

*Arts Education: Mobilizing a Commitment to Action* was designed to bring arts education advocates, practitioners, and decision-makers together from the national, state, and local levels. Attendees participated in regional breakouts to discuss the key arts education issues within the context of their geographical area. Each region has proposed the following action steps and identified resources needed to meet these ends.

**KEY ISSUE: PROFESSIONAL DEVELOPMENT**

| REGION              | ACTIONS   |
|---------------------|---|
| <b>South</b>        | <ul style="list-style-type: none"> <li>• Identify and share resources, toolkits, and best practices via the Web and/or a listserv.</li> <li>• Invite decision-makers to participate in arts professional development.</li> <li>• Convene regional meetings.</li> <li>• Create an online calendar of arts professional development opportunities.</li> <li>• Highlight/publicize, perhaps through the Southern Arts Federation, the southern region’s arts education successes.</li> <li>• Identify and share distance learning challenges and best practices.</li> </ul>  |
| <b>Mid Atlantic</b> | <ul style="list-style-type: none"> <li>• Host educators’ convenings to identify their professional needs.</li> <li>• Train teachers to develop prompts for item banks (i.e., train the trainer model).</li> <li>• Distribute surveys and evaluations and conduct focus groups after each professional development event.</li> <li>• Identify any other professional development activities they’re doing that would be pulling them in a different direction.</li> <li>• Learn the protocols that the educators use.</li> <li>• Take advantage of national staff development models.</li> <li>• Practice good manners and good communication and ask questions that shape activity on their terms.</li> <li>• Provide the district with a full report after activity that is thorough and written in a common language.</li> <li>• Invest in the training of our practitioners’ education (i.e., universities, schools, etc.).</li> <li>• Fill a gap in their professional development portfolio. Find a niche.</li> <li>• Work at the local level.</li> <li>• Get involved with professional arts education organizations at the national and state levels.</li> <li>• Be at the table when schools/districts define their professional development needs and requirements.</li> <li>• Be in the information pipeline (be topical) and connected to the trade/professional organizations (i.e., ASCD).</li> </ul>  |
| <b>Midwest</b>      | <ul style="list-style-type: none"> <li>• Develop proposal to The Kennedy Center for Administrator Professional Development.</li> <li>• Connect teaching artists to long-term phased-in programs.</li> <li>• Team with other agencies to develop a process to provide longer term professional development.</li> <li>• Connect to national training/trained artists and then bring it the local level.</li> <li>• Develop professional development opportunities specifically for superintendents and school board members.</li> <li>• Explore using distance learning.</li> <li>• Target struggling school districts because they are looking for solutions.</li> </ul>   |
| <b>West I</b>       | N/A   |
| <b>West II</b>      | <ul style="list-style-type: none"> <li>• Continue to provide multidiscipline teacher training workshop throughout the state. (CO)</li> <li>• Add a series of courses for principals/administrators that combines professional development and an arts experience. Do so by partnering with other agencies. (CO)</li> <li>• Continue with the summer institute model in partnership with the Department of Education; continue to apply to the NEA for institute support. (ID)</li> <li>• Create lab classrooms and job-embedded staff development and deliver professional development in classrooms with students. Train trainers (professional development providers who may not have arts experience). (NM)</li> <li>• Over the next one to two years, Carol (USOE) and Jean (UAC) will refine and develop the capacity of the INFINITY professional development model (teachers are prepared for a professional arts experience, use experience to develop lesson plans for the classroom, implement the lesson plans, report back the arts learning, enter another arts experience, and start the cycle again) by working with “locals” in making it a community-based, collaborative professional development activity using well-supported, high-quality professional exhibitions and performances. Evaluation: teachers finish the INFINITY track that reflects improved student achievement in the arts. (UT)</li> <li>• Get brochures for summer institute out to teachers before the end of the school year. (WY)</li> <li>• Create a sheet of best practices and adjust questions on grant applications to reflect the grantee’s commitment to and use of best practices. (WY)</li> </ul> |
| <b>Mid America</b>  | N/A   |
| <b>New England</b>  | N/A   |

**KEY ISSUE: ADVOCACY AND POLICY**

| <b>REGION</b>       | <b>ACTIONS</b>  |
|---------------------|---|
| <b>South</b>        | <ul style="list-style-type: none"> <li>• Create a regional taskforce for the purpose of comparing arts education policy to funding using state- and national-level data.</li> <li>• Include arts education alliances, state arts agencies, and arts discipline leaders, among others.</li> <li>• Compile results for presentation (by the Southern Arts Federation) at the southern governors' conference in fall 2005.</li> </ul>  |
| <b>Mid Atlantic</b> | <ul style="list-style-type: none"> <li>• Attend legislative events and invite your legislators to school events.</li> <li>• Support your statewide organizations.</li> <li>• Stay in touch with your legislators, emerging leaders, local and state departments of education, business and civic leaders, and parent and teacher organizations via mailing lists and listservs.</li> <li>• Advocate that the arts are integral to the academic and social growth of a child.</li> <li>• Make use of connections and resources at the national level, i.e., supportmusic.com.</li> <li>• Make use of public access TV.</li> <li>• Collaborate with student clubs as long as they are age appropriate.</li> <li>• Use students as spokesperson.</li> </ul>  |
| <b>Midwest</b>      | <ul style="list-style-type: none"> <li>• Develop a yearlong arts advocacy academy for leadership.</li> <li>• Design and train advocates to work with the media.</li> <li>• Host legislative information sessions in efforts to secure funding.</li> <li>• Create a council task force on arts education.</li> <li>• Build consensus on a universal definition of art.</li> <li>• Document the impact of arts education of the public.</li> <li>• Write letters to schools that have reduced their commitment to arts education.</li> </ul>  |
| <b>West I</b>       | N/A   |
| <b>West II</b>      | <ul style="list-style-type: none"> <li>• Within 90 days: Work with Denver Public Schools (DPS) as they hire 97 art and music teachers. Develop evaluation measures in collaboration with DPS; meet with artists, orient artists, and meet with organizations to recruit certified artists and musicians. (CO)</li> <li>• Meet with new Colorado arts education leadership to craft messages for various constituent groups. Determine the focus of advocacy and create arts education state plan with statewide partners. (CO)</li> <li>• Within 90 days, convene arts education leaders, principals, and superintendents to discuss advocacy for arts education (need names, address of arts education leaders, meeting space, travel support, and a facilitator); \$10,000 available. Evaluation measures include a recorded meeting and action plan. (ID)</li> <li>• NMAEA creates arts education advisory committee that communicates to the governor and commissioner of education. (NM)</li> <li>• Within 90 days Jean (UAC) and Carol Ann (USOE) will identify three to four pilot district advocacy task forces that include district arts coordinators, parents, principals, teachers, superintendents, school foundation representatives, local school board members, and community leaders. Evaluation measures include effective kick-off meetings that will plan needs assessment. Job-alike grants are available through the Department of Education. (UT)</li> <li>• Find "moles" and change agents within other agencies that can quietly and effectively inform and advocate for arts education. (UT)</li> <li>• Within 30 to 60 days, get into principal conferences with research and information about arts education programs. (WY)</li> <li>• Get an arts education session into School Improvement Conference/WCA immediately and develop strategies for low-performing schools. (WY)</li> </ul> |
| <b>Mid America</b>  | N/A   |
| <b>New England</b>  | <ul style="list-style-type: none"> <li>• Meeting of Arts Education Alliances for all New England states to develop a regional vision, message, and campaign. (Establish a steering committee: Who today will volunteer to participate? Have a committee established by September. Committee could meet in March at NAEA Convention.)</li> <li>• Survey states and stakeholders for interest and support.</li> <li>• Identify stakeholders to establish New England advocacy brain trust.</li> <li>• Meeting between Arts Alliance people and arts advocates (lobbyists).</li> </ul>   |

**KEY ISSUE: ASSESSMENT**

| REGION              | ACTIONS  |
|---------------------|--|
| <b>South</b>        | <ul style="list-style-type: none"> <li>• Review existing research and resources to identify strategies, best practices, and models at the local and state levels; share them; and establish a clearinghouse for them.</li> <li>• Create strategies if they don't exist, and have the strategies parallel those in other academic subjects.</li> <li>• Develop a professional development program that teaches development, implementation, and evaluation of assessments in the arts.</li> <li>• Create or identify an existing teacher toolkit for assessment and evaluation.</li> <li>• Establish a process for getting a commitment from all stakeholders to design and write assessments.</li> <li>• Research assessment in other countries, like Japan.</li> </ul>  |
| <b>Mid Atlantic</b> | <ul style="list-style-type: none"> <li>• Develop new and encourage existing state partnerships to work with Educational Testing Service (ETS) to develop Praxis II tests for theater and dance.</li> <li>• Create a database of assessment tools from other subjects and disciplines that are in the public domain.</li> <li>• Develop cultural partnerships (i.e., SCASS model).</li> <li>• Develop a regional database to collect and disseminate school, teacher, and policy information.</li> <li>• Encourage multistate collaborations to maximize technological resources in arts instruction.</li> <li>• Develop regional conferences for the arts.</li> <li>• Identify key stakeholders in the midatlantic region that include state affiliates of professional arts associations, the Mid Atlantic Arts Foundation, etc.</li> </ul>   |
| <b>Midwest</b>      | <ul style="list-style-type: none"> <li>• Advocate for the adoption of statewide content performance standards in Iowa.</li> <li>• Share documentation that shows that long-term mentorships of teachers works, aids, and improves pedagogy and student scores</li> </ul>   |
| <b>West I</b>       | N/A  |
| <b>West II</b>      | <ul style="list-style-type: none"> <li>• Within 90 days, develop a performance-based assessment framework that assesses proficiency in the arts in partnership with Colorado Department of Education. (CO)</li> <li>• NAEP assessment guidelines. (ID)</li> <li>• Formative assessment—educate educators on arts assessment, not test scores, whole children life skills. (NM)</li> <li>• Develop portfolio assessments and exit standards based on No Child Left Behind. (NM)</li> <li>• August through June this first year, USOE and fine arts team create pilot professional development programs that use mentors to teach teachers how to use assessment portfolios as pedagogical tools. (UT)</li> <li>• Have 23 districts in a coalition to development standards-based assessments in music, visual arts, and drama. To accomplish this, we need support from districts to pay for assessments. Need the districts to value the work. (WY)</li> <li>• Over the next school year, pilot assessment to acquire student work and rewrite. (WY)</li> </ul>  |
| <b>Mid America</b>  | N/A  |
| <b>New England</b>  | <ul style="list-style-type: none"> <li>• Do more assessment workshops at NECAP. <i>Janet Ressler will advocate for this for their June conference.</i></li> <li>• Have arts councils, state superintendents, and/or departments of education hire a team of trainers to travel to all of our states (block schedule).</li> <li>• Recommend experts to our departments of education and arts councils; Scott Shuler will send to us, and all will follow up.</li> <li>• Share information as each state progresses and as we have additional resources; all will do this.</li> <li>• Advocate for assessment.</li> <li>• What works for teacher training: provide a stipend, call it a focus group, use teachers as presenters, offer follow up during the year, and do enough in-service with a wide enough distribution to establish critical mass.</li> <li>• Lisa will share grant structure for developing statewide institute or course on assessment.</li> <li>• We will each advocate with our departments of education for assessment workshops or DO such workshops with our department of education.</li> <li>• Lisa will send to us exemplars for interdisciplinary work from across the country.</li> <li>• All will begin to identify teachers who are doing good assessment work.</li> </ul> |

**KEY ISSUE: EVALUATION AND RESEARCH**

| <b>REGION</b>       | <b>ACTIONS</b>  |
|---------------------|---|
| <b>South</b>        | <ul style="list-style-type: none"> <li>• Establish and define an ongoing process for evaluation so that it remains current and relevant.</li> <li>• Identify successful evaluation models that will provide valid data to stakeholders.</li> </ul>  |
| <b>Mid Atlantic</b> | <ul style="list-style-type: none"> <li>• Identify the evaluations currently going on in your region/community.</li> <li>• Collaborate with others when you identify common subjects.</li> <li>• Be clear when determining what it is that you want to evaluate/know.</li> <li>• Identify models that you can use to measure the relative success of your program.</li> <li>• Determine what evidence you will need to succeed and define success.</li> <li>• Disseminate research/evaluation findings beyond the usual suspects.</li> <li>• Think before you design your evaluation. It must be valid.</li> <li>• Write results in decision-makers and stakeholders' language, and make them relevant to local and state issues.</li> <li>• Build a case that you can support.</li> <li>• Review state standards and identify what expectations can be measured.</li> </ul> |
| <b>Midwest</b>      | <ul style="list-style-type: none"> <li>• Create interest and commitment to these issues by using incentives such as food, fun, and money.</li> <li>• Have kids participate in the evaluation process.</li> <li>• Review Canada's five-year national evaluation program for its applicability and inclusion in future initiatives.</li> </ul>  |
| <b>West I</b>       | N/A   |
| <b>West II</b>      | <ul style="list-style-type: none"> <li>• 360 days: Seek partner (university) to track CSAP scores in Colorado and prepare comparative analysis based on the level of arts programming in the school. (CO)</li> <li>• Over the next one to two years, Jean (UAC) and Carol Ann (USOE) will create an evaluation for "RAM" pilot that allows time to obtain sound evidence. (UT)</li> <li>• Have the Wyoming Alliance for Arts Education disseminate to teachers examples of evaluation and research for Drama for Life program. (WY)</li> <li>• Create time to read research on a daily/weekly basis to better understand research. (WY)</li> </ul>  |
| <b>Mid America</b>  | N/A   |
| <b>New England</b>  | N/A   |

**KEY ISSUE: PARTNERSHIPS AND COLLABORATIONS**

| REGION              | ACTIONS  |
|---------------------|--|
| <b>South</b>        | <ul style="list-style-type: none"> <li>• Strengthen relationships with professional arts organizations (MENC, etc.) on local, state, regional, and national levels; for example have reciprocal board positions.</li> <li>• Explore arts education collaborations with the Southern Arts Federation.</li> <li>• Collaborate at the state level to open doors for national-level collaborations.</li> <li>• Encourage collaborations between regional and national organizations.</li> <li>• Identify “missing in action” partners and develop a plan to connect.</li> </ul>  |
| <b>Mid Atlantic</b> | N/A  |
| <b>Midwest</b>      | <ul style="list-style-type: none"> <li>• Partner with community groups (PTA, political, sports, business, fishing and wildlife groups, etc.).</li> <li>• Create a process to review your partnership.</li> <li>• Review state standards to look for opportunities to develop integrated strategies and include teachers.</li> <li>• Arts councils will sponsor lunch with arts alliances and other community stakeholders on the topic of “the value of arts education.”</li> <li>• Send e-mails and network to expand the circle.</li> <li>• Identify or create a task list for building effective partnerships.</li> <li>• Learn to just say no.</li> <li>• Doe the partnership pass the “pasta test?” Does it stick to the mission? (OH)</li> </ul>   |
| <b>West I</b>       | N/A  |
| <b>West II</b>      | <ul style="list-style-type: none"> <li>• Restructure partnership with Department of Education and use the Alliance as a catalyst to nurture arts education. Intended outcome: an identified partnership project. (CO)</li> <li>• Ongoing: Advance partnership with the Public Education and Business Coalition as well as other education-based organizations. (CO)</li> <li>• Convene meetings that include the Idaho Arts Commission, the State Department of Education, and the Idaho Alliance for Arts Education at least two times per year. Meetings include executive directors, board chairs, and arts education program directors of each organization to formulate and implement an arts education plan. (ID)</li> <li>• New Mexico Arts Education Alliance (NMAEA) will create an Arts Education Advisory Committee by July 26. (NM)</li> <li>• NMAEA will activate a cohesive network of arts councils with 180 days. (NM)</li> <li>• NMAEA will develop a public relations “spin” to showcase collaborations.</li> <li>• Within nine months, Carol Ann (USOE) will gain viable audience with the principals to discuss arts education. Develop liaisons to elementary and secondary school principals’ associations. Evaluation will be the presentation of the “gold standard” information at their annual meetings. (UT)</li> <li>• Within the next six months, invite Wyoming Arts Council, Wyoming Artist Alliance, Wyoming Artist Association, and Wyoming Alliance for Arts Education and make a commitment to get others to the meeting and to continue ongoing communication. Choose to meet regularly, share missions and information and do NOT duplicate, act together, and collaborate. (WY)</li> <li>• Convene a partnership summit; contact schools, teachers, principals, and artists; and provide professional development for teachers to best use artists in schools. (WY)</li> <li>• Work to provide credit for teachers for attending professional development. (WY)</li> </ul> |
| <b>Mid America</b>  | N/A  |
| <b>New England</b>  | <ul style="list-style-type: none"> <li>• Identify people and groups that will be helpful and/or collaborate with our organizations.</li> <li>• Partner with other alliances and arts education groups in other states to share resources and understand common problems/solutions.</li> <li>• Create a listserv of individuals in each state to keep one another up to date (possibly hosted by/through NECAP?).</li> <li>• <i>Elaine Sisler (MA) volunteered to contact NECAP regarding existence of such a listserv to create group.</i></li> <li>• Distribute resource list we all developed on sheets of paper today. <i>Laura, Anne, and Janet agreed to do this.</i></li> <li>• Brainstorm corporate possibilities in each state and develop contact points—Anne Taylor and Liz Miller to add this to board agenda for the state board retreat.</li> <li>• Ask KCAAEN to put corporate partnership workshop on agenda next year; create and advertise opportunities for such workshops at pre-existing professional development conferences</li> <li>• Mary Lee (NH) will be working on senior center collaboration locally.</li> <li>• Michele Mortensen plans to contact David Lapiana to discuss collaborations and resources.</li> <li>• Anne Geller to meet with Foothill Arts Center (Carol T and Richard) regarding collaboration.</li> </ul>   |

**KEY ISSUE: STANDARDS**

| <b>REGION</b>       | <b>ACTIONS</b>  |
|---------------------|---|
| <b>South</b>        | N/A   |
| <b>Mid Atlantic</b> | N/A   |
| <b>Midwest</b>      | <ul style="list-style-type: none"> <li>• Create promotional items like fortune cookies that support the integration of standards-based curriculum.</li> <li>• Re-energize the standards movement in each state.</li> <li>• Advocate for Iowa to adopt state arts standards through letter-writing campaign.</li> </ul>  |
| <b>West I</b>       | N/A   |
| <b>West II</b>      | <ul style="list-style-type: none"> <li>• Assess Formative Progression Sequential. (NM)</li> <li>• Over the next two to five years, Carol Ann Goodson and USOE fine arts team will update our “living documents” (Student Achievement Portfolios) to better support the development of life skills in the context of the required arts skills, knowledge, and understanding. Funding will provide technical expertise and core support. Success will be measured by both completion of the task and piloting materials in the field. (UT)</li> <li>• Track changes to state standards submitted by teachers. Revisions are three years away. (WY)</li> </ul> |
| <b>Mid America</b>  | N/A   |
| <b>New England</b>  | N/A   |