

CURRENT RESEARCH IN ARTS EDUCATION:

*An
Arts in
Education
Research
Compendium*

2001
Year of the Arts



California
Arts Council

Year of the Arts 2001

The Honorable Gray Davis, Governor

California Arts Council

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MISSION

The mission of the California Arts Council is to make available and accessible quality art reflecting all of California's diverse cultures; to support the state's broad economic, educational, and social goals through the arts; to provide leadership for all levels of the arts community; and to present effective programs that add a further dimension to our cities, our schools, our jobs, and our creative spirit.

PURPOSE

The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; to provide for exhibition of artworks in public buildings throughout California; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

ARTS EDUCATION AND THE CALIFORNIA ARTS COUNCIL

The Arts in Education Program is designed to expand the Council's leadership role in arts education by using artists and community arts resources in partnership with public schools. The Council's goal, like that of the California Department of Education, is the establishment of arts education for all students, including students with disabilities. CAC Arts Education programs include the California Creativity Forum, the Local Arts Education Partnership Program, Artists in Residence, Arts Partnerships for Education, Arts in Education Demonstration Projects, and the Exemplary Arts Education Program.

Year of the Arts



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Arts Council

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An Arts in Education Research Compendium

A publication of the

California Arts Council

Year of the Arts 2001

by ARTS, Inc., Los Angeles

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Foreword

This research compendium is a project of the California Arts Council and ARTS, Inc.

The Arts Council has felt for some time that a void existed in the research literature for practitioners, artists and educators.

Many people cite isolated papers, articles, and reports about the value of arts education, but no comprehensive annotated research compendium existed.

The Arts Council has recently taken a significant leadership role in establishing standards based community arts programs in our schools statewide.

In 2000-2001 Governor Gray Davis allocated \$10 million for three new arts education program strands and to mount a full-scale evaluation of these new endeavors. We believe that a successful arts program must be based on available research and findings and should be standards based.

This compendium connects the research world with the real world of the classroom. We hope you find it useful and fruitful in our joint efforts to bring arts education experiences for all students into the foreground of education.

Paul Minicucci
Deputy Director
California Arts Council
June 2001

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INTRODUCTION

In this Year of the Arts—2001, an exciting renaissance is underway to provide quality arts education in every California school and community. After years of neglect, state leaders have taken important steps to strengthen arts education—from the adoption of student learning standards in the arts to a requirement of arts coursework for admissions to California’s public universities. In 2000, Governor Gray Davis and the State Legislature approved a landmark \$10 million allocation for the California Arts Council for arts education.

Arts in education research is becoming an increasingly powerful tool for policymakers, educators, arts leaders, business leaders, foundation officers, and parents as they plan to make arts education basic to the education of all California students.

The Arts Education Partnership, a coalition of the National Assembly of State Arts Agencies, the National Endowment for the Arts, and the Council of Chief State School Officers, has stated:

“Learning to respond to, perform, and create works of art teaches children and young people skills, values and habits of mind crucial to their personal growth and development and for their assuming roles in our social, cultural and economic life. Research showing these benefits is growing”.

Many of these benefits were documented in *Schools, Communities, and the Arts: A Research Compendium*, published in 1995 by the National Endowment for the Arts. Since then, however, there has been a knowledge explosion concerning arts education.

California scholars have been at the forefront of these developments. The “Mozart Effect” was identified by scholars affiliated with the Irvine-based Musical Intelligence Neural Development Institute, Dr. Gordon L. Shaw, Director. Brain research and learning in the arts is also actively pursued at the International Foundation for Music Research, led by Dr. Norman M. Weinberger, Carlsbad. Dr. James Catterall of UCLA has found that students from poorer families who also studied the arts, improved their school performance, while Dr. Shirley Brice Heath of Stanford University has documented how involvement in arts learning improves the social and academic skills of at-risk youth. Finally, Professor Elliot Eisner of Stanford University remains the conscience of the field, reminding arts education advocates to stress the inherent values of the arts in making their policy statements.

Research sometimes yields dramatic results about the specific effects of arts learning on students. But research can serve other functions. It can:

- raise questions about the ends and methods of arts education
- allow us to take stock of progress made in delivering quality arts education
- help us understand keys to effective partnerships in support of arts education, and

- lay out the pros and cons of policy options in sustaining excellent arts education in schools, districts, and states.

Many kinds of research are represented in this compendium—from research on the arts and academic achievement and arts learning and the brain, to research on model partnerships, policy initiatives, and workforce development. Research that was current (since 1995), published and/or publicly available, and educationally significant was more likely to appear here than research not meeting these criteria. Large-scale and small-scale studies, using both quantitative and qualitative methods, are represented. In some cases, research is included which was not written about arts education, but which has implications for arts education policy and practice.

It is our sincere hope that the publication of *Arts in Education Research Compendium* will be a useful resource for policymakers, educators, arts leaders, business leaders, foundation officers, and parents as they assume positive leadership roles in making the arts basic in California schools.

HOW TO READ THE COMPENDIUM:

Section II is the core of the Compendium. It is organized into sections which reflect key areas of arts in education research:

- Arts Education and Academic Achievement
- Brain Research and Learning in the Arts
- Testing, Assessment, and Evaluation in Arts Education
- Policy and Program Initiatives
- Building Partnerships
- The Status of Arts Education in Schools and Communities
- Youth Development and Assets-based Education
- Media, Technology, and Arts Education
- Workforce Development and Arts Education

One way to read the Compendium is to go sections of interest and read through the entries. Many entries are available for downloading from the Internet. In other cases, ordering information is provided.

Another way to read this document is to head to Section I: Frequently Asked Questions About Arts in Education Research. This section is organized around questions that policymakers, educators, arts leaders, business leaders, foundation officers, and parents might ask. The answers provided are based on research sources summarized in Chapter II of this compendium.

For further information on arts in education research underway, see Section V: Future Research. Section III: California Web-Sites, Publications, and Initiatives and Section IV: Arts in Education Web-Sites (National) detail professional and service organizations which offer opportunities for policymakers, educators, arts leaders, business leaders, foundation officers, and parents to take action on behalf of arts education in California.



FREQUENTLY ASKED QUESTIONS (FAQ'S) ABOUT ARTS IN EDUCATION RESEARCH

The following are questions that policymakers, educators, arts leaders, business leaders, foundation officers, and parents might ask about arts education and arts education research.

The answers below are based on research sources summarized in Chapter II of this compendium, a chapter with sections A-I. References are listed by section and number within that section, e.g., A2.

A. ARTS EDUCATION AND ACADEMIC ACHIEVEMENT

1. *Why is arts education important for students in California public schools?*

- Arts education promotes learning, creativity, skills and knowledge in the visual and performing arts, learning that is valuable in itself (A5, A12).
- Learning in the arts can lead to improved achievement in other academic subjects (A5, A6).
- A complete education, which emphasizes deep understanding of multiple subjects and disciplines, includes a comprehensive education in the arts (A7).
- Creative industries are key to the economy of California and a source of future employment for up to 1 in 5 California students (I2).

2. *What is the relationship between taking arts coursework in high school and SAT scores?*

- Students of the arts in all categories and disciplines outperformed their non-arts peers on the SAT in 2000 (A2).
- Some suggest that this link is more a matter of correlation than causation (A4).

3. *Does arts education have an overall effect on achievement in other academic subjects?*

- Student achievement in non-arts subjects is heightened in schools with high quality arts education programs, especially in mathematics and reading (A1d, A1a).

4. *Can arts education help motivate students to learn?*

- Students involved in the arts have been found to be motivated to learn more than those not involved in the arts, and tend to collaborate more with fellow students in a broad range of learning activities (A1e, A1f).

5. *Are “critical thinking skills” developed through learning in the arts?*

- Arts activities encourage students to seek multiple interpretations to questions, rather than simple right or wrong answers (A1e).

6. *Do the arts have special impacts on economically disadvantaged students?*

- Students with high levels of arts learning outperform “arts-poor” students in other academic subjects. These differences are most pronounced in students from low-income backgrounds (A1a, A1b).
- Disadvantaged students in after-school arts programs achieve more in both school and their personal lives than peers not involved in the arts (A1c).

7. *Are the arts important to early childhood development?*

- Active use of the arts lays the groundwork for young children’s use of verbal language and their ability to read and write (A9).
- Arts programs in early childhood can lead to increased memory ability, social participation, self-esteem, and early understanding of diverse cultural traditions (A19).

8. *Do specific art forms have special impacts on academic achievement?*

- Drama education can lead to increased skills in oral language, reading, writing, mathematics, critical thinking and decision-making, and constructed learning (A1a, A3, A4, A11, A13, A18).
- Dance education can lead to development of visual-spatial skills and improved skills in reading (A8, A14).
- Sustained involvement in music is highly correlated with success in mathematics (A1a).

9. *Are there other learning outcomes associated with arts education?*

- Through the arts, students can explore socio-political ideas (A10), develop understanding of other cultures (A15), and develop positive social behaviors such as empathy and attitudes against prejudice and racism (A16).

BRAIN RESEARCH AND LEARNING IN THE ARTS

10. *What is the Mozart Effect?*

- The Mozart Effect refers to the enhancement of spatial-temporal reasoning following 10 minutes of listening to Mozart (B4, B6, B10, B19, B20).

11. *What causes the Mozart Effect?*

- Improvement in spatial-temporal reasoning is best explained in terms of neurophysiological changes in brain functioning; it is not merely an effect of emotional arousal (B3). These changes can be measured by EEG analysis (B17).

12. *Are there specific conditions under which the Mozart Effect occurs?*

- Yes, with a lack of distractions and when listeners are not simultaneously engaged in higher order thinking (B2, B4).

13. *Are there educational strategies which can increase the Mozart Effect?*

- Effective strategies include long-term participation in music performance and listening activities (B7, B12), long-term piano keyboard training (A15), and long-term piano keyboard training in combination with use of a Spatial-Temporal Math Video (B13).

14. *Do all arts educators agree about the importance of the Mozart Effect?*

- Some researchers contend, at this point, that it may be difficult to generalize about the Mozart Effect (B1), and suggest further research (B14).
- Others suggest placing the *Mozart Effect* in context, urging advocates to focus on music as a unique form of thinking, feeling, and doing, not only as a means to increased brain functioning (B5).

15. *Are there other ways that arts learning can effect brain functioning?*

- Musical training over time can enhance abilities in verbal memory and mental imagery (B11, B8).
- Visual arts education can stimulate the social interaction, diversity of activities, and emotional involvement needed for brain development (B9, B16).
- The Musical Spatial-Temporal Math program, featuring piano keyboard training, leads to increased student skill in proportional reasoning, fractions, and symmetry, and has increased the Stanford 9 scores of 2nd graders (B18).

TESTING, ASSESSMENT, AND EVALUATION IN ARTS EDUCATION

16. *What are students learning about the arts?*

- The 1997 National Assessment of Educational Progress revealed a mixed picture of 8th grade students' skills in creating, performing, and responding in the areas of music, theatre, and visual arts (C2).

17. *What accounts for some students scoring higher on the NAEP arts assessment?*

- Playing a musical instrument is positively correlated to student music achievement in creating, performing, and responding (C3).
- Female students outperformed male students in every arts assessment category (C4).
- Attendance at private schools was not a factor in the achievement of higher scores (C4).

18. *Are there problems associated with large-scale assessments in the arts?*

- While large-scale assessments can help shape school leadership and the improvement of student performance (C12, C13), others argue that teachers and administrators must ask key questions about the protocols, agendas, and purposes of such assessments (C16).

19. *Can creativity be evaluated?*

- The creative process in young people, in classroom and community-based settings, can be evaluated in terms of artistic ability and motivation (C9).

20. *Are teachers able to teach in ways to meet national and state voluntary standards in the arts?*

- Further research and planning is needed to answer this question, but assessment approaches associated with traditional approaches to “comprehensive musicianship” might be helpful in designing such assessments (C14, C15).

21. *Are there standards for assessing excellent teaching in the arts?*

- The National Board for Professional Teaching Standards has standards for “accomplished teaching” in art and music, as developed by practicing arts educators and curriculum specialists, which are used with applicants seeking National Board Certification (C6).

22. *Can the arts be a focus of educational reform?*

- Evaluators of a multi-site, arts-centered educational reform initiative have identified a range of methodological, practical, and political challenges in answering this question (C7).

23. *Are tools available for evaluating arts education on a district-wide basis?*

- The *Model Arts Program Toolkit*, developed by the California Department of Education, helps districts to assess their progress towards full implementation dance, music, theatre, and visual arts instruction for all students (C1).

24. *Are tools available for evaluating community-based arts education?*

- Resources are available enabling arts centers to self-assess their educational effectiveness (C5), to assess partnerships between schools, communities, and businesses (C8), and to conduct assessments that advance goals of self-improvement through self-determination (C10).

d. POLICY AND PROGRAM INITIATIVES

25. *How do California policies in arts education compare with those in other states?*

- A national database provides frequently updated information from all 50 states on arts standards for instruction, high school graduation and college admission requirements, and teacher licensure standards, among other policies (D3).

26. *How can successful district-wide arts education program be sustained?*

- Research identifies specific roles for school boards, community leaders, superintendents, principals, district coordinators, and teachers, and key processes of planning, professional development, leadership, visibility, and funding as key to sustainability (D1, D18, D19).

27. *Can initiatives in the arts spur systemic change in education?*

- Research on a range of initiatives in the arts which feature long-range planning, extensive professional development, teacher and administrator buy-in, ongoing assessment, and related characteristics, suggest that these initiatives can lead to higher student achievement in the arts and other academic subjects (D4, D5, D7, D14, D17).

28. *What factors are key to effective implementation of change strategies in arts education?*

- Factors such as ongoing planning, extensive use of community cultural institutions as sources of curricular content, alignment with arts standards, and contributions to other curricular areas, such as language development, are key (D2, D6).

29. *How can other types of arts education program initiatives be successfully implemented?*

- Research is available on initiatives such as: artist-in-residence programs (D8), student exhibitions (D9), arts-based interdisciplinary programs (D10, D13, D16), multicultural arts education (D12), classroom-based talk about art (D11), and student-centered learning (D15).

e. BUILDING PARTNERSHIPS

30. *Can partnerships be structured at the state level to improve arts education on a state-wide basis?*

- Keys to state-wide partnerships, which allow partners to pool resources and ideas, share workloads, expand funding, and build political bases, are: collaborative planning, ongoing communications, a common vision, and adherence to state standards in the arts (E1).

31. *How can partnerships at a district-level improve arts education?*

- Case study research points to the broad participation of school administrators and teachers and arts leaders, new curricular approaches allied with non-arts subjects, and comprehensive professional development programs for teachers of the arts (E2).

32. *In what ways can partnerships between schools and arts organizations improve arts education in schools?*

- Keys to sustainable partnerships are a student-centered orientation, multi-layer partnerships, shared values and goals, adequate funding, documentation and evaluation, and a broad base of ownership and investment among partners (E1).
- Additional factors, in partnerships around pre-service training, professional development, teaching standards, communications, public education and advocacy, and funding, are: sustained administrative infrastructures, attention to goals and interests of partners, evolving leadership, and focus on educational reform as a whole (E4, E5).

33. *Are museums good candidates for partnerships with schools?*

- School-museum partnerships can lead to: teacher innovation (E8), productive, collaborative relationships between schools and museums (E9, E12), effective student learning in museum environments (E10), and service learning opportunities (E11).

34. *Can school/arts organization partnerships be related to community-based learning?*

- Partnerships between schools, arts organizations, and communities can lead to: new forms of teacher expertise (E13), focal points for community studies (E14), ongoing partnerships between community schools of the arts and public schools (E17), and exploration of a range of cultures and heritages with students (E18).

35. *Are symphony orchestras good candidates for partnerships with schools?*

- Case study research documents symphony/school partnerships in areas of teacher training, parent involvement, curriculum development, musician training, and student assessment (E15).

f. THE STATUS OF ARTS EDUCATION IN SCHOOLS AND COMMUNITIES

36. *What is the status of arts education on a national basis?*

- A national assessment revealed that less than half of the nation's 8th graders are being taught the arts. Music and visual arts are taught most frequently in American schools, whereas theatre and dance instruction is more limited (F6).
- A nationwide survey revealed that the complexity of integrating the arts with each other and across curriculum areas appears to pose significant challenges for teachers of the arts (F7).

37. *What is the status of arts education in California public schools?*

- A California Department of Education survey revealed, among other findings, that: music and visual arts are taught more frequently than dance and theatre, professional preparation for teachers to teach the arts is quite variable, implementation of the Visual and Performing Arts Framework is low, and limitations to arts curriculum implementation include insufficient funding, and shortages of space, supplies, and time (F1).

38. *What is the status of arts education in California counties and cities?*

- Surveys of current arts education policies and practices in Los Angeles County, Orange County, and the city of San Diego reveal findings consistent with the CDE study and variable readiness among school districts and schools to partner effectively with arts and arts education organizations (F2, F3, F4).

39. *Are teachers qualified to teach the arts?*

- A National Board for Professional Teaching Standards database contains information on all teachers who have received National Board Certification as “highly accomplished” teachers, including those in art and music from California communities.

40. *Are there additional indicators of the status of arts education in American public schools?*

A broad array of research studies and surveys have yielded the following findings:

- visual arts teachers still prefer studio-based, production and exhibition activities in their teaching, to the neglect of art history, criticism, and aesthetics (F8, F9)
- state requirements for high school graduation and pre-service preparation are essential if art history is to be taught in schools (F12)
- visual arts teachers welcome opportunities to define criteria for student assessment in art (F19)
- music specialists are more comfortable than classroom teachers in implementing the national music standards (F10)
- pre-service requirements for art teacher certification vary considerably by state, while future teachers identify a strong need for skills in teaching students from diverse cultural backgrounds (F13, F14, F15)
- the resources of museum education programs tend to focus more on students than toward developing capacities of teachers (F16)
- collaborative learning, a popular concept in education, is rarely utilized in music education programs (F17), and
- the politics of contemporary education helps to explain why the arts have been marginalized in American public schools (F11).

g. YOUTH DEVELOPMENT AND ASSETS-BASED EDUCATION

41. *Can the arts contribute to youth development and assets-based education?*

Numerous resources on youth development, and the role the arts can play, indicate the following:

- young people and their families can become involved in youth development and community development corporations, sometimes involving arts organizations (G1, G2, G5)
- service learning can be the focal point of programs designed to involve youth in community-centered learning (G4), and
- participatory evaluation of youth development programs encourages participant ownership of program goals and evaluation findings (G3).

h. MEDIA, TECHNOLOGY, AND ARTS EDUCATION

42. *How can media and technology be resources for arts education?*

- Interactive technologies, such as hypermedia, the web, and distance learning, among others, can be resources for arts instruction, teacher preparation, and staff development (H5).
- Arts teachers must be aware of intellectual property provisions as they integrate new technologies in their teaching (H6).

43. *How do media affect the attitudes, behavior and activities of public school students, including those in the arts?*

- The more violence children watch on television, the more likely they are to be aggressive, insensitive to others, and fearful of the world around them (H4, H11).

44. *How does computer usage affect public school students, including those in the arts?*

- While educational uses of computers are encouraging, gaps in usage between high and low-income students is high, and teachers are under-skilled in teaching children how to use computers to their greatest potential (H8).

45. *How are children and young people using the Internet?*

- Research reveals differences between boys and girls in Internet usage and positive views of such usage among parents (H10), but that commercial web-sites continue to invade the privacy of young people using the Internet (H2).

46. *Are there policies that can be adopted to foster positive use of telecommunications by young people?*

- Policies studied include new initiatives for individualized instruction, skill development, civic participation, and on-line cultural opportunities (H3).

47. *Are there positive contributions that media literacy programs can make to arts education?*

- New media can be used in inter-disciplinary programs drawing on the arts, history, language arts, and science (H1).
- Schools and communities can use technology as a partnership strategy and an agent of educational change (H7).
- Media literacy programs can help students to communicate in all media and to analyze the images, words, and sounds of the mass media culture (H9).

i. WORKFORCE DEVELOPMENT AND ARTS EDUCATION

48. *How can arts education contribute to workforce development?*

A range of research studies documents that:

- the \$314 billion arts industry is a major source of future employment for students (I2)
- artists and commercial artists in California will experience dramatic increases in employment in the next decade, while the museum industry is among the fastest growing in the nation (I1), and
- arts education can address the demands of the knowledge economy in programs centered on life-long learning and links between school success and success beyond school (I3).



A.

Arts Education and Academic Achievement



KEY READINGS

1. Edmund B. Fiske, ed., *Champions of Change: The Impact of the Arts on Learning* (Washington, D.C.: President's Committee on the Arts and Humanities, 1999) Available for downloading at www.artsedge.kennedy-center.org/champions To order a hard copy, send e-mail to pcah@neh.gov or call 202-682-5540.

Summary:

This volume compiles the results of seven major studies providing evidence of enhanced learning and achievement when the arts are an integral part of students' in-school and/or after-school experience. Participating researchers and their key findings are as follows.

- a. James S. Catterall, Richard Chapleau, and John Iwanga (UCLA), in "Involvement in the Arts and Human Development: General Involvement and Intensive Involvement", found that students with high levels of arts participation outperform "arts-poor" students in achievement in other academic subjects. The evidence also shows that high arts participation makes a more significant difference to students from low-income backgrounds. Researchers also found that sustained involvement in music and theater are highly correlated with success in mathematics and reading.
- b. James S. Catterall and Lynn Waldorf (UCLA), in "Chicago Arts Partnerships in Education: Summary Evaluation", noted significant student improvement in reading and mathematics in "high-poverty" schools where the Chicago Arts Partnerships in Education developed arts-integrated curricula. These gains, in 14 high-poverty public schools in Chicago, were more dramatic when compared to arts-poor schools in the same neighborhood.

- c. Shirley Brice Heath (Stanford), in "Imaginative Actuality: Learning in the Arts During the Nonschool Hours", concluded that disadvantaged youth in after-school arts programs achieve more in both school and their personal lives than others in the same socioeconomic cohort, even more than those involved in sports and community involvement programs. The researcher found that characteristics of arts programs, which encouraged both risk-taking and adherence to rules, led to the greater academic and personal impacts on the young people involved.
- d. Judith Burton and colleagues at Teachers College/Columbia University, in "Learning In and Through the Arts: Curriculum Implications", found that student learning and achievement in non-arts domains is heightened in environments featuring high quality arts education programs and a school climate supportive of active and participatory learning.
- e. The National Center for Gifted and Talented (University of Connecticut), in "Artistic Talent Development for Urban Youth", noted that students involved in the arts were more motivated to learn than those not in the arts and exhibited, in general, more imaginative, flexible, and critical thinking skills.
- f. Steven Seidel (Harvard Project Zero), in "Stand Up and Unfold Yourself", concluded that high schoolers' became more motivated to learn through theatre arts instruction which encouraged the seeking of multiple interpretations, in contrast to simple right or wrong answers.
- g. Dennie Palmer Wolf (Harvard), in "Why the Arts Matter in Education", a multi-year study of a program in which elementary school students form a company to write and produce an original opera, found that such programs encourage students to collaborate often and effectively in a broad range of learning activities.

2. The College Board, "2000 College-Bound Seniors: A Profile of SAT Program Test Takers" (New York: The College Board, 2001). A summary of this volume is available at www.menc.org/information/advocate/sat.html Available for downloading at www.collegeboard.org

Summary:

Continuing a trend noted in studies in 1998 and 1999, students of the arts in all categories and disciplines outperformed their non-arts peers on the SAT in 2000.

	Verbal Mean Scores	Math Mean Scores
No Arts Coursework	477	496
Acting/Play Production	542	532
Art History/Appreciation	517	518
Dance	514	510
Drama: Study or Appreciation	534	522
Music: Study or Appreciation	538	537
Music Performance	532	534
Photography/Film	526	526
Studio Art/Design	524	528

3. Ellen Winner and Lois Hetland, editors, *The Arts and Academic Improvement: What the Evidence Shows*, a special issue of *The Journal of Aesthetic Education* 34, nos. 3-4 (Fall/Winter 2000) A summary of this volume is available at <http://pzweb.harvard.edu/Research/REAP.htm> To order a hard copy, send e-mail to info@pz.harvard.edu, call 617-496-7097, or visit <http://pzweb.harvard.edu/ProdServ/Orders.htm>

Summary:

Contributors to this volume examine the research basis on which claims are made that studying the arts leads to academic improvement. They conducted meta-analyses of 188 studies conducted between 1950-1999 that made such claims, with special attention to causal links between the arts and academic achievement.

Researchers identified three areas where reliable causal links were found:

- ✦ a medium-sized causal link between listening to music and temporary improvement in spatial-temporal reasoning; further research is needed to understand the mechanism by which certain types of music influence spatial skills
- ✦ a large causal link between learning to make music and spatial-temporal reasoning; the effect seems to apply to both general and at-risk populations, though research is needed to determine the value of improved success in school; and
- ✦ a medium-to-large-sized link causal between classroom drama and a variety of verbal areas; skills developed through drama, including oral understanding, reading achievement, oral language and writing, are transferable to new verbal tasks.

On the other hand, researchers identified a number of areas in which strong, reliable causal links were **not** found:

- ✦ no link between studying the arts and improvement in verbal and math scores or grades
- ✦ minimal to no links between music training and math skills and between playing music and reading improvement
- ✦ a very small link between learning in the visual arts learning and improvement in reading skills, and
- ✦ only a small link between dance activities and reading improvement, and a small link between dance and visual-spatial skills.

This volume concludes that even when the arts contribute to academic achievement, and they do in some instances, it is dangerous to justify arts education by secondary, non-arts effects, and that justifications should point to the inherent value of the arts.

4. James S. Catterall (UCLA), “Charles Fowler Address—The Arts and Human Development: The Status of Research” (December 2000).

Available for downloading at www.geis.ucla.edu/faculty/pages/catterall.html

Summary:

In this overview of current research and trends in research on the arts and academic achievement, the author notes:

- ✦ the strongest connections between the arts and academic learning seem to be between music training and spatial reasoning skills, and between drama and language skills
- ✦ the impacts of visual arts and dance on academic achievement have received little study
- ✦ a large-scale of at-risk students who received an arts-rich curriculum showed sizable gains in math achievement
- ✦ the association of arts coursework and higher SAT scores is one of correlation and not causation, and
- ✦ future research should focus on the full range of effects of large-scale multi-arts programs.

5. Elliot W. Eisner (Stanford University), “Does Experience in the Arts Boost Academic Achievement?”, *Arts Education Policy Review* 100, no.1 (September/October 1998): 32-38. To order a hard copy, call 800-365-9753.

Summary:

This article concludes that the effects of arts education on academic achievement are most pronounced in programs specifically designed to teach, e.g., reading or math, where the arts are means to this end. Otherwise, states Eisner, substantial transfer of learning in the arts to learning in other subjects is expecting too much, and little good evidence that such transfer occurs is currently available. To test for transfer, Eisner recommends research designs using randomly selected experimental and control groups of students, similar inputs for both groups in terms of teaching quality and curricular content, and the same assessments of educationally significant student outcomes. Finally, Eisner outlines three outcomes to which arts education might be expected to make a contribution:

- ✦ Arts-Based: learning specific to works of art and skills and knowledge within art forms
- ✦ Arts-Related: learning germane to aesthetic features of the general environment
- ✦ Ancillary: learning that involves transfer of arts learning to other subjects and skills.

He recommends justifications for arts education based on the first two sets of outcomes.

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6. James S. Catterall (UCLA), “Does Experience in the Arts Boost Academic Achievement? A Response to Eisner”, *Art Education* (September 1997). Available for downloading at www.geis.ucla.edu/faculty/pages/catterall.html To order a hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications-subscriptions.html>.

Summary:

This article is a response to criticisms of research which purports to link the arts and academic achievement. The author argues that research on learning *in* the arts and research on learning *through* the arts are not incompatible. He urges deeper and more careful investigation of instrumental learning through the arts, building on work that stands up to sci-

entific scrutiny, while also contending that arts-based rationales for arts education must remain the focus of advocacy claims for arts education.

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7. Howard Gardner, *Intelligence Reframed: Multiple Intelligences for the 21st Century* (New York: Basic Books, 2000) To order a hard copy, send e-mail to info@pz.harvard.edu , call 617-495-4342, or visit <http://pzweb.harvard.edu/ProdServ/Orders.htm>

Summary:

This book expands on Gardner’s theory that we learn and perform through seven “multiple intelligences”, which include “musical intelligence” and “kinesthetic intelligence”. Gardner rejects educational thinking that every sort of intelligence can be measured with tools used for the past century, such as the SAT (Student Aptitude Test) and GRE (Graduate Record Examination), and asks: “How well would musical genius like Mozart have performed on the SAT or GRE? Well enough to go to an Ivy League school?” *Intelligence Reframed* responds to myth about multiple intelligences and its applications. It also restates Gardner’s ideal school curriculum, which emphasizes deep understanding of multiple subjects and disciplines, including a comprehensive education in the arts.

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8. Judith Lynne Hanna, “Beyond the Soundbite: What the Research Actually Shows about Arts Education and Academic Outcomes”, *Journal of Dance Education* 1, no. 2 (2001): 81-85. Available for downloading at <http://artsedge.kennedy-center.org>, in the “Overviews and Reviews” section.

Summary:

The author argues that ways of thinking and learning characteristic of dance education has transfer effects to other areas of cognition. Evidence cited include studies showing positive correlations between dance education and improved reading among 5-12 year olds, improved achievement in nonverbal reasoning (visual-spatial skills), and, in one case, improved academic achievement in all subjects. Yet the author says that further research is needed to document the impacts of dance education on cognition in young people.

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9. Arts Education Partnership—Task Force on Children’s Learning and the Arts: Birth to Age Eight, *Young Children and the Arts: Making Creative*

Connections (Washington, DC: Arts Education Partnership, 1998). Available for downloading at www.aep-arts.org, under “Task Forces”. To order a hard copy, call 202 336-7016

Summary:

This report documents current research showing that the stimuli provided by the arts—pictures, song, movement, play acting—function as “languages” for the young child, i.e., as ways he or she understands and interprets the world. Active use of these forms of language lay the groundwork for children’s use of verbal language and their ability to read and write. This volume has a companion database which features early childhood resources, research, and programs available through the Wolf Trap Institute for Early Learning Through the Arts www.wolf-trap.org

OTHER RESOURCES:

Arts Education and Academic Achievement

10. Peggy Albers, “Art Education and the Possibility of Social Change,” *Art Education* 52, no. 4 (July 1999): 6-11. To order a hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications-subscriptions.html>.

Summary:

This article is based on a two-year study of a sixth grade art class, during which the researcher explored the socio-political ideas that students incorporated into their art works. The researcher examines art’s ability to provide a means for students to explore ideas about themselves and their world and how teachers can use students’ work to initiate conversations about such themes. The article concludes that for these practices to be successful teachers must become more comfortable exploring controversial issues in the classroom.

11. Sharon Bailen, “Critical Thinking and Drama Education,” *Research in Drama Education* 3, no. 2 (September 1998): 145-153. To order a hard copy, e-mail enquiry@tandf.co.uk

Summary:

This article questions the link between drama and critical thinking and proposes an alternative understanding of critical thinking that may better apply to drama education. Rather than viewing critical thinking as a set of skills, the author concludes that the critical thinking drama education

produces is the ability to work through complexity, think through problems, and make educated decisions.

12. Elliot Eisner (Stanford University), “Getting Down to Basics in Arts Education,” *Journal of Aesthetic Education* 33, no. 4 (Winter 1999): 145-159. To order a hard copy, write University of Illinois Press, 1325 S. Oak St., Champaign, IL, 61820 or visit <http://www.press.uillinois.edu/journals/jae.html>.

Summary:

The author raises questions about the continuing impulse to tie arts education to academic achievement and provides an overview of the current research that makes such claims. The author proposes that there is a need to focus on those experiences that are inherent in the arts: transforming ideas into products; aesthetic awareness; understanding the relationship between content, form and context; and an appreciation for both the possibilities and ambiguities in the world.

13. Mallika Henry, “Drama’s Way of Learning,” *Research in Drama Education* 5, no. 1 (February 2000): 45-62. To order a hard copy, e-mail enquiry@tandf.co.uk or visit <http://www.tandf.co.uk>.

Summary:

This article surveys the current research on how drama contributes to the learning process, and the author proposes a new schema for understanding that process. Based on how actors work, Henry proposes that work with drama can lead people from mere imagination to metaphor building and finally to constructed learning, and she suggests that this spectrum provides a meaningful way to discuss drama’s place in education.

14. Mia Keinanen, Lois Hetland, and Ellen Winner, “Teaching Cognitive Skill through Dance: Evidence for Near but Not Far Transfer,” *Journal of Aesthetic Education* 34, no. 3-4 (Fall/Winter 2000): 295-307. To order hard copy, write University of Illinois Press, 1325 S. Oak St., Champaign, IL, 61820 or visit <http://www.press.uillinois.edu/journals/jae.html>.

Summary:

This article asks whether studying dance can “lead to enhanced academic skills” due to the numerous types of intelligence utilized by dancers. By

analyzing research on dance and cognition, the researchers point to a suggested, albeit limited, relationship between studying dance and the development of visual-spatial skills.

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15. Margaret Hyeryon Kim, *How Young Adolescents Acquire Understanding of Another Culture through Art* (Doctoral dissertation, University of California, LA, 1999). *Digital Abstracts International*, 60 (01) 47A. UMI Proquest Digital Dissertations, <http://wwwlib.umi.com/dissertations>

Summary:

The researcher studied the effectiveness of using art activities to promote understanding of other cultures, with positive implications for multicultural education. Factors studied include the students' changed awareness, knowledge, acceptance and interest in cultures other than their own.

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16. Roberta Konrad, *Empathy, Arts and Social Studies* (Doctoral dissertation, University of California, LA, 2000). *Digital Abstracts International*, 60 (2352). UMI Proquest Digital Dissertations, <http://wwwlib.umi.com/dissertations>

Summary:

Compared to control groups of 7th and 8th graders taking standard academic curricula, control groups in social studies curricula involving music and other arts exhibited higher achievement grades on history tests. The same students also showed significant increases in positive social behaviors, such as helping, sharing, empathy, and attitudes against prejudice and racism.

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17. Judith Smith Koroscik, "The Intellectualization of American Arts Education Policy", *Arts Education Policy Review* 98 no. 4 (March/April 1997): 2-12. To order a hard copy, call 800-365-9753.

Summary:

After a review of cognitive claims for education in the arts, the author posits a policy question for arts education advocates: "what leads us to believe that building arts education policy within a cognitive framework will succeed where past policy efforts have failed?"

18. Ann Podlozny, "Strengthening Verbal Skills through the Use of Classroom Drama: A Clear Link," *Journal of Aesthetic Education* 34, no. 3-4 (Fall Winter 2000): 239-275. To order a hard copy, write University of Illinois Press, 1325 S. Oak St., Champaign, IL, 61820 or visit <http://www.press.uillinois.edu/journals/jae.html>.

Summary:

This article provides an overview analysis of existing research on relationships between the use of drama in the classroom and students' verbal abilities, and points to a strong correlation between the two. However, the researcher finds that the degree of impact is dependent on such factors as the age of the participants, their oral skills, the type of plot used, and the amount of instruction.

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19. Bruce Torff, *Evaluation of the Wolf Trap Institute for Early Learning Through the Arts* (Cambridge, MA: Harvard Project Zero, n.d.) A summary is available at www.wolf-trap.org/institute/projzero.html

Summary:

This evaluation of the Wolf Trap Institute's arts learning program for young children documents a range of program impacts:

- ✿ cognitive growth, especially in memory abilities
- ✿ promotion of social participation, and an ability to learn in group settings
- ✿ growth in self-esteem, and
- ✿ early understanding of diverse cultural traditions.



Brain Research and Learning in the Arts



KEY READINGS: THE "MOZART" EFFECT

1. Steven Demorest and Steven Morrison, "Does Music Make You Smarter?", *Music Educators Journal* 87, no. 2 (September 2000): 33-39, 58. To order a hard copy, call 800-336-3768 or visit <http://www.menc.org>.

Summary:

The authors question recent research studies that have caused the press to tie music education to general academic accomplishment and to laud the “Mozart effect;” they also provide a useful summary of some of those studies. The article suggests that it may be difficult to generalize the findings and suggests possible directions for future research.

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2. Maren Longhurst and Gordon Shaw, “Mathematics and Music: Further Insights into Brain Function” (Irvine, CA: M.I.N.D. Institute, 2000) Available for downloading at www.mindinst.org or call 949-475-0492

Summary:

Building on previous studies showing enhanced spatial-temporal reasoning through listening to Mozart, researchers examined students’ reactions to listening to Mozart as they were doing higher level thinking. Conclusions suggest listening to Mozart during higher level thinking does not, in itself, enhance spatial-temporal reasoning.

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3. Frances H. Rauscher and Rebecca J. Ribar, “The Mozart Effect: Discounting Arousal” (Irvine, CA: M.I.N.D. Institute, 2000) Available for downloading at www.mindinst.org or call 949-475-0492

Summary:

This study suggests that the Mozart effect, an increase in spatial-temporal reasoning following brief exposure to listening to music by Mozart, is not an effect of emotion arousal. Increase in improved spatial-temporal reasoning is best explained in terms of neurophysiological changes in brain functioning.

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4. Frances H. Rauscher and Gordon Shaw (UC-Irvine), “Key Components of the Mozart Effect”, *Perceptual and Motor Skills* 86 (1998): 835-841. Available for downloading at www.mindinst.org or call 949-475-0492

Summary:

This study tries to replicate research showing enhancement of spatial-temporal reasoning following exposure to 10 minutes of listening to Mozart. Factors leading to replication of these effects are the selection of similar musical compositions, the sequence of music listening tasks, and the elimination of distractions.

5. Bennett Reimer, “Facing the Risks of the Mozart Effect”, *Arts Education Policy Review* 101, no. 2 (November/December 1999): 21-26. To order a hard copy, call 800-365-9753.

Summary:

The author urges placing the Mozart effect, i.e., short-term effects of music listening on spatial-temporal reasoning, in perspective. He urges music educators and others to also focus on purely musical doing, thinking, and feeling. Music can enable students to make contact with, internalize, express, critique, and influence a range of cultural traditions.

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6. Gordon Shaw (UC-Irvine), *Keeping Mozart in Mind* (San Diego, CA: Academic Press, 1999) A brief summary of this book and related brain and music research is available at the web-site of the American Music Conference www.amc-music.com/brain To order a hard copy, visit www.academicpress.com or call 800-321-5068

Summary:

This book presents current scientific findings on the effects of music on reasoning and learning, including the “Mozart effect” identified in research by Dr. Shaw in brain theory, neurophysiology, music, child development, and psychology. Building on the theme of “music as a window into higher brain function”, *Keeping Mozart in Mind* explores how music can lead to increased understanding of brain functions and how music can enhance how young people think, reason, and create. The volume also analyzes other sources on music and brain research, e.g.:

- ✦ Dr. Norman Weinberger’s work on the correlation between exposure to music and increased brain activity, and
- ✦ Dr. Frances Rauscher’s hypothesis that piano training enhances learning of mathematics and science and reinforces language learning, communication, and self-expression.

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7. Norman M. Weinberger (Carlsbad, CA), “The Mozart Effect: A Small Part of the Big Picture”, *MuSICA Research Notes* 7, no. 1 (Winter 2000) Available for downloading, via a search at www.musica.uci.edu To order a hard copy, call 800-365-9753.

Summary:

The author acknowledges that listening to Mozart may have has short-term effects on spatial-temporal reasoning, but argues that participation

in music performance and listening activities over the course of years is needed if a broad range of cognitive effects on students are to be realized.

OTHER RESOURCES:

Brain Research and Learning in the Arts

8. Andre Aleman, et al., “Music Training and Mental Imagery Ability”, *Neuropsychologia* 38 (2000): 1664-1668. Available for downloading, via a search at www.musica.uci.edu To order a hard copy, call 800-365-9753.

Summary:

College students who averaged 5 years of instrumental training, and a group of students with no musical training, were studied in two auditory tasks. The music students were superior on both musical and non-musical tasks. The study suggests that learning to play an instrument may produce a greater capability to mentally imagine and process sounds in general, perhaps even speech.

9. Nicholas Bezruczko, “Links Between Children’s Clay Models and School Achievement” (1997). Available for downloading, via a search at www.musica.uci.edu

Summary:

This study examined groups of kindergartners and third graders in 4 urban public schools. One set of groups received education programs in the visual and performing arts; another set did not. The art-trained groups created more sophisticated and expressive art objects (clay models). Art-trained groups also had 15% higher reading and math scores on standardized tests than did students without arts education.

10. Susan Black, “The Musical Mind”, *American School Board Journal* 184, no. 1 (January 1997): 20-22. Available for downloading, via a search at www.musica.uci.edu

Summary:

This article summarizes research on how music helps students organize their thinking, and helps them to develop skills in math, language, and spatial reasoning.

11. A.S. Chan, Y.C. Ho, and M.C. Cheung, “Music Training Improves Verbal Memory”, *Nature* 396 (1998): 128. Available for downloading, via a search at www.musica.uci.edu

Summary:

This study examined the relationship between verbal memory abilities and the amount of music education in 60 female college students. Students who had received musical training before 12 years of age had significantly stronger verbal memories than students without musical education.

12. Temple Grandin, et al., “Spatial-Temporal versus Language-Analytic Reasoning: The Role of Music Training”, *Arts Education Policy Review* 99, no.6 (July/August 1998): 11-14. Available for downloading, via a search at www.musica.uci.edu To order a hard copy, call 800-365-9753.

Summary:

This article reports on research that math and science concepts known to be difficult to teach can be learned using spatial-temporal reasoning methods. The article concludes, in turn, that music instruction can enhance the “hardware” in the brain for spatial-temporal reasoning.

13. Amy Graziano, Matthew Peterson, and Gordon Shaw (UC-Irvine), “Enhanced Learning of Proportional Math through Music Training and Spatial-Temporal Training”, *Neurological Research* 21 (March 1999): 139-152. Available for downloading at www.mindinst.org or call 949-475-0492

Summary:

Researchers combined piano keyboard training with use of a Spatial-Temporal Math Video Game in a study involving 237 2nd-grade children. Children given keyboard training scored significantly higher on proportional math and fractions scores than a control group trained only in the Math Video Game.

14. Donald Hodges, “A Virtual Panel of Expert Researchers,” *Music Educators Journal* 87, no. 2 (September 2000): 40-44, 60. To order a hard copy, call 800-336-3768 or visit <http://www.menc.org>.

Summary:

The author summarizes the comments of a panel of five researchers who have studied the relationship between music and the brain. Topics covered

by the panel include music and spatial reasoning, memory, perception and stress. The author, despite tensions between some panelists, recommends a research focus on music as it relates to basic cognitive and emotional systems and thought, feeling and behavior in human development.

15. Frances H. Rauscher, Gordon Shaw (UC-Irvine), et al., “Music Training Causes Long-term Enhancement of Preschool Children’s Spatial-Temporal Reasoning”, *Neurological Research* 19 (February 1997): 2-8. Available for downloading at www.mindinst.org or call 949-475-0492

Summary:

This is a study of 78 pre-school children arranged in three control groups. The control group which received private piano keyboard lessons was the only group to show significant improvements over time in spatial-temporal tests. The study suggests that music training produces long-term changes in underlying neural activity in regions of the brain not primarily concerned with music.

16. Perry Rettig and Janet Rettig, “Linking Brain Research to Art,” *Art Education* 52, no. 6 (November 1999): 19-24. To order hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications-subscriptions.html>.

Summary:

This article provides an overview of recent brain research, and from that draws implications for the teaching of art. Findings that could influence how art is taught include the role that emotions play in how people learn; that brains need a diversity of activities to best be stimulated; that learners are often their own best teachers; and that learning is a social activity.

17. Gordon Shaw and Mark Bodner, “Music Enhances Spatial-Temporal Reasoning: Towards a Neurophysiological Basis Using EEG”, *Clinical Electroencephalography* 30, no.4 (1999). Available for downloading at www.mindinst.org or call 949-475-0492

Summary:

This article explores how new methods of Electroencephalogram analysis strengthens the neurophysiological basis of the claim that students listening to Mozart enhances spatial-temporal reasoning.

18. Gordon Shaw, et al., “Music Spatial-Temporal Math Program for 2nd Graders Enhances Advanced Math Concepts and Stanford 9 Math Scores” (Irvine, CA: M.I.N.D. Institute, 2000) Available for downloading at www.mindinst.org or call 949-475-0492

Summary:

Researchers introduced the Music Spatial-Temporal Math program, a curriculum with piano keyboard training which concentrates on proportional reasoning, fractions and symmetry, to an intact classroom of 2nd graders at an urban school. After completing the curriculum, the 2nd graders performed at the same level as 4th graders from a similar school. The 2nd graders also dramatically increased their national Stanford 9 math scores.

19. Norman M. Weinberger (Carlsbad, CA), “Brain, Behavior, Biology, and Music: Some Research Findings and Their Implications for Educational Policy”, *Arts Education Policy Review* 99, no. 3 (January/February 1998): 28-36. Available for downloading, via a search at www.musica.uci.edu To order a hard copy, call 800-365-9753.

Summary:

This article summarizes music/brain/behavior research, focusing on biological aspects, and the effects of music education on cognitive development.

20. Norman M. Weinberger (Carlsbad, CA), “Music, Brain, and Education”, *Educational Leadership* (November 1998). A summary of this article is available at the web-site of the American Music Conference www.amc-music.com/brain

Summary:

This article summarizes research studies indicating that musical activities are biological, rather than solely cultural or social behaviors. The author also calls for further research on the science of musical abilities and urges parents and teachers to reinforce children’s spontaneous musical activities as channels of communication, expression, and cognition.



KEY READINGS

1. California Department of Education, *Model Arts Program Toolkit: The Arts Education Program Self-Assessment Continuum* (Sacramento, CA: California Department of Education, 2000). To order a copy, call 800-995-4099 or 916-445-1260.

Summary:

This resource is a tool for school districts in California to use in assessing and improving their visual and performing arts programs. The Toolkit is based on descriptions of effective visual and performing arts programs in the California Department of Education *Visual and Performing Arts Framework for California Public Schools*. Use of the Toolkit, by the 22 school districts involved in the state-wide Model Arts Program Network, helps them to identify strengths and areas of need at points along the path towards full implementation of dance, music, theatre, and visual arts instruction for all students. Focus areas to be self-assessed, using the criteria of Foundation, Building, and Best Practices, are:

- ✦ Standards-based Curriculum
- ✦ Student Assessment
- ✦ Resources/Facilities
- ✦ Administration/Personnel
- ✦ Program Evaluation
- ✦ Instructional Methodologies
- ✦ Professional Development
- ✦ Funding, and
- ✦ Partnerships/Collaborations.

2. National Center for Education Statistics, *The NAEP 1997 Arts Report Card: Eight Grade Findings from the National Assessment of Educational Progress* (Washington, DC: U.S. Department of Education,

1998). Available for downloading, via a search at <http://nces.ed.gov>. To order a hard copy, call 877-433-7827.

Summary:

This report documents methods and results from the 1997 National Assessment of Educational Progress in the arts at grade 8. The assessment included the areas of music, theatre, and visual arts and was built around three arts processes: Creating, Performing, and Responding. Assessment measures ranged from creating and performing tasks in each of the arts and written and multiple-choice tasks.

Major findings include:

- a. Music—most students could select appropriate functional uses for different types of music; students showed some skills in critiquing simple musical performances; most students showed limited abilities in creating music; and students' singing abilities across various elements of musical performance were mixed;
 - b. Theatre—students, while able to describe feelings conveyed by actors, were less able to explain how actors used faces, voices, and bodies to convey those feelings; students showed some knowledge of the technical elements of theatre; and students' abilities to combine dialogue, action, and expression to communicate meaning varied across tasks.
 - c. Visual Arts—students' abilities to place artworks in historical/cultural contexts varied by task; students showed some ability to create expressive two-dimensional art works; creating three-dimensional art works proved more challenging;
 - d. Arts Learning among Student Subgroups in the NAEP arts assessment—females consistently outperformed males; in Music Creating and Performing, scores of Asian, Black, Hispanic, and White students were comparable, while scores of White and Asian students were higher in all other areas; and higher levels of parental education were associated with higher levels of student performance in the arts assessment;
 - e. Assessment Questions—The report also includes questions used in the 1997 National Assessment of Educational Progress in the arts at grade 8.
3. Sheida White and Alan Vanneman, "Student Musical Activities and Achievement in Music: NAEP 1997 Arts Assessment" (Washington, DC: National Center for Education Statistics, 2001). Available for download-

ing, via a search at NAEP Facts <http://nces.ed.gov> To order a hard copy, call 877-433-7827.

Summary:

This study looks at selected data on musical activities from the NAEP 1997 Arts Assessment, which covered 8th grade students measured students whether they had received music instruction or not. The study concludes that student involvement in musical activities—playing an instrument in particular—is positively correlated to student music achievement in creating, performing, and responding.

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4. Sheida White and Alan Vanneman, “Student Subgroup Achievement on the NAEP 1997 Arts Assessment” (Washington, DC: National Center for Education Statistics, 2001). Available for downloading, via a search at NAEP Facts <http://nces.ed.gov> To order a hard copy, call 877-433-7827.

Summary:

Data from the NAEP 1997 Arts Assessment show that female students outperformed male students in every category of assessment—creating, performing, and responding—for all three art forms assessed—music, theatre and visual arts. Also, in contrast to other NAEP assessments in other subjects, private school students rarely outperformed public school students.

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5. Jessica Davis, et al., *The Co-Arts Assessment Plan from Theory to Practice* (Cambridge, MA: Harvard Project Zero, 1996). A summary of this project is available at <http://pzweb.harvard.edu/Research/Coarts.htm> To order a hard copy, send e-mail to info@pz.harvard.edu , call 617-496-7097, or visit <http://pzweb.harvard.edu/ProdServ/Orders.htm>

Summary:

Based on studies of numerous arts centers studies in economically disadvantaged communities, this framework is designed to enable arts and education centers to self-assess their educational effectiveness. The framework guides educators through “assessment forums” and an “organizational process folio”, which includes protocols for interviews with staff and parents, memos and correspondence forms, tabulations of student participation, and analyses of student work.

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6. National Board for Professional Teaching Standards, *NBPTS Standards*
✿ “Early Childhood and Middle Childhood/Art, Ages 3-12”

✿ “Music, Ages 3-18+”

✿ “Early Adolescence through Young Adulthood/Art”

For hard copies, call 800-22TEACH or access order form at www.nbpts.org

Summary:

Standards for “accomplished teaching” in art and music, developed by practicing arts educators, curriculum specialists, and content experts, are used as the basis of Assessment and Scoring Kits used with applicants seeking National Board Certification. Since they reflect the most current knowledge about teaching and learning in art and music, these voluntary standards can form the basis of a school or district-wide professional development programs.

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7. Joy Frechtling, “Evaluating Systemic Educational Reform: Facing the Methodological, Practical, and Political Challenges”, *Arts Education Policy Review* 101, no. 4 (March/April 2000): 25-30. To order a hard copy, call 800-365-9753.

Summary:

This article analyzes challenges in evaluating a multi-site initiative, sponsored by the Annenberg Foundation and the J. Paul Getty Trust, which utilizes discipline-based arts education programs as key elements in systemic educational reforms.

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8. National Association of Partners in Education, *A Guide for Evaluating Partnerships: Assessing the Impact of Employee, Parent, Family, and Community Involvement in Education* (Alexandria, VA: National Association of Partners in Education, 2001). To order a hard copy, visit www.napehq.org or call 703-836-4880.

Summary:

This volume analyzes methods used to assess partnerships between schools, businesses, and communities designed to prepare students for citizenship and workforce demands of the 21st century. Special focus is given to improving student outcomes and achieving systemic change in education.

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9. Julian Sefton-Green and Rebecca Sinker, eds., *Evaluating Creativity: Making and Learning by Young People* (Los Angeles, CA: Center for

Media Literacy, 2000). To order a hard copy, visit www.medialit.org or call 800-226-9494

Summary:

This volume documents field-tested methods of evaluating the creative process in young people, with examples from classroom and community-based education. The book also addresses issues of taste, artistic ability and motivation in evaluating educational programs.

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10. David M. Fetterman, *Foundations of Empowerment Evaluation* (Thousand Oaks, CA: SAGE Publications, Inc., 2000). To order a hard copy, visit www.sagepub.com

Summary:

This book summarizes current knowledge about “empowerment evaluation”, a new genre of evaluation methodology that eschews the objectivity of an external evaluation in favor of internal value-driven assessments that advance the goal of self-improvement through self-determination.

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11. David W. Grissmer, Ann Flanagan, Jennifer Kawata, and Stephanie Williamson, *Improving Student Achievement* (Santa Monica, CA: RAND, 2000). Available for downloading at www.rand.org/publications

Summary:

This analysis of National Assessment of Educational Progress tests in math and reading offers recommendations on how state-level policy makers can interpret NAEP results and how results can be the basis of state-wide efforts to improve student achievement.

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12. Lorraine Keeny, *Using Data for School Improvement* (Providence, RI: Annenberg Institute for School Reform, 1998). Available for downloading at www.annenberginstitute.org/publications To order a hard copy, e-mail aispubs@brown.edu or call 401-863-2018

Summary:

This report documents how schools are sharing information and experience to improve student performance. The volume also includes a framework for re-thinking accountability and data collection examples.

OTHER RESOURCES:

Testing, Assessment and Evaluation

13. American Association of School Administrators, *The School Leadership Challenge*, part of the Panasonic Foundation series on School Leaders and District-Level Change (American Association of School Administrators: Arlington, VA: 2001). To order a hard copy, visit www.aasa.org/publications or call 703-528-0700.

Summary:

This volume traces implications of recent trends in public education—the standards-and-accountability movement, site-based, and shared decision making—for school leadership at the district level. Efforts to address these and other challenges in three cities—Chicago, IL, Hamilton, TN, and Plainfield, NJ—are documented.

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14. James Austin, “Comprehensive Musicianship Research: Implications for Addressing the National Standards in Music Ensemble Classes,” *Update: Applications of Research in Music Education* 17, no. 1 (Fall/Winter 1998): 25-32. To order a hard copy, call 800-336-3768 or visit <http://www.menc.org>.

Summary:

This article compares a traditional understanding of comprehensive musicianship with the national standards set for music education in 1994. The author points out that an ensemble approach to music education continues to dominate the field of music education. The author suggests that further research in musicianship is needed to determine its usefulness in designing strategies for implementing the national standards.

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15. Hoyt LeCroy, “Assessment and Strategic Planning,” *Music Educators Journal* 86, no. 2 (September 1999): 36-40. To order a hard copy, call 800-336-3768 or visit <http://www.menc.org>.

Summary:

This article traces the national standards movement to assessment in music education and argues for schools to implement assessment plans. The author also provides an overview of strategies, caveats and available assessment tools in music education.

16. Enid Zimmerman, "A Cautionary Tale for Those Involved in Large Scale Arts Assessments," *Art Education* 52, no. 5 (September 1999): 44-50. To order a hard copy, call 703-860-8000 or access <http://www.naea-leston.org/publications-subscriptions.html>.

Summary:

This article focuses on large-scale school, district-wide and national arts assessments as a means for evaluating successes in all program areas. Given the proliferation of such assessments, the author argues that teachers and researchers must be critical consumers. Based on her work with such assessments, she suggests asking questions as to whether a clear protocol for evaluation has been established, whether the agendas of the evaluators and the project directors are compatible, and what the overall purpose of the evaluation is or should be.

d.

Policy and Program Initiatives



KEY READINGS

1. President's Committee on the Arts and Humanities, *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education* (Washington, D.C.: President's Committee on the Arts and Humanities, 1999) Available for downloading at www.pcah.gov/gaal/ To order a hard copy, send e-mail to pcah@neh.gov or call 202-682-5540.

Summary:

This national study examines district-wide arts education policies and practices through 91 profiles and case studies, representing widely different school districts in 42 states. California school districts featured are: Clovis Unified School District, Lawndale Elementary School District, Redondo Beach Unified School District, San Jose Unified School District, and Santa Barbara County School District. The report offers strategies and action steps needed to sustain excellent district-wide arts education programs and details 13 critical success factors:

- an actively engaged community
- a school board providing a supportive policy framework

- a superintendent regularly articulating a vision for arts education in the district
- a cadre of principals that supports and implements the district's arts education policies
- teachers who practice their art and develop their own artistic creativity
- a district arts coordinator who facilitates program implementation
- public relations programs to gain parent and community support
- use of national and state policies and initiatives to advance arts education in the district
- an elementary school foundation of learning in the arts
- opportunities for student achievement through specialized programs in the arts
- continuous improvement through professional development and reflective practices
- comprehensive, long-range planning with incremental implementation, and
- continuity in leadership in the community and at school and district-wide levels.

2. Brent Wilson, *The Quiet Evolution: Changing the Face of Arts Education* (Los Angeles: Getty Education Institute for the Arts, 1997) To order a hard copy, visit www.getty.edu/bookstore or call 800-223-3431.

Summary:

The Quiet Evolution assesses the progress and impact of six regional professional development institutes, funded for a decade by the Getty Education Institute for the Arts, to change the face of visual arts instruction (and, to a lesser extent, performing arts education) in 217 school districts nationwide. The evaluation traces how the concept of discipline-based art education evolved over time in numerous school settings and outlines a range of factors in effecting systemic change in arts education:

- one-year and multi-year district-wide plans, developed at summer institutes and refined during the school year
- employment of a district-wide arts education coordinator to facilitate and supervise program quality

- ✦ simultaneous integration of opportunities for teachers' professional development and instructional planning, plus ongoing assistance for teachers
- ✦ extensive use of community cultural institutions as sources of curricular content, and
- ✦ pursuit of strategies to get the public to see arts education in new, exciting, and relevant ways.

3. Arts Education Partnership, *New State Arts Education Policy Database* (Washington, D.C.: Council of Chief State School Officers) Available, on-line only, at www.aep-arts.org/highlights/highlights.html

Summary:

This Arts Education Partnership database contains results from surveys of department of education consultants on the status of arts education. The database, which is updated regularly as policies change or new policies are instituted, provides information from all 50 states related to:

- ✦ standards for arts instruction and the assessment of student learning in the arts
- ✦ arts requirements for high school graduation and college admission
- ✦ licensure requirements for arts teachers and general classroom teachers
- ✦ pre-service and in-service opportunities for teachers of the arts
- ✦ state task forces and commissions on arts education, and
- ✦ policy statements on arts education by the chief state school officer of each state.

4. Gail E. Burnaford, Arnold Aprill and Cynthia Weiss, eds., *Arts Integration and Meaningful Learning* (Chicago: Erlbaum, 2001). To order a hard copy, visit www.erlbaum.com

Summary:

This book reports on Chicago Arts Partnerships in Education (CAPE), a broad initiative to create partnerships that integrate the arts into the overall educational program of Chicago public schools. Included in the book are results of a longitudinal study which documented:

- ✦ continuous improvement in arts-integrated sites at CAPE sites, leading to high-quality instruction

- ✦ teacher reports that students, as a result of their experience in CAPE classrooms, are more motivated to participate in collaborative learning, and who are able to comprehend, retain, and transfer more information and skills
- ✦ the importance of principal buy-in and internalizing of CAPE values and strategies
- ✦ the need for a sequenced program of professional development for partnership participants, and
- ✦ a need for clearly defined criteria in the area of student assessment.

5. Ric Hovda, et al., *Different Ways of Knowing: Effects on Elementary Teaching and Learning in Kentucky* (Los Angeles, CA: The Galef Institute, 1997) To order a hard copy, call 323-525-0042

Summary:

This study, like a 1991-1994 national longitudinal study conducted by Dr. James Catterall (UCLA), focused on student learning and the ability of an arts-infused interdisciplinary curriculum, Different Ways of Knowing (DwoK), and professional development programs to influence teaching practices. 4th grade students in 24 DwoK schools in Kentucky, when compared with students in schools statewide not participating in DwoK schools, over two years of the study, showed:

- ✦ 7% greater gains in reading, art, and humanities
- ✦ 10% higher increases in social studies
- ✦ 25% gains in math scores
- ✦ 7% greater gains in science scores, and
- ✦ greater interest in schoolwork.

The study also found that the rising academic and social achievement were tied to school and school district infrastructure support for Different Ways of Knowing, ongoing professional development opportunities for teachers and administrators, and shared learning and collaboration among artists, coaches, and teachers.

6. Inner-City Arts, *Arts for Language and Learning Project (Project ALL): Evaluation Report* (Los Angeles, CA: Inner-City Arts, 2000). To order, call 213-627-9621

Summary:

This evaluation study of Project ALL—Arts for Language & Learning describes a partnership initiative between Inner-City Arts and the Los Angeles Unified School District featuring Inner-City Arts classes in visual arts, drama, dance, music, ceramics, animation, and architecture. Impacts include improvement in academic achievement for students in all areas, particularly in language development, and increased capacity among teachers in integrating the Visual and Performing Arts Standards into their curricula.

7. George W. Nobit, H. Dickson Corbett, and Bruce Wilson, *Moving Towards Comprehensive School Reform: A+ After Year 3* (Winston-Salem, NC: The Thomas S. Kenan Institute for the Arts, 1999). A summary is available for downloading at www.aplus-schools.org/research/htm

Summary:

The North Carolina A+ Schools network is an arts-based school reform initiative. Its purpose is to accommodate children's multiple intelligences so that all students can attain knowledge and skills they need to thrive in the future. This interim evaluation reports that participating schools have remained on track because they have made a "cultural shift" in how they educate students, with arts as a central focus, even in the face of considerable administrator and teacher turnover, the influence of statewide high-stakes accountability system, and lowered funding. Key to success has been buy-in from staff, students, and stakeholders.

OTHER RESOURCES:

Policy and Program Initiatives

8. Liora Bresler, Lizanne DeStefano, Rhoda Feldman and Smita Garg, "Artists-in-Residence in Public Schools: Issues in Curriculum, Integration and Impact," *Visual Arts Research* 26, no. 1 (2000): 13-29. To order a hard copy, write to Visual Arts Research, 143 Art and Design Bldg., 408 Peabody Dr., Champaign, IL 61820.

Summary:

This study of an Artist-in-Residence program in an urban, Midwest community focuses on curriculum integration within other academic areas, and the role the arts can play in multicultural education. The article highlights a number of curricular issues that were raised in this particular case,

such as the use of various forms of communication, the importance of the administration's support, and the arts' strength in helping to wed perception and reflection with cognition in the classroom.

9. David Burton, "Social Dynamics in Exhibiting Art: Rethinking the Practices of Art Education," *Art Education* 54, no. 1 (January 2001): 41-46. To order a hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications-subscriptions.html>.

Summary:

According to recent research, art teachers find student exhibitions a useful tool in visual arts education, and this article argues that such exhibitions offer students a range of learning experiences if they are involved throughout the entire process of coordinating the exhibition—from selecting a theme to mounting the work. Given the necessarily collaborative work involved in mounting an exhibition, such a project offer opportunities for student-centered learning.

10. Leon Burton, "Interdisciplinary Curriculum: Retrospect and Prospect," *Music Educators Journal* 87, no. 5 (March 2001): 17-21, 66. To order a hard copy, call 800-336-3768 or visit <http://www.menc.org>.

Summary:

This article provides an overview of issues relating to interdisciplinary curriculum, including defining disciplines of knowledge and the various forms such curriculum may take (crossdisciplinary, multidisciplinary). Also provided is a summary of a 1998 report of the National Association of Secondary School Principles that outlines potential benefits of an interdisciplinary approach to teaching, such as collaborative work, opportunities for creativity, and improved integration of resource-room teachers.

11. Teresa Cotner, "Why Study Classroom Art Talk?," *Art Education* 54, no. 1 (January 2001): 12-17. To order a hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications-subscriptions.html>.

Summary:

The author argues for the need to engage students in talking about art as part of the classroom experience. Based on comparative research in other disciplines, she proposes that communicating about art is an inherent part of the "meaning making" experience.

12. Melanie Davenport, "Culture and Education: Polishing the Lenses," *Studies in Art Education* 41, no. 4 (Summer 2000): 361-375. To order a hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications-subscriptions.html>.

Summary:

This article explores the different approaches to understanding the relationship between education and culture by analyzing four approaches: international-comparative, global, multicultural, and community-based education. The author argues for a need to incorporate all four approaches in order to successfully link the local with the global in our contemporary world.

13. Arthur Ellis and Jennifer Fouts, "Interdisciplinary Curriculum: The Research Base," *Music Educators Journal* 87, no. 5 (March 2001): 22-26. To order a hard copy, call 800-336-3768 or visit <http://www.menc.org>.

Summary:

This article reviews research that provides the basis for the argument for interdisciplinary curricula. The authors argue that music educators should approach this strategy with caution given the limited evidence that it is a successful strategy. Educators are urged to consider their own context and resources before undertaking such an educational approach.

14. John Goodlad, "Educational Renewal and the Arts," *Arts Education Policy Review* 101, no. 4 (March/April 2000): 11-14. To order a hard copy, call 800-365-9753.

Summary:

The author posits an "ecological" model of education renewal in which the arts are central to educational change and need not be subservient to other educational interests.

15. Carol Jeffers, "Aesthetic Preferences, Views, and Expectations of Diverse Students and Teachers," *Journal of Multicultural and Cross-cultural Research in Art Education* 15, (Fall 1997): 77-90. To order a hard copy, write Dept. of Art Education, The Ohio State University, 343 Hopkins Hall, 128 North Oval Mall, Columbus, OH 43210.

Summary:

This study evaluated the aesthetic preferences of 361 participants to study the relationship between such preferences, socialization, and definitions of art. The study indicates that the backgrounds of participants provided only a limited predictor of their preferences and that "teachers have a limited understanding of students' preferences and definitions."

16. Don Krug and Nurit Cohen-Evron, "Curriculum Integration Positions and Practices in Art Education," *Studies in Art Education* 41, no. 3 (Spring 2000): 258-275. To order a hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications-subscriptions.html>.

Summary:

To better understand the issue of curriculum integration, the researchers use discourse analysis to analyze four paradigms: "using the arts as resources for other disciplines; enlarging organizing centers through the arts; interpreting subjects, ideas, or themes through the arts; and understanding life-centered issues through meaningful educational experiences." The authors challenge teachers to critically think about what it means to teach and how they do so, and argue that this self-analysis is a necessary step in successful curriculum integration.

17. David Christopher Meoli, *The Relationship Between School Climate and the Arts* (Doctoral dissertation, St. John's University, 1999). Digital Abstracts International, 59 (12) 4326A. UMI Proquest Digital Dissertations, <http://www.lib.umi.com/dissertations>

Summary:

This study begins with the hypothesis that there is a positive relationship between the general health of an elementary school and its arts program. Through the course of research, however, it was determined that there is actually little relationship between the two and that arts programs may be more dependent on community support and curriculum requirements.

18. Mark Slavkin and Lila Crespin, "Rebuilding Arts Education in Urban Schools: Issues and Challenges," *Arts Education Policy Review* 101, no. 4 (March/April 2000): 20-24. To order a hard copy, call 800-365-9753.

Summary:

This study of a visual arts education project supported by the Getty Education Institute and the Los Angeles Annenberg Metropolitan Project identified several keys successful program implementation:

- buy-in from administrators with the authority to institutionalize program innovations
- leadership from principal to shape school culture and teacher practice, and
- the need to limit reliance on external funds if reform initiatives are to be sustained.

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19. Brent Wilson, “Achieving Reform in Local School Districts: The Systematic Arts Education Project”, *Arts Education Policy Review* 101, no. 4 (March/April 2000): 15-20. To order a hard copy, call 800-365-9753.

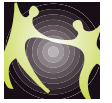
Summary:

Drawing on research conducted for the *Gaining the Arts Advantage* report, the author outlines keys to achieving arts education reform in local school districts:

- district-level planning and accountability
- certified arts teachers and supervisors
- ongoing communications among all stakeholders
- program innovation in individual schools
- continuing professional development programs for teachers and administrators
- partnerships with arts institutions and links to other reform initiatives, and
- broad political support for the arts education program.

e.

Building Model Partnerships



KEY READINGS

1. Steven Seidel (principal investigator) and Meredith Eppel (project manager), *Arts Survive: A Study of Sustainability in Arts Education Partnerships* (Cambridge, MA: Harvard Project Zero, 2001). Executive summary available, on-line, at <http://harvard.edu/Research/ARTS/update.htm> To order a hard copy, e-mail info@pz.harvard.edu , call 617-495-4342, or visit <http://pzweb.harvard.edu/ProdServ/Orders.htm>

Summary:

This national study examines arts education partnerships between schools and artists/arts organizations that have survived or show promise of surviving beyond initial funding. 21 partnerships were chosen for study, covering a variety of geographic locations, and a range of student populations. The report includes case studies of how each of the 21 partnerships have encountered and met challenges to sustain their partnerships. Lessons learned are:

- surviving partnerships place the needs of students and schools at the center of their mission
- deep commitments to the educational power of the arts fuel surviving partnerships
- in surviving partnerships, attention to building multi-layer relationships, negotiating values and goals, strong leadership, program development, adequate funding, advocacy, visibility strategies, documentation, and evaluation is consistent
- surviving partnerships embrace the need to listen, to learn, and to change, and
- surviving partnerships require a broad base of ownership and investment.

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2. The Center for Arts Education (New York City), *Promising Practices: The Arts and School Improvement* (New York: The Center for Arts

Education, 2000). Available for downloading at www.cae-nyc.org/pubs.htm To order a hard copy, send e-mail to info@cae-nyc.org or call 800-721-9199.

Summary:

This book contains a summary of 81 collaborative partnerships, funded by The Center for Arts Education, between diverse cultural organizations and New York City public schools. *Promising Practices* also includes nine case studies of exemplary arts education partnerships captured in the voices of participating teachers and principals. The case studies explore the effectiveness of a range of arts education practices, from arts integration curricular approaches to professional development programs for teachers of the arts.

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3. Arts Education Partnership, *Strengthening State-Level Arts Education Partnerships* (Washington, D.C.: Arts Education Partnership, 2001). Available for downloading at www.aep-arts.org/highlights/highlights.html To order a hard copy, e-mail aep@ccsso.org or call 202-326-8693.

Summary:

This report details outcomes of a policy gathering of arts consultants from state departments of education to see how they can best partner with state arts councils and alliances for arts education to advance arts education on a state-wide basis. Key questions addressed and answers yielded included:

Why Partner?

- ✦ to pool resources and ideas, share workloads, expand funding bases, gain political clout, and strengthen professional development for teachers of the arts

Why Do Some Partnerships Fail?

- ✦ lack of a full-time state arts education consultant, lack of communications state-wide, leadership burnout, limited access to leadership training, time and money constraints, naive assumptions and few models about successful partnerships, and complicating factors in educational and cultural environments

Why Do Other State-Level Partnerships Succeed?

- ✦ diverse base of resources and effective resource utilization, a broad knowledge base, clear and consistent communications, collaborative planning, a

common vision rooted in national and state arts standards, and insistence that arts education should primarily be the responsibility of educators.

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4. ARTS, Inc. and Performing Tree, *Profiles of National Models of Arts and School Connections* (Los Angeles, CA: ARTS, Inc., 2000). Available for downloading at www.performingtree.org To order a hard copy, e-mail artsinc3@earthlink.net or call 213-627-9276.

Summary:

This report was prepared as part of a broad-based community organizing project, *Aligning Arts Resources and Schools*, facilitated by ARTS, Inc. and Performing Tree.

The project report and its companion volume, *Profiles of National Models of Arts and School Connections*, centered on five key arts education “interest areas”: pre-service training, in-service training and professional development, professional standards for service, communications, public education, and advocacy, and resource development.

The *Profiles* report, which features 28 brief case studies in these areas and “keys to success” of effective arts partnerships for education, including:

- ✦ a sustained infrastructure with multiple-source funding and administrative coordination
- ✦ an articulated problem to solve or opportunity to seize
- ✦ shared goals, timed objectives, and envisioned outcomes
- ✦ attention to the goals and enlightened self-interests of partners
- ✦ respect for partners’ values, goals, and organizational cultures
- ✦ leadership that evolves, is politically savvy, and makes room for new leaders
- ✦ a shared sense of ownership among partners
- ✦ flexible structures that encourage divergent and creative thinking, and
- ✦ attention to multiple arts disciplines and educational reform as a whole.

Research also suggests that while models in specific contexts can be suggestive of change strategies in other contexts, they must always be re-interpreted and adapted according to local needs and conditions.

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5. Arts Education Partnership, *Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community* (Washington, D.C.: Arts Education Partnership, 2000). Available for downloading at

www.aep-arts.org To order a hard copy, e-mail aep@ccsso.org or call 202-326-8693.

Summary:

This document presents knowledge gathered from leaders of state and local-level arts and education partnerships from the throughout the United States. The report examines the factors that make partnerships successful over time and details the many impacts of such partnerships on:

- school improvement strategies
- the quality of student learning in the arts
- improvement in students' overall academic performance
- the design of effective curricula in the arts
- the involvement of parents and families in student learning
- professional development for teachers, community leaders, and artists
- learning opportunities for special populations of students
- building skills students need to succeed in the 21st century, and
- extending the influence of schools to improve their surrounding communities.

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6. Susan Otterbourg, *How the Arts Can Enhance After-School Programs* (Washington, D.C.: U.S. Department of Education, 2000). To order a hard copy, call 1-877-4-ED-PUBS

Summary:

This report examines the role of arts activities—instrumental and vocal music, dance, theater, creative writing, painting, sculpture, digital art, and photography—in after-school programs. The report also summarizes recent research findings about both arts and after-school programs, offers examples of partnerships between schools and community-based arts organizations, and describes elements that seem to be correlated with successful after-school programs featuring the arts.

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7. Louis Bergonzi and Julia Smith (for the National Endowment for the Arts), *Effects of Arts Education on Participation in the Arts* (Santa Ana, CA: Seven Locks Press, 1996). A summary of this book is available at www.arts.gov/pub/Researchcharts/Summary36.html To order a hard copy, call 800-354-5348.

Summary:

This study, using data from the National Endowment for the Arts' "Survey of Public Participation in the Arts", examines the impacts arts education can have on active involvement in the arts in later life. Types of "participation" studied spanned performance and creating activities in music, literature, drama, dance, and visual arts, as well as attending live performances/exhibits, listening to radio and recordings, watching TV/VCR performances, and reading. Researchers found that respondents with more extensive experience in school and community-based arts education were far more likely to "participate" in the arts in later life. Arts education had a much stronger impact than did overall educational attainment, even after taking personal background and socioeconomic status into account.

OTHER RESOURCES:

Building Model Partnerships

8. Elsa Bailey, "Two Stories of Collaboration and Cross-Fertilization," *Journal of Museum Education* 23, no. 2 (1998): 16-18. To order a hard copy, write Museum Education Roundtable, 621 Pennsylvania Ave., SE, Washington, DC 20003, e-mail: merorg@msn.com or visit <http://www.mer-online.org>

Summary:

This article highlights two museum-school partnerships in Massachusetts that were implemented as a means of teacher innovation and to explore the benefits of collaboration between formal and informal educational settings. The researcher discovered that the collaborations successfully changed attitudes in both the schools and museums about working with other organizations.

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9. Herman Carel Du Toit, *Museum and School Collaboration: A Study of Interpretive and Education Practices of 12 American Museums in the Context of Discipline-based Art Education* (Doctoral dissertation, Brigham Young University, 1998). *Digital Abstracts International*, 59 (01) 58A. UMI Proquest Digital Dissertations, <http://wwwlib.umi.com/dissertations>

Summary:

The researcher examined factors that could contribute to productive, collaborative relationships between schools and museums. She looked at the viability of such collaborations from the perspectives of museum professionals.

10. John H. Falk and Lynn D. Dierking, *Learning from Museums: Visitor Experiences and the Making of Meaning* (New York: AltaMira Press, 2000). To order a hard copy from the American Association of Museums, call 202-289-9127.

Summary:

Combining research from fields of psychology, neuroscience, education and anthropology, this volume explains the process of learning in museums while providing advice on how museums can create more effective learning environments.

11. George E. Hein and Mary Alexander, *Museums: Places of Learning* (Washington, DC: American Association of Museums, 1998). To order a hard copy from the American Association of Museums, call (202) 289-9127

Summary:

Drawing on educational theory, museum education practice and visitor studies, this volume provides a framework for defining learning in museums. It also relates the educational contributions of museums to wider educational issues of society and to public service.

12. Institute of Museum and Library Services, *True Needs, True Partners: Survey of the Status of Educational Programming between Museums and Schools* (Washington, DC: Institute of Museum and Library Services, 1999). To order a hard copy, call 202-606-8536.

Summary:

This nationwide survey documents growth in the range and numbers of K-12 programs and educational partnerships associated with American museums.

13. Rita L. Irwin and Anna M. Kindler, eds., *Beyond the School: Community and Institutional Partnerships in Art Education* (Reston,

VA: National Art Education Association, 1997). To order a hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications>

Summary:

This anthology features case studies of ways in which school-based learning in art can be extended and enriched through community partnerships able to contribute expertise, insight, and funds not available in schools.

14. Theresa Marche, "Toward a Community Model of Art Education History," *Studies in Art Education* 42, no. 1 (Fall 2000): 51-66. To order a hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications-subscriptions.html>.

Summary:

This article proposes the application of community-level studies and organizational theory to the arts education community to better understand its organizational complexity. The author urges the field to define its community broadly and argues that before arts education can move forward it must look back and review the various community interactions and relationships that have influenced policy.

15. David E. Myers, *Beyond Tradition: Partnerships Among Orchestras, Schools, and Communities* (Washington, DC: American Symphony Orchestra League, 1996). To order a hard copy, call 212-262-5161.

Summary:

This report details initiatives by symphony orchestras that are establishing ongoing relationships with schools. Model partnerships include teacher training, parent involvement, and administrative support from schools and orchestras. Case studies reveal strategies for curriculum development, musician training, student assessment, and program evaluation.

16. National Association of Partners in Education, *Seven Stage Partnerships Development Process: Creating and Managing Highly Collaborative Community-School Partnerships* (Alexandria, VA: National Association of Partners in Education, 2001). To order a hard copy, visit www.napehq.org or call 703-836-4880.

Summary:

This volume documents field tests and lessons learned with diverse audiences focused on a variety of partnership purposes. Key findings are the

importance of planning that lead to buy-in and participation of a broad base of community stakeholders, including business partners, to ensure the resources and support systems needed to sustain effective partnerships.

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17. National Guild of Community Schools of the Arts, *Symposium: Linkages with Public Schools* (Englewood Cliffs, NJ: National Guild of Community Schools of the Arts, 1996). To order a hard copy, visit www.natguild.org

Summary:

This report summarizes principles and key practices in the development of “successful” partnerships between non-profit community schools of the arts and public schools.

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18. Joyce Wilkinson, “Literacy, Education and Arts Partnership: A Community-System Programme Integrating the Arts Across the Curriculum,” *Research in Drama Education* 5, no. 2 (September 2000): 175-197. To order a hard copy, e-mail enquiry@tandf.co.uk or visit <http://www.tandf.co.uk>.

Summary:

The “literacy” that this article addresses is cultural literacy, broadly defined. The article profiles one school’s partnership program that used a variety of arts disciplines to explore various themes with students. The researcher includes a number of relevant issues that arose, such as the need for: an assessment tool for these programs, adequate planning time, full school involvement and training for the artists. The article also highlights how such programs can be useful for exploring a range of cultures and heritages with students.

f.

Status of Arts Education



KEY READINGS

1. Krisin Heavy and Christina Goodney, *The Results of the Arts Work Survey of California Public Schools* (Sacramento, CA: California

Department of Education, 2001). To order a hard copy, call 800-995-4099 or 916-445-1260.

Summary:

This survey, administered after issuance of the 1997 California Department of Education Task Force report on arts education in California, presents information designed to assist to meet the report’s call for arts education for all students. Key findings include the following:

- schools in California rely on a wide mixture of teachers with varying levels of training to provide arts education instruction
- music and the visual arts are the most widely taught disciplines in California schools, with dance and theatre falling far behind
- the main success indicators for arts programs are administrative support, professional development for teachers, and community support
- the overall level of implementation of the Visual and Performing Arts Framework and arts standards is low, and
- the greatest limitations to arts curriculum implementation are scheduling conflicts, lack of supplies, a shortage of space, and insufficient funding.

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2. Commissioned by the Arts Education Task Force of Arts for LA, prepared by Museums Without Walls, edited by United Arts, *Arts in Focus: Los Angeles Countywide Survey* (Los Angeles: Los Angeles County Arts Commission, 2001). Available for downloading at www.lacountyarts.org

Summary:

This survey of arts education in 82 school districts in Los Angeles County documents the readiness of districts to develop educational partnerships with arts and arts education organizations. The report reveals contractions between school districts’ beliefs in the value of arts education and a lack of provision of sequential arts instruction for students. Despite a lack of incentives to spur policy action on behalf of arts education, some outstanding programs do exist, demonstrating that obstacles can be overcome.

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3. ArtsMarket Consulting, Inc., *The Arts Education Plan* (Santa Ana, CA: Arts Orange County, 1999). To order a hard copy, call 714-556-5160.

Summary:

This report documents current arts education policies and practices in Orange County school districts and assesses future policy options.

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4. ArtsMarket Consulting, Inc., *The San Diego Arts Education Partnership Plan* (San Diego, CA: San Diego City Schools, City of San Diego Commission for Arts and Culture, and The Parker Foundation, 2000). To order a hard copy, call 858-539-5349.

Summary:

This research report details plans to build on and maintain effective partnerships between the city's schools and its artists and arts and culture organizations, with special focus on collaborative strengthening of sequential arts instruction for all K-12 students.

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5. National Board for Professional Teaching Standards, see "State and Local Action" at www.nbpts.org

Site outlines, by state and city:

- all teachers who have received National Board Certification, including those in art and music from California communities, and
- policy incentives of fee support, salary supplements, license portability, license renewal, and Continuing Education Unit credits for teachers receiving or applying for National Board Certification.

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6. National Center for Education Statistics, *The NAEP 1997 Arts Report Card: Eight Grade Findings from the National Assessment of Educational Progress* (Washington, DC: U.S. Department of Education, 1998). Available for downloading, via a search at <http://nces.ed.gov> To order a hard copy, call 877-433-7827.

Summary:

The NAEP arts assessment found that most 8th grade students participating in the assessment attended schools in which:

- music and visual arts were taught, for the most part, by full-time or part-time specialists
- theatre and dance instruction was more limited
- state or district curricula were followed in music and the visual arts, but not in theatre or dance, and

- most visual arts, music, and theatre instruction took place in school facilities dedicated to those subjects, whereas dance instruction most took place in gyms or all-purpose rooms.

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7. Joyce Louise Alesandrini, *Integrating the Arts: A Nationwide Survey of Current Practices in K-8 Visual Art Education* (Doctoral dissertation, Ohio State University, 1999). *Digital Abstracts International*, 60 (08) 2771A. UMI Proquest Digital Dissertations, <http://wwwlib.umi.com/dissertations>

Summary:

This survey addressed: teachers' attitudes toward integrating the visual arts in curriculum, resources needed for better integration, possible outcomes from professional development in this area, and various scenarios for program outcomes. While attitudes were generally favorable, the complexity of curriculum integration appears to pose significant challenges. The researcher suggests the need to establish common purposes between classroom teachers and art specialists to build stronger connections within integrated programs.

OTHER RESOURCES:

Status of Arts Education

8. Thomas Brewer, "Art Teacher Profile and Preference," *Studies in Art Education* 41, no. 1 (Fall 1999): 61-70. To order hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications-subscriptions.html>.

Summary:

The researcher surveyed visual art teachers in Florida to determine their educational background, professional development interests, and art area interests. Findings from the survey suggest teachers' continued preference for studio-based curricula. The researcher also discusses implications for certification requirements and the potential demand for professional development work in the arts.

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9. David Burton, "How Do We Teach? Results of a National Survey of Instruction in Secondary Art Education," *Studies in Art Education* 42, no. 2 (Winter 2001): 131-145. To order hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications-subscriptions.html>.

Summary:

This article summarizes the findings of a 1999 survey of teaching strategies used by secondary visual art teachers. According to the findings, a studio-based approach dominates the teaching of art, yet portfolio reviews are not highly ranked as an assessment strategy. Exhibitions rank highly as a motivational tool. Regarding the use of technology, the findings suggested a slight lag in teachers' mastery level and use of technology in the classroom.

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10. Susan Byo, "Classroom Teachers' and Music Specialists Perceived Ability to Implement the National Standards for Music Education," *Journal of Research in Music Education* 47, no. 2 (Summer 1999): 111-123. To order a hard copy, call 800-336-3768 or visit <http://www.menc.org>.

Summary:

Based on a survey administered to Florida teachers, the researcher determined that music specialists were more comfortable implementing all seven national music standard areas than classroom teachers or generalists, who by and large preferred to have help with the standards. Both sets of teachers expressed a universal concern that adequate time and resources were not available to successfully meet the standards.

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11. Wendy Campbell, *The Politics of Art Education in the Public Schools* (Doctoral dissertation, Lesley College, 1998). *Digital Abstracts International*, 59 (07) 2306A. UMI Proquest Digital Dissertations, <http://wwwlib.umi.com/dissertations>

Summary:

The researcher uses contemporary theory to explore why the arts have been marginalized in schools and proposes the development of "school arts communities" to support the inclusion of the arts.

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12. Norma Jeanne Coret, *The Status of Art and Art History in the Secondary School Curriculum: An Instrumental Multiple-case Study* (Doctoral dissertation, University of Nebraska-Lincoln, 2000). *Digital Abstracts International*, 61 (04) 1347A. UMI Proquest Digital Dissertations, <http://wwwlib.umi.com/dissertations>

Summary:

The researcher conducted field work in three Iowa schools to uncover the factors that influence the role of art and art history in the curriculum, such as course status (elective or required), state requirements and general beliefs about the role of the arts. Recommends state mandated arts requirements for high school graduation and revised requirements for pre-service art education specialists.

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13. Michael Day, ed., *Preparing Teachers of Art* (Reston, VA: National Art Education Association, 1997). To order a hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications>

Summary:

This volume is a compilation of research and analyses of state-by-state policies and requirements regarding the preparation, certification, and licensing of teachers of art. Policies and requirements vary considerably by state.

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14. Wanda Bridges Knight, *Preparing Preservice Teachers to Work with Diverse Student Populations: Implications for Visual Art Teacher Education* (Doctoral dissertation, Ohio State University). *Digital Abstracts International*, 61 (05) 1715A. UMI Proquest Digital Dissertations, <http://wwwlib.umi.com/dissertations>

Summary:

This study reviews the multiple definitions of multicultural education and uses case-studies to evaluate how well visual arts teachers are being prepared to work with and in contexts that are different from their own backgrounds. Findings suggest that many teachers are not being prepared to meet this challenge and recommends that teacher training must build this capacity in teachers.

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15. Elizabeth Kowalchuk, "Perceptions of Practice: What Art Student Teachers Say They Learn and Need to Know," *Studies in Art Education* 41, no. 1 (Fall 1999): 71-90. To order a hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications-subscriptions.html>.

Summary:

By having 37 art student teachers write reflective statements during their field placement, the researcher examines the successes and difficulties they

face. For example, the new teachers generally rated their ability to motivate students and mastery of content areas positively and rated their ability to manage the classroom negatively. The author connects these findings to questions regarding how teacher educators can help their students balance the demands of teaching with their content needs.

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16. Wan-Chen Liu, "Art Museum Educators' Attitudes toward the Role of the Teacher in Art Museum-Elementary School Collaboration," *Visual Arts Research* 26, no. 1 (2000): 75-84. To order a hard copy, write to Visual Arts Research, 143 Art and Design Bldg., 408 Peabody Dr., Champaign, IL 61820.

Summary:

This article examines the potential for collaborative relationships between museum educators and elementary school teachers by studying the underlying attitudes in those relationships. Based on survey and case-studies in British Columbia, Canada, the researcher discovered that most of museums' education resources went to students directly and very few went toward developing teachers' capacities.

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17. David Luce, "Collaborative Learning in Music Education: A Review of the Literature," *Update: Applications of Research in Music Education* 19, no. 2 (Spring/Summer 2001): 20-25. To order a hard copy, call 800-336-3768 or visit <http://www.menc.org>.

Summary:

As its title implies, this article provides an overview of current work on the use of collaborative learning in music education. The author notes that while it is a popular concept in education, collaborative learning has not been prominent in the field of music. Given that collaborative learning bridges differences and boundaries, Luce concludes by suggesting it as a methodology that can help music education build its presence and value within the larger education context.

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18. Lucienne Bond Simon, *The Voice of the People: Reasons Laypersons Support K-12 Art Education* (Doctoral dissertation, Louisiana State University and Agricultural and Mechanical College, 2000). *Digital Abstracts International*, 61 (07) 2582A. UMI Proquest Digital Dissertations, <http://wwwlib.umi.com/dissertations>

Summary:

This study is based on a random survey of 337 individuals from six U.S. cities to determine their opinions on art education as a requirement element of K-12 schooling. Findings show that a majority of the individuals support arts education and also communicated fairly sophisticated reasons for their opinions, particularly supporting arts education as a means for self-expression and for understanding cultures other than their own.

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19. Cheryl Lynn Simon, *Art Teachers' Opinions of Assessment Criteria* (Doctoral dissertation, University of Missouri—Columbia, 2000). *Digital Abstracts International*, 61 (06) 2152A. UMI Proquest Digital Dissertations, <http://wwwlib.umi.com/dissertations>

Summary:

Missouri art teachers were surveyed as to what criteria should be included on the state's art assessment tool and it was determined that there was actually a high level of agreement. Suggested criteria included the ability to: make connections between art and other subjects; use various media and techniques; respect art; explain one's ideas about art; and be responsive to feedback.

Youth Development/Assets-based Education

1. P. Jefferson Armistead and Matthew B. Wexler, *Community Development and Youth Development* (Baltimore, MD: The International Youth Foundation, 1997). Available for downloading at www.ifynet.org To order a hard copy, call 410-347-1500.

Summary:

This report is a compilation of three case studies of organizations which offer young people and families opportunities to engage in youth development and community development corporations.

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2. Michele Cahill, *Youth Development and Community Development: Promises and Challenges of Convergence* (Baltimore, MD: The

International Youth Foundation, 1997). Available for downloading at www.ifynet.org To order a hard copy, call 410-347-1500.

Summary:

This report examines efforts to engage young people and adults in partnerships to create the conditions necessary for youth and community development.

3. Karen Pittman, Merita Irby, and Michele Cahill, *Mixing It Up: Participatory Evaluation as a Tool for Generating Parent and Community Empowerment* (Baltimore, MD: The International Youth Foundation, 1997). Available for downloading at www.ifynet.org To order a hard copy, call 410-347-1500.

Summary:

This paper examines how participatory evaluation, involving participants, practitioners, and stakeholders in youth development programs enable both systematic program assessments and encourages participant ownership of research goals, processes, and findings.

4. Paul Sather, Barbara Weitz, and Patricia West, “Community Centered Learning: The Key to Teaching Community Practice”, a presentation at the 2000 conference of the Association for Community Organization and Social Administration www.acosa.org To order a hard copy, e-mail pwest@unomaha.edu

Summary:

This paper examines research on current, large-scale practices in the educational strategy of service learning, designed to involve youth in community centered learning.

5. Judith Silber, *Beacons: A Union of Youth and Community Development* (Baltimore, MD: The International Youth Foundation, 1997). Available for downloading at www.ifynet.org To order a hard copy, call 410-347-1500.

Summary:

This report is a compilation of three case studies of a network of organizations which offer young people and families opportunities to engage in youth development and community building programs.

h.

Media, Technology, and Arts Education



1. Cornelia Brunner and William Tally, *The New Media Literacy Handbook—An Educator’s Guide to Bringing New Media Into the Classroom*, a publication of the Education Development Center, Inc. (New York: Anchor Books, 2000). To order a hard copy, visit www.anchorbooks.com or call 800-225-4276, ext. 4206.

Summary:

This book documents case studies of how new media can be used in interdisciplinary programs drawing on art, history, language arts, and science. The volume also includes resources for teachers to develop their own visual literacy skills, become sophisticated users of media, and develop evaluation criteria for media products.

2. Center for Media Education, *Children’s Online Privacy Protection Act (COPPA)—The First Year* (Washington, DC: Center for Media Education, 2001). Available for downloading at www.cme.org To order a hard copy, call 201-331-7833.

Summary:

This is a report of a survey of 153 commercial Web sites directed at children under age 13 to see how they are complying with provisions of the Children’s Privacy Act. Positive trends included new limits by sites on the type of personal information they are collecting for use by children, and the posting of privacy policies for young people. Negative trends are the lack of parental consent requirements for collecting children’s personal data and methods used by some sites which encourage age falsification by users.

3. Center for Media Education, *Connecting Children to the Future: A Telecommunications Policy Guide for Child Advocates* (Washington, DC: Center for Media Education, 2001). Available for downloading at www.cme.org To order a hard copy, call 201-331-7833.

Summary:

This report analyzes how children in the digital age can experience new opportunities for individualized instruction, skill development, civic participation, and on-line cultural opportunities. For these and other opportunities to be realized, the report outlines recommended policy initiatives to close the digital divide in schools and homes.

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4. Center for Media Education, “TV Violence” (Washington, DC: Center for Media Education, 2001). Available for downloading at www.cme.org To order a hard copy, call 201-331-7833.

Summary:

This pamphlet outlines research on how viewing violence on TV can have lifelong harmful effects on children. Key findings are that the more violence children watch on TV, the more likely they are to act in aggressive ways, become less sensitive to others’ pain and suffering, and be more fearful of the world around them.

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5. Diane Gregory, ed., *New Technologies and Art Education: Implications for Theory, Research, and Practice* (Reston, VA: National Art Education Association, 1997). To order hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications>

Summary:

This publication summarizes current knowledge on the use of new, interactive technologies—hypermedia, the web, distance learning—and traces implications of these and other technologies for teacher preparation, staff development, and instructional uses.

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6. Kenneth Liske, “Intellectual Property Rights: Guidelines for Fair Use of Electronic Music in Music Education,” *Update: Applications of Research in Music Education* 18, no. 1 (Fall/Winter 1999): 21-25. To order a hard copy, call 800-336-3768 or visit <http://www.menc.org>.

Summary:

While new technologies are causing an explosion of innovation in the arts, they are also calling into question current applications of intellectual property law. This article provides an overview of some of the questions being raised and focuses on the issue of fair use as it relates to classrooms. Liske concludes by urging music teachers to be aware of the issues sur-

rounding art and technology and how they may affect the use of such art forms in the classroom.

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7. National Association of Partners in Education, *Creating Connected Communities: Telecommunications Partnerships for the 21st Century* (Alexandria, VA: National Association of Partners in Education, 2001). To order a hard copy, visit www.napehq.org or call 703-836-4880.

Summary:

The federal Technology Literacy Challenge encourages all sectors of society to work together to ensure that all children are able to develop telecommunications and technology skills. This volume documents case studies of schools and communities that are successfully using technology as a partnership strategy and an agent of educational change.

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8. The Future of Children, *Children and Computer Technology* (Los Alto, CA: The David and Lucille Packard Foundation, 2000) Available for downloading at www.futureofchildren.org To order a hard copy, call 650-948-7658.

Summary:

This issue details research on key issues on children’s use of computer technology. While the computer’s promise to help children learn is becoming a reality, the disparity between how low-income children and high-income children use computers is great. The nation’s teachers are under-skilled for teaching children how to use computers to their greatest potential, while parents are unsure how to regulate computer use at home. The report concludes with a call for research to determine the long-term effects of computer use on children’s intellectual, social, cultural, and psychological development.

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9. Elizabeth Thoman, *Beyond Blame: Challenging Violence in the Media—A Media Literacy Learning Program for Schools, Families, and Communities* (Los Angeles, CA: Center for Media Literacy, 2000). To order a hard copy, visit www.medialit.org or call 800-226-9494.

Summary:

This volume summarizes field-tested research on media literacy programs which reflect the beliefs of the Center for Media Literacy. The Center believes that media is to be enjoyed and not just criticized. This volume is

designed to empower teachers, parents, and communities to develop young people's ability to communicate competently in all media forms, print and electronic, as well as to access, understand, analyze and evaluate the images, words, and sounds that make up the mass media culture of contemporary society.

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10. UCLA Center for Communication Policy, *The UCLA Internet Report: Surveying the Digital Future* (Los Angeles: UCLA Center for Communication Policy, 2000). Available for downloading at <http://ccp.ucla.edu> To order a hard copy, call 310-825-3711.

Summary:

This comprehensive report on trends in Internet usage in the U.S. and worldwide. A key finding is that contrary to conventional wisdom, Internet use is not dominated by young people. Average weekly hours of use, by age group, are 12-15 (5.6 hours), 16-18 (7.6 hours), 19-24 (9.7 hours), and 25-35 (11.3 hours). Boys aged 12-15 spend more time online playing games, while girls in the same age group spend more time on schoolwork.

Surveyed adults say that their children spend about the right amount of time online, that school grades are not negatively affected, and that Internet use does not cause social isolation from friends. Yet adults do worry that children can gain access to “a lot of inappropriate material” on the Internet. In response, adults report that they closely monitor children's Internet use, or acquire “blocking” software.

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11. UCLA Center for Communication Policy, *UCLA Television Monitoring Report* (Los Angeles: UCLA Center for Communication Policy, 1997). Available for downloading at <http://ccp.ucla.edu> To order a hard copy, call 310-825-3711.

Summary:

This volume reports on a three-year UCLA study to monitor television violence, which monitored every series, television movie, theatrical film, children's program, specials, and advertisements for its violent content. During the course of three years, researchers found some improvement in reducing portrayals of violence in television series, theatrical films, children's programs, and advertisements.

i.

Workforce Development and Arts Education



1. Bureau of Labor Statistics, “Employment Projections, 1998-2008”. Available for downloading at <http://stats.bls.gov> under “News”.

Summary:

This news release from the Bureau of Labor Statistics projects that included in the list of the 10 industries with the fastest wage and salary employment growth projections over the next ten years are “museums, botanical and zoological gardens”. The projected increase in employment is 42%. Also available at the site are state projections. E.g., artists and commercial artists in California will experience a 34.39% increase in employment between 1998 and 2008.

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2. Music Educators National Conference, *Exploring Careers in Music, Second Edition* (Reston, VA: Music Educators National Conference, 2000). To order from MENC, call 800-828-0229

Summary:

This volume states that the \$314 billion arts industry is a major source of future employment for students. National estimates are that out of a class of thirty students, up to ten will someday be employed in an arts-related occupation. This volume outlines salary ranges, training requirements, and job descriptions in a wide array of music occupations—music education, music performance, conducting, composing, music for worship, music business and arts administration, instrument making and repair, publishing, communication, the recording industry, radio/TV, music technology, and arts therapy and medicine.

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3. The National Alliance of Business, “Business Community Aligns on Education Reform” (Washington, DC: The National Alliance of Business, 2001). Available for downloading at www.nab.com under “News”.

Summary:

The National Alliance of Business, a national business organization, works with employers, educators, service organizations, and policy makers to address the increasing demands of the knowledge economy. Its research, publications, and coalition-building activities promote workforce development centered on life-long learning and opportunities for students to understand the linkage between academic success and success beyond school.



Three



CALIFORNIA WEBSITES, PUBLICATIONS AND INITIATIVES

California Alliance for Arts Education

www.artsed4il.org

Site includes information on:

- advocacy resources for arts education
- Legislative Action Coalition for Arts Education
- “Alliance!” newsletter
- California Arts Net, the CAAE list-serv and communication network, and
- the CAAE Emerging Young Artists Awards.

California Arts Council

www.cac.ca.gov

Site includes information on:

- the California Creativity Forum
- Artists in Residence Program
- Arts Partnerships for Education
- Arts in Education Demonstration Project
- Exemplary Arts Education Program
- The Local Arts Education Partnership Program, and
- *Arts in Education Research Compendium*.

California Department of Education Visual and Performing Arts

www.cde.ca.gov/shsd/arts/

Site includes information on:

- the Arts Work Visual and Performing Arts grant program
- the Local Arts Education Partnership program
- state-level policies, mandates, and legislation
- a pre-publication version of *Visual & Performing Arts Content Standards* (adopted January 2001), downloadable at www.cde.ca.gov/shsd/arts/StdAsm.html
- *Challenge Standards in the Visual & Performing Arts* (1995), downloadable at www.cde.ca.gov/shsd/arts/StdAsm.html

The following California Department of Education publications can be ordered by phone at (800) 995-4099 or (916) 445-1260:

- *ARTS WORK: A Call for Arts Education for All California Students* (1997)
- *Challenge Standards for Student Success: Visual and Performing Arts* (1998)
- *Literature for the Visual and Performing Arts, K-12* (1996)
- *Model Arts Program Toolkit: The Arts Education Program Self-Assessment Continuum* (2000)
- *Prelude to Performance Assessment in the Arts, K-12* (1993)
- *The Results of the Arts Work Survey of California Public Schools* (2001)
- *Visual and Performing Arts Framework for California Public Schools* (1996).

The California Arts Project (TCAP)

www.ucop.edu/tcap/

Site includes information on:

- professional development opportunities for arts educators at the for pre-K through post-secondary at regional sites across the state.

TeachingArts.org

www.teachingarts.org

Designed as an online arts education resource center for California teachers of the arts, TeachingArts.org contains sections on Dance, Music, Theatre, and Visual Arts with specific entries in each section on:

- Advocacy
- Current Information
- Model Programs
- Professional Development
- Resources: Instructional
- Resources: Student, and
- Standards and Assessment.

The site also has sections on Arts News and Discussion Groups and a link to the California Arts Assessment network

www.teachingarts.org/CAAN, a network of educators formed by the California Department of Education to plan for student assessment in the arts at state, district, and school levels.

American Music Conference

www.amc-music.com

Site includes information on:

- promoting the benefits of music, music making, and music education
- links to resources on music making and the brain, wellness, schools, public policy, technology, history, and technology, and
- the AMC newsletter.

The International Foundation for Music Research

Dr. Norman M. Weinberger, Executive Director

www.music-research.org

Site includes information on:

- funded research on music and behavior in fields of cognitive science, psychology, education, neuroscience, child development, and adolescence, and
- research funding opportunities.

The M.I.N.D. Institute

(The Musical Intelligence Neural Development Institute)

Dr. Gordon L. Shaw, Director

www.mindinst.org

Site includes information on:

- the music and brain research conducted by M.I.N.D. Institute-affiliated scientists, and
- the MI newsletter.

California State PTA

www.capta.org

Site includes information on:

- the PTA's SMARTS Campaign, a public awareness and advocacy initiative to assist California communities in garnering support for arts in education.

National Arts and Disability Center at UCLA

<http://nadc.ucla.edu>

Site includes information on:

- resources and services to facilitate the full inclusion of children and

adults with disabilities onto the visual, performing, media, and literary arts communities.

Arts Education Funders' Collaborative (San Francisco)

www.sfinsideout.org

Site includes information on:

- “Leadership Profiles in Arts Education”, a series of monographs profiling leadership by educators and artists advancing arts education in San Francisco’s public elementary and pre-K child development centers.

California Assembly of Local Arts Agencies

www.calaa.net

Site includes information on:

- services provided by California’s network of local arts agencies, public and private, which provide programs and financial support for arts organizations and artists in California communities
- arts news and calendars, and
- links to resources in the arts and non-profit management.

California Art Education Association

www.caea-arteducation.org

Site includes information on:

- CAEA advocacy, professional development, curricular, and recognition programs to advance art education in California
- summer camps and scholarships for students, and
- discussion and chat opportunities among art educators.

California Dance Educators Association

www.cdeadans.org

Site includes information on:

- CDEA advocacy and professional development programs designed to establish Dance as an integral part of curricula in all California schools, and
- CDEA legislative action, workshops and conferences, and events

California Educational Theatre Association

<http://members.uia.net/plarson/>

Site includes information on:

- CETA advocacy and professional development activities designed to perpetuate high standards in teaching, research, production, and scholarship in theatre education.

CMEA: The California Association for Music Education

www.calmusiced.com

Site includes information on:

- CMEA advocacy and professional development programs designed to promote access to sequential K-12 music education, quality pre-service and in-service teacher preparation programs, and to build a greater awareness of the value of music education for all students in California, and
- the California Coalition for Music Education.





ARTS IN EDUCATION WEBSITES (NATIONAL)

Academy of Television Arts & Sciences
www.emmy.com

American Alliance for
Theatre and Education
www.aate.com

American Association of Colleges for
Teacher Education
www.aacte.org

American Association of Museums
www.aam-us.org

American Association of School
Administrators
www.aasa.org

American Educational Research
Association
www.area.net

American Music Conference
www.amc-music.com

Americans for the Arts
www.artsusa.org

American Symphony Orchestra League
www.symphony.org

Annenberg Institute for School Reform
www.annenberginstitute.org

ArtsEdge: The John F. Kennedy Center
for the Performing Arts
<http://artsedge.kennedycenter.org>

ArtsEdge resources, many available for
downloading, include:

- National Standards for Arts Education
- State Standards for Arts Education
- *Schools, Communities, and the Arts: A Research Compendium*
- Opportunity to Learn Standards for Arts Education
- links to state members of the Kennedy Center Alliance for Arts Education Network
- "The Community Discovered: Creating

a Community of Learners for
Tomorrow's World"

- Showcase Programs: K-12, curriculum-based arts integration models

ArtsEdNet (The J. Paul Getty Trust)
www.artsednet.getty.edu

Arts Education Policy Review
www.heldref.org

Arts Education Partnership
www.aep-arts.org

This partnership between the Council of Chief State School Officers, National Endowment for the Arts, and the National Assembly of State Arts Agencies, is a membership-based service organization for arts, education, arts education, business, and philanthropic institutions with national interests in arts education. The AEP web-site includes:

- an extensive list of links to member organizations
- advocacy resources
- downloadable publications and research
- task force reports on early childhood and the arts, pre-service and in-service education in the for teachers of the arts, and
- news in arts education.

Association for Advancement of
Arts Education
www.aaae.org

Association for Supervision &
Curriculum Development
www.ascd.org

Association of Performing Arts
Presenters
www.artspresenters.org

Binney & Smith
www.crayola.com

Center for Arts and Culture
www.culturalpolicy.org

Center for Arts Education
—New York City
www.cae-nyc.org

Center for Media Education
www.cme.org

Center for Media Literacy
www.medialit.org

Chicago Arts Partnerships in Education
www.capeweb.org

College Board
www.collegeboard.com

Coming Up Taller
www.cominguptaller.org

Council of Chief State School Officers
www.ccsso.org

Educational Research Service
www.ers.org

Entertainment Industry
Development Corporation
www.eidc.com

The Future of Children
The David and Lucille Packard
Foundation
www.futureofchildren.org

The Galef Institute—Different Ways
of Knowing (DwoK)
www.galef.org/dwok

Harvard Project Zero
<http://pzweb.harvard.edu>

The International Youth Foundation
www.iyfnet.org

MENC-The National Association for
Music Education
www.menc.org

National Academy of Recording Arts &
Sciences

www.grammy.com

National Alliance of Business
www.nab.com

National Art Education Association
www.naea-reston.org

National Assembly of State Arts
Agencies
www.nasaa-arts.org

National Assessment of
Educational Progress
www.nces.gov/nationsreportcard

National Endowment for the Arts
www.arts.gov

National Guild of Community Schools
of the Arts
www.nationalguild.org

National Partners in Education
www.napehq.org

National School Boards Association
www.nsba.org

Opera America
www.operaam.org

President's Committee on the Arts
and Humanities
www.pcah.gov

VHI—Save the Music
www.vh1.com

VSA (formerly Very Special Arts)
www.vsarts.org

Wolf Trap Institute for Early Learning
through the Arts
www.wolf-trap.org/institute

Young Audiences
www.youngaudiences.org

Youth Leadership Institute
www.yli.org



KEY READINGS:

Compendia and Research Agendas

1. Arts Education Partnership, *Future Compendium of Research Relevant to Arts Education*. For publication in Fall 2001
To be prepared by James Catterall (UCLA) and Lois Hetland and Ellen Winner (Harvard Project Zero). Sponsored by the National Endowment for the Arts, the U.S. Department of Education, and the Arts Education Partnership's Task Force on Research
For more information, see www.aep-arts.org

2. Arts Education Partnership, *Priorities for Arts Education Research* (Washington, DC: Arts Education Partnership, 1997).
Available for downloading at www.aep-arts.org, under "Task Forces".
To order a hard copy, call 202-326-8693.

This report includes the following recommendations:

Student Learning:

- ✦ Studies are needed that examine the effects of arts education in enabling students to reach high levels of achievement in the arts and in other academic areas, and in enabling students to develop the skills and attitudes needed to perform successfully in school and in adult roles.
- ✦ Studies are needed that examine the effects of arts education on the learning and development of children from birth to age 5, and student achievement in the arts and other academic areas.
- ✦ Studies are needed that examine the effects of arts education on preparing students for successful work and careers.
- ✦ Studies are needed that examine the effects of arts education on the academic performance of at-risk student populations.
- ✦ Studies are needed that examine the effects of arts education on student understanding and appreciation of the diversity of cultural traditions in America.

- ✦ Studies are needed that identify the best instructional practices in the arts along with the most effective methods of professional development for teachers throughout their careers to insure the highest caliber of arts instruction.

Policy Development:

- ✦ Studies are needed that provide education policy makers with information on the condition of arts education in American schools, public attitudes toward arts education, and the effects of general education policy on arts education.
- ✦ The National Center for Education Statistics should conduct periodic surveys and data collection that report trends in the status of K-12 arts education in the United States.
- ✦ Surveys should be conducted regularly to determine the attitudes of the public, policy makers, employers, parents, school administrators, teachers, and students about arts education.
- ✦ Case studies are needed of state and local school districts where arts education is strongly supported by education policies and practices (including those related to curriculum, pedagogy, and budgeting) in order to determine the conditions required for such support.
- ✦ Studies are needed of the effects on arts education of college admission requirements, and the hiring criteria set by employers.
- ✦ Studies are needed that compare the effects of arts education in American schools to those in other countries in the areas of student achievement in the arts, general academic achievement, and other important learning outcomes.

3. Music Educators National Conference, *A Research Agenda for Music Education* (Reston, VA: Music Educators National Conference, 1997).
Available for downloading at www.menc.org/information/research/agenda.html
To order from MENC, call 800-828-0229

4. National Art Education Association/NAEA Commission on Research in Art Education, *Art Education: Creating a Visual Arts Research Agenda Toward the 21st Century: A Final Report* (Reston, VA: National Art Education Association, 1994).
To order a hard copy, call 703-860-8000 or visit <http://www.naea-reston.org/publications>

5. National Endowment for the Arts, *Arts Education Research Agenda for the Future* (Washington, DC: U.S. Government Printing Office, 1994). To order a hard copy, call 202-783-3238.

FUTURE RESEARCH PROJECTS:

A Selected List

6. An evaluation of the effectiveness of school-based arts programs funded by the California Arts Council and implemented within the Los Angeles Unified School District.
Spring 2001-Fall 2002 To be conducted by RAND (Santa Monica)
Sponsored by the California Arts Council and the City of Los Angeles Cultural Affairs Department
For more information, visit www.rand.org or call 310-451-6913.
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7. An evaluation of the 35 California Arts Council-funded Demonstration Projects, as well as assistance to grantees to design evaluations and gather data on the value of arts in education as a tool for enhancing teaching and learning.
Ongoing To be conducted by WestEd (San Francisco) Funded by the California Arts Council
For more information, visit www.cac.ca.gov and click on “Arts in Education” or visit www.wested.org.
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8. The M.I.N.D. Institute (Irvine, CA), where scientists did the initial research on the relationship between music and higher brain function, is continuing to investigate the neurobiological bases of these relationships and their educational consequences. Future research is to be conducted through collaborations with scientific laboratories worldwide and implemented directly in school systems.
Ongoing
For more information, visit www.mindinst.org
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9. The promotion and funding of research in the broad field of music and behavior including cognitive science, psychology, education, neuroscience, child development, and adolescence, and allied disciplines.
Ongoing Sponsored by the International Foundation for Music Research, Carlsbad, CA

For more information, visit www.music-research.org

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10. An interdisciplinary arts-related partnership between the UCLA Departments of Education and Neuropsychiatry. The focus of the research will both be on learning in the arts and its implications for the development of young minds at the sub-cortical, neuro-transmission, and brain-region levels. The research will build on current studies of cognitive neuroscience and the general correlates of cognitive activities and brain function.
For more information, visit www.gseis.ucla.edu/faculty/pages/catterall.html
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11. An evaluation of educational impact and potential of the Visual Thinking Curriculum, a school-based program developed for use in New York schools that aims to help students learn how to think by talking about art.
Ongoing To be conducted by Harvard Project Zero Sponsored by the Museum of Modern Art (MoMA), New York City
For more information, visit <http://harvard.edu/Research/MoMA.htm>
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12. A study of SUMIT (Schools Using Multiple Intelligences Theory), featuring efforts to identify impacts of MI classroom applications on student achievement, test scores, attendance, behavior, and parent participation. The evaluation is based on the idea that there are multiple routes to effective implementation of MI theory, including significant roles for the arts in schools.
Spring 1997-ongoing To be conducted by Harvard Project Zero
Sponsored by the Geraldine R. Dodge Foundation and the Schwab Foundation for Learning.
For more information, visit <http://harvard.edu/SUMIT/>
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13. “The Arts and Educational Reform”, an evaluation and analysis of lessons learned from a 4-year study of the North Carolina A+ Schools network, an arts-based school reform initiative.
Ongoing Sponsored by the Thomas S. Kenan Institute for the Arts
For more information, visit www.aplus-schools.org/research/htm

14. “Research on Dance Education”, a three-phase national initiative to collect and analyze available research on dance education, identify priorities for future research in dance education, and the publication and national dissemination of results. Research on dance education will be institutionalized through establishment of a National Center for Research in Dance Education.

Ongoing To be conducted by the National Dance Education Organization Sponsored by the U.S. Department of Education Office of Education Research and Improvement.

15. The Research and Information Program of the National Board for Professional Teaching Standards, designed to measure the quality and impacts of NBPTS assessments of highly accomplished teachers (including those in visual art and music) on teacher preparation and professional development policies and other educational reforms.

Ongoing Sponsored by the National Board for Professional Teaching Standards

For more information, visit www.nbpts.org

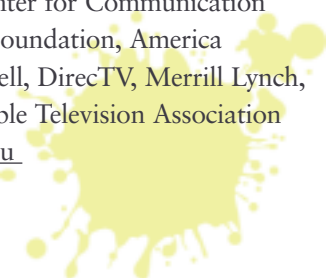
16. The Research Initiative on Children and New Media, designed to: a) identify, stimulate, and conduct research on new media, children and youth; b) serve as a clearinghouse on new media research; and c) identify and publicize innovative models and best practices.

Ongoing To be conducted by the Center for Media Education

For more information, visit www.cme.org/initiative/

17. “Surveying the Digital Future”, a comprehensive, year-to-year examination of how the Internet influences social, political, cultural, educational, and economic behavior and ideas, as measured by the attitudes, values, and perceptions of both Internet users and non-users.

Ongoing To be conducted by the UCLA Center for Communication Policy Sponsored by The National Science Foundation, America Online, Microsoft, SONY, Verizon, Pacific Bell, DirecTV, Merrill Lynch, Andersen Consulting, and The National Cable Television Association
For more information, visit www.ccp.ucla.edu



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