

Appendix 1: Annotated Bibliography

The proliferation of publications about arts education partnerships indicates how important a role they play in the school reform movement. The books cited below were of particular help in preparing the Partners in Excellence Institute or were recommended by our instructors. Many other resources are listed in these books' bibliographies.

GENERAL

Burnafor, Gail; Aprill, Arnold; and Weiss, Cynthia, eds. (2001). *Renaissance in the Classroom: Arts Integration and Meaningful Learning*. Chicago: Chicago Partnership in Education (CAPE). (Available from Lawrence Erlbaum Associates, www.erlbaum.com; orders@erlbaum.com.)

Colwell, Richard, and Richardson, Carol, eds. (2002). *The New Handbook of Research on Music Teaching and Learning*. New York: Music Educators National Conference and Oxford University Press.

The section on Music Education Connections, edited by David E. Myers and introduced by Dick Deasy, includes chapters on connecting music education with arts education, evaluation of arts partnerships, use and abuse of arts advocacy, and research in visual arts, dance, and theatre education.

Deasy, Richard J., ed. (2002). *Critical Links: Learning in the Arts and Student Academic and Social Development*. Washington, DC: Arts Education Partnership. (Available in print or PDF format from www.aep-arts.org.)

Highlights strong studies of the academic and social effects of learning in the arts and “insights found in the research that suggest strategies for deepening the arts learning experiences required to achieve those effects.” Both this book and *Champions of Change* (below) are resources for fundraising and advocacy efforts, especially for small organizations in their first attempt to create a partnership.

Dreeszen, Craig (1992). *Intersections II: Community Arts and Education Collaborations*. Amherst, MA: The Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst. (Available online at www.umass.edu/aes/.)

An invaluable partnership resource. It reports on two NEA studies of partnerships and contains a useful list of “critical success factors” and “shared values” common to thriving partnerships.

Dreeszen, Craig; Aprill, Arnold; and Deasy, Richard (1999). *Learning Partnerships: Improving Education in Schools with Arts Partners in the Community*. Washington, DC: Arts Education Partnership. (Available in print or PDF format at www.aep-arts.org/.)

Another essential resource, which looks at partnerships that involve multiple sectors of the arts community and the community at large.

Fiske, Edward B., ed. (1999). *Champions of Change: The Impact of the Arts on Learning*. Washington, DC: Arts Education Partnership. (Available in print or PDF format from www.aep-arts.org/.)

A compilation of seven major studies that provide new evidence of enhanced learning and achievement when students are involved in a variety of arts experiences.

Myers, David E. (1996). *Beyond Tradition: Partnerships Among Orchestras, Schools and Communities*. Atlanta, GA: School of Music, Georgia State University.

An NEA-commissioned study of model school-orchestra partnerships.

President’s Committee on the Arts and Humanities and Arts Education Partnership (1999). *Gaining the Arts Advantage*. Washington, DC: Arts Education Partnership. (Available online in PDF or print format from www.aep-arts.org/Publications.htm#Gaining.)

Rabkin, Nick, and Redmond, Robin, eds. (2004). *Putting the Arts in the Picture: Reframing Education in the 21st Century*. Chicago: Columbia College Chicago.

Remer, Jane (1996). *Beyond Enrichment: Building Effective Arts Partnerships with Schools and Your Community*. New York: Americans for the Arts. (Available online at <http://www3.artsusa.org/>.)

A “bible” for those considering or already involved in arts education partnerships. Of particular use are the sections on “arts partnerships as a strategy for institutional change” and as “catalysts for community activism.”

Seidel, Steve; Eppel, Meredith; and Martiniello, Maria (2001). *Arts Survive: A Study of Sustainability in Arts Education Partnerships*. Cambridge, MA: Arts Survive Research Study, Project Zero, Harvard Graduate School of Education. (Available online at http://www.pz.harvard.edu/eBookstore/detail.cfm?pub_id=116.)

A study of 21 partnerships, from which are drawn “prominent and consistent” findings regarding crucial elements common to surviving partnerships, as well as “challenges to surviving and thriving.”

Wheatley, Margaret (1999). *Leadership and the New Science: Discovering Order in a Chaotic World*. San Francisco: Berrett-Koehler Press.

EVALUATION AND ASSESSMENT

Patton, Michael Quinn (1997). *Utilization-Focused Evaluation: The New Century Text*. Thousand Oaks, CA: Sage Publications.

Pistone, Nancy (2002). *Envisioning Arts Assessment: A Process Guide for Assessing Arts Education in School Districts and States*. Washington, D.C.: Arts Education Partnership and Council of Chief State School Officers. (Available online in print and PDF format from www.aep-arts.org/Publications.htm#Envisioning.)

Posavac, Emil J., and Carey, Raymond G. (1997). *Program Evaluation: Methods and Case Studies*, 5th ed. Englewood Cliffs, NJ: Prentice Hall Humanities/Social Sciences.

Wholey, Joseph S.; Hatry, Harry P.; and Newcomer, Kathryn E., eds. (1994). *Handbook of Practical Program Evaluation*. Hoboken, NJ: Jossey-Bass.

A reader.

Worthen, B.R.; Sanders, J.R.; and Fitzpatrick, J. (1997). *Program Evaluation: Alternative Approaches and Practical Guidelines*. Boston, MA: Addison, Wesley and Longman.

A textbook.

FUNDRAISING

Howe, Fisher (1991). *The Board Member's Guide to Fund Raising*. Hoboken, NJ: Jossey-Bass.

NEGOTIATION

Fisher, Roger, and Ury, William (1983). *Getting to Yes: Negotiating Agreement Without Giving In*. New York: Penguin Books.

ADVOCACY

Birch, Thomas L. (2003). "Access to Power: Building Political Clout for the Arts," in *The NASAA Advocate*, vol. 7, no. 1, published by the National Assembly of State Arts Agencies. (Available online in PDF format at http://www.nasaa-arts.org/publications/advocate_access.pdf.)

Parents as Arts Partners Program, Center for Arts Education (2004). *Involving Parents and Schools in Arts Education: Are We There Yet?* (Available online at www.cae-nyc.org/programs/parents.htm#RESOURCES.)

Appendix 2: Websites

This list includes several excellent resources for partnering arts organizations and public schools. In addition, each provides links to many others.

GENERAL

ArtsEdge, the National Arts and Education Network, Washington, DC

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

A resource organization, based at the Kennedy Center, through which artists, teachers, and students can share information and ideas that support the arts as a core subject area in the K–12 curriculum.

Arts Education Partnership, Washington, DC

<http://www.aep-arts.org>

Private, nonprofit coalition of education, arts, government, and other agencies that share the goal of promoting the essential role of arts education.

Arts Extension Service, University of Massachusetts

www.umass.edu/aes/

Source of the *Learning Partnerships Planning Workbook*. Also publishes a workbook on evaluation planning and implementation.

Center for Arts Education, New York, NY

<http://www.cae-nyc.org>

Not-for-profit organization committed to restoring and sustaining arts education as an essential part of education in the New York City public schools. Publisher of many useful documents relevant to successful partnerships.

Kennedy Center Alliance for Arts Education Network

<http://www.kennedy-center.org/education/kcaen>

Represents 45 state arts agencies that operate in partnership with the Kennedy Center.

National Assembly of State Arts Agencies

www.nasaa-arts.org

Membership organization of state and local arts agencies.

Project Zero (Harvard Graduate School of Education)

<http://www.pz.harvard.edu>

Research group founded in 1967 to study and improve education in the arts. Publisher of *Arts Survive* (see bibliography).

EVALUATION

Innovation Network

www.innonet.org

An organization dedicated to helping small to medium-sized nonprofit organizations successfully meet their missions. Their website provides tools, instruction, and a guidance framework for creating detailed program, fundraising, and evaluation plans.

Children, Youth and Families Education and Research Network (CYFERnet)

www.cyfernet.org

Publications include the very basic *Program Evaluation: A Five-Hour Training Curriculum*.

FUNDRAISING

Foundation Center (New York) Links to Nonprofit Resources

http://fdncenter.org/research/npr_links/npr02_fund.html#general

This page of the Foundation Center website includes over 30 links to online sources of fundraising information

Appendix 3: SCANS Survey

From the U.S. Department of Labor Employment & Training Administration
Secretary's Commission on Achieving Necessary Skills

In 1990, the Secretary of Labor appointed a commission to determine the skills our young people need to succeed in the world of work. The commission's fundamental purpose was to encourage a high-performance economy characterized by high-skill, high-wage employment. Although the commission completed its work in 1992, its findings and recommendations remain a valuable source of information for individuals and organizations involved in education and workforce development. Website: <http://wdr.doleta.gov/SCANS/>.

Circle each skill or competency you observe as an arts lesson is being taught. Add a check mark each time it occurs.

SCANS Workplace Competencies	
Effective workers can productively use:	
Resources. They know how to allocate time, money, materials, space, and staff.	
Interpersonal skills. They can work on teams, teach others, serve customers, lead, negotiate, and work well with people from culturally diverse backgrounds.	
Information. They can acquire and evaluate data, organize and maintain files, interpret and communicate, and use computers to process information.	
Systems. They understand social, organizational, and technological systems; they can monitor and correct performance; they can design or improve systems.	
Technology. They can select equipment and tools, apply technology to specific tasks, and maintain and troubleshoot equipment.	

SCANS Foundation Skills	
Competent workers in the high-performance workplace need:	
Basic skills: Reading, writing, arithmetic and mathematics, speaking, and listening.	
Thinking skills: The ability to learn, to reason, to think creatively, to make decisions, and to solve problems.	
Personal qualities: Individual responsibility, self-esteem and self-management, sociability, integrity and honesty.	

Appendix 4: The National Standards for Arts Education

Excerpted from the ArtsEdge website. For the complete 25-page document, go to <http://artsedge.kennedy-center.org/teach/standards/>

Summary Statement: Education Reform, Standards, and the Arts

This statement briefly spells out the goals of the National Standards for Arts Education and describes the context from which they have emerged.

These National Standards for Arts Education are a statement of what every young American should know and be able to do in four arts disciplines—dance, music, theatre, and the visual arts. Their scope is grades K–12, and they speak to both content and achievement.

The Reform Context

The Standards are one outcome of the education reform effort generated in the 1980s, which emerged in several states and attained nationwide visibility with the publication of *A Nation*

at Risk in 1983. This national wake-up call was powerfully effective. Six national education goals were announced in 1990. Now there is a broad effort to describe, specifically, the knowledge and skills students must have in all subjects to fulfill their personal potential, to become productive and competitive workers in a global economy, and to take their places as adult citizens. With the passage of the Goals 2000: Educate America Act, the national goals are written into law, naming the arts as a core academic subject as important to education as English, mathematics, history, civics and government, geography, science, and foreign language.

The Importance of Standards

Agreement on what students should know and be able to do is essential if education is to be consistent, efficient, and effective. In this context, Standards for arts education are important for two basic reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of

knowledge and the skills required both to make sense and make use of the arts disciplines. Second, when states and school districts adopt these Standards, they are taking a stand for rigor in a part of education that has too often, and wrongly, been treated as optional.

These Standards provide a vision of competence and educational effectiveness, but without creating a mold into which all arts programs must fit. The Standards are concerned with the results (in the form of student learning) that come from a basic education in the arts, not with how those results ought to be delivered.

The Importance of Arts Education

Knowing and practicing the arts disciplines are fundamental to the healthy development of children's minds and spirits. That is why, in any civilization—ours included—the arts are inseparable from the very meaning of the term “education.” We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts. There are many reasons for this assertion:

- The arts are worth studying simply because of what they are. Throughout history, all the arts have served to connect our imaginations with the deepest questions of human existence: Who am I? What must I do? Where am I going? Studying responses to those questions is essential not only to understand-

ing life but to living it fully.

- The arts are used to achieve a multitude of human purposes: to present issues and ideas, to teach or persuade, to entertain, to decorate or please. Becoming literate in the arts helps students understand and do these things better.
- The arts are integral to daily life. Our personal, social, economic, and cultural environments are shaped by the arts at every turn—from the design of the child's breakfast placemat, to the songs on the commuter's car radio, to the family's nighttime TV drama, to the enduring influences of the classics.
- The arts offer unique sources of enjoyment and refreshment for the imagination. They explore relationships between ideas and objects and serve as links between thought and action.
- There is ample evidence that the arts help students develop the attitudes, characteristics, and intellectual skills required to participate effectively in today's society and economy. The arts teach self-discipline, reinforce self-esteem, and foster the thinking skills and creativity so valued in the workplace. They teach the importance of teamwork and cooperation. They demonstrate the direct connection between study, hard work, and high levels of achievement.

The Benefits of Arts Education

Arts education benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. An education in the arts benefits society because students of the arts gain powerful tools for understanding human experiences. They learn to respect different ways others have of thinking, working, and expressing themselves. They learn to make decisions in situations where there are no standard answers.

The Arts and Other Core Subjects

The Standards address competence in the arts disciplines first of all. But that competence provides a firm foundation for connecting arts-related concepts and facts across the art forms, and from them to the sciences and humanities. For example, the intellectual methods of the arts are precisely those used to transform scientific disciplines and discoveries into everyday technology.

What Must We Do?

The educational success of our children depends on creating a society that is both literate and imaginative, both competent and creative. That

goal depends, in turn, on providing children with tools not only for understanding that world but also for contributing to it and making their own way.

Without question, the Standards presented here will need supporters and allies to improve how arts education is organized and delivered. They have the potential to change education policy at all levels, and to make a transforming impact across the entire spectrum of education.

But only if they are implemented.

Teachers, of course, will be the leaders in this process. In many places, more teachers with credentials in the arts, as well as better-trained teachers in general, will be needed. Site-based management teams, school boards, state education agencies, state and local arts agencies, and teacher education institutions will all have a part to play, as will local mentors, artists, local arts organizations, and members of the community. Their support is crucial for the Standards to succeed. But the primary issue is the ability to bring together and deliver a broad range of competent instruction. All else is secondary.

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

How the Standards Are Organized

Teachers, policymakers, and students all need explicit statements of the results expected from an arts education, not only for pedagogical reasons, but to be able to allocate instructional resources and to provide a basis for assessing student achievement and progress. Because the largest groups using the Standards will be teachers and educational administrators, the most sensible sequence for presenting the Standards is by grade level: Grades K–4, Grades 5–8, and Grades 9–12.

Within each grade-level cluster, the Standards are organized by arts discipline: Dance, Music, Theatre, and Visual Arts. Presented within each of the disciplines are the specific competencies that the arts education community, nationwide, believes are essential for every student. The division of the Standards into special competencies does not indicate that each is given the same weight, time, or emphasis at any point in the K–12 sequence. The mixture and balance will vary with grade level, by course, by instructional unit, and from school to school. The Standards encourage a relationship between breadth and depth so that neither overshadows the other. They are intended to create a vision for learning, not a standardized instructional system.

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

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

In grades 9–12, the “Advanced” level of achievement is more likely to be attained by students who have elected specialized courses in the particular arts discipline than by students who have not. All students, however, are expected to achieve at the “Proficient” level in at least one art.

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

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology, and appreciation. Competence means capa-

bilities with these elements themselves and an understanding of their interdependence; it also means the ability to combine the content, perspectives, and techniques associated with the various elements to achieve specific artistic and analytical goals. Essentially, the Standards ask that students know and be able to do the following by the time they have completed secondary school:

- They should be able to communicate at a basic level in the four arts disciplines—dance, music, theatre, and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.
- They should be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency.
- They should be able to develop and present basic analyses of works of art from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.

- They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.
- They should be able to relate various types of arts knowledge and skills within and across the arts disciplines. This includes mixing and matching competencies and understandings in art making, history and culture, and analysis in any arts-related project.

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