](http://www.seadae.org)

A Snapshot of Arts + Creative Education in Public Elementary and Secondary Schools: 2009–10

[www.eric.ed.gov/?id=ED519033](http://www.eric.ed.gov/?id=ED519033)

Visual Arts Matter

[https://www.ecs.org/wp-content/uploads/Visual\\_Arts\\_Matter.pdf](https://www.ecs.org/wp-content/uploads/Visual_Arts_Matter.pdf)

Who Knew? Arts + Creative Education Fuels the Economy

<https://www.chronicle.com/article/Who-Knew-Arts-Education-Fuels/145217>

Whole Brain Learning: The Fine Arts with Students at Risk." Reclaiming Children and Youth

<https://ducktowna.wikispaces.com/file/view/whole+brain+learning+the+fine+arts+with+students+at+risk.pdf>

Why the Kids Who Most Need Education Aren't Getting It

[https://www.washingtonpost.com/news/answer-sheet/wp/2014/09/29/why-the-kids-who-most-need-arts-education-arent-getting-it/?utm\\_term=.92792da339d7](https://www.washingtonpost.com/news/answer-sheet/wp/2014/09/29/why-the-kids-who-most-need-arts-education-arent-getting-it/?utm_term=.92792da339d7)