

## **THE ARTS EDUCATION POLICY SCAN OF AMERICANS FOR THE ARTS**

The Arts Education Scan is a project of Americans for the Arts and its Arts Education Council. The Scan evolved from a variety of discussions, projects, work, and advocacy efforts that illuminated the complexity of individuals (citizens/policy-makers), government entities, and organizations that influence arts education from the schoolhouse to the Whitehouse, from the kitchen table to the Boardroom.

Over a period of more than a year, AFTA staff and Arts Education Council members drafted, edited, revised, and challenged ourselves to capture information in a one-page format for each constituency identified (local-national) to highlight support for arts education, barriers, successes, collaborations, funding, and national connections.

The Scan is comprehensive, systems-centric information on arts education access and quality available to the field. It can inform current theories of change under which the following affected areas labor. It will inform arts education grant making; professional development for teachers; federal, state, and local policy; school board and administrator practice; parental advocacy; nonprofit leadership; and, potentially, public education reform practice.

## STATE CONSTITUENCIES

### State Legislatures

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| <p style="text-align: center;"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>State legislatures enact legislation, including reforms, on behalf of each state’s system of education. They also can direct, in part, state department of education activities. As such, legislatures can mandate arts education for all students--by quality in content, delivery of instruction by arts educators, time, resources, etc.</p> <p>State legislatures provide funding for education, including reforms, special projects, facilities, and state department of education offices. Lack of funding is often cited as a barrier to providing arts education. The state legislature has the power and resources to provide adequate funding for arts education as part of a complete education. Through the means of the state legislature, the state departments of education can pave the way to high-quality, universally accessible arts education for all students. Additionally, the state legislature has the authority to fund special projects for arts education.</p> <p>State legislatures are responsible for equity and access to education for all of their school age children. Arts education opportunities for students vary widely from school district to school district due to budget priorities. This often means that higher wealth districts tend to include arts education as an integral part of their curriculum and budget due to the availability of local resources. This challenge for inclusion of arts education for every child makes the legislature an appropriate place for discourse.</p> <p>State legislatures pass charter school and voucher legislation, including empowering particular agencies with charter school accreditation. Accreditation can include teacher certification, funding, facilities approval, etc. Mandated dimensions of accreditation and voucher use can include the arts.</p> |
| <p style="text-align: center;"><b>BARRIERS</b></p>                   | <p>State legislatures struggle with sufficient funding for education. They must deal with difficult issues: delivering successful education in low-income districts, meeting the needs of students from other cultures and using languages other than English, and the special needs of urban and rural communities. Additionally, some legislatures must balance the budget each year under their state’s constitution, placing additional budgetary strains on education and all state-funded programs during economic downturns. There is no shortage of competing issues at the state capitol. Legislators struggle to find consensus among each other and their constituents; they must work in environments created by federal legislation, such as NCLB, as well.</p>   |
| <p style="text-align: center;"><b>MEASURING SUCCESS</b></p>          | <p>To measure the success of the state legislature, one might consider the election, re-election, and tally of contributions to election and issue campaigns as tangible data. Policy changes that result in higher academic achievement for students, additional resources for education, and increased opportunities for learning may also be a measure for success.</p>   |
| <p style="text-align: center;"><b>COLLABORATIONS</b></p>             | <p>Members of the Kennedy Center Alliance for Arts Education Network (KCAEEN) have long held the torch of state-level arts education advocacy.</p> <p>Americans for the Arts’ State Arts Action Network (SAAN) has a strong history of advocating for arts education with members of the state legislature.</p> <p>Americans for the Arts has a partnership with the National Conference of State Legislators.</p>   |
| <p style="text-align: center;"><b>FUNDING</b></p>                    | <p>A variety of national and state funders are supporting arts education initiatives across the nation. For example, Hewlett has funded the work of the California Alliance for Arts Education. Altria has funded advocacy efforts at Americans for the Arts. The John F. Kennedy Center provides programming support to approximately 30 State Alliance for Arts Education entities in the nation.</p>  |
| <p style="text-align: center;"><b>NATIONAL CONNECTIONS</b></p>       | <p>State Arts Action Network (SAAN)</p> <p>National Conference of State Legislatures (NCSL)</p> <p>The John F. Kennedy Center for the Performing Arts</p> <p>Kennedy Center Alliance for Arts Education Network (KCAEEN)</p>   |

## STATE CONSTITUENCIES

### State Arts Council

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| <p><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>State arts councils provide funds for arts education programs, most often for artists-in-schools programs and arts partnerships with arts education organizations and cultural institutions. State arts council funds often determine priorities and control quality in programs working with schools. Aspects often affected by state arts council funding priorities include program evaluation; student assessment; standards-based instruction; teaching artist faculty; and youth served, such as at-risk, low-income, etc.</p> <p>As a method of justifying the money state arts councils are allocated, they inform policy makers on the status and impact of arts education. In this role, they are primary consumers and generators of data that demonstrates status and impact, whether that data is research-based or anecdotal and whether that data is provided from out-of-state sources or is collected by the council about its state arts education programs. Many state arts councils work in partnership with the Alliance for Arts Education in their state, and with their arts counterparts at the State Department of Education.</p> <p>Some state arts councils have become stewards of arts education in their state, taking primary responsibility for status and condition data publishing. Recent examples include the Washington State Arts Commission, which commissioned an in-depth study on the status of arts education. The Ohio Alliance for Arts Education in partnership with the Ohio Arts Council has documented the status of arts education since 1989, gathering data, analyzing, and providing reports every five years.</p> <p>State arts councils, in partnership with other cultural community members, can take a lead in convenings that address arts education. These convenings build consensus among multiple stakeholders, address systemic barriers, and build political will.</p> |
| <p><b>BARRIERS</b></p>                   | <p>State arts councils are limited by their direct ties with state government, which authorizes the council and determines its budget. Such limitations include a high priority on equity of service to all state residents, which can limit depth. Other barriers include staff capacity; expertise and knowledge to make advances; and priority and will among leadership. A major factor for many state agencies is legal barriers to advocacy on behalf of itself, limiting its ability to secure its budget and other favorable policy measures.</p>   |
| <p><b>MEASURING SUCCESS</b></p>          | <p>The per capita allocation from state government to the state arts council is a determinant of success for state arts councils. The breadth, depth, and quality of the state arts council's service to constituents through the investment by the legislature is paramount. Data collected regarding numbers of individuals served, arts education programs impacted, and economic impact through arts-related businesses and the number of individuals employed in these arts-centric businesses is also a measurement of success.</p>   |
| <p><b>COLLABORATIONS</b></p>             | <p>Americans for the Arts' State Arts Action Network (SAAN) members work closely with the state arts council/agency by providing advocacy support for budget allocations and increases.</p> <p>Arts Education Partnership (AEP) work includes state policy analysis. AEP Executive Director Sandra Ruppert is considered an expert in policy analysis and she is the author of <i>From Anecdote to Evidence</i> which outlines best practices in state level status and condition reporting.</p> <p>National Assembly of State Arts Agencies (NASAA) has strong professional cohorts of both state council executive directors and state council arts education directors.</p> <p>State Education Agency Directors of Arts Education (SEADAE) meets at least annually with the state council arts education directors.</p>  |
| <p><b>FUNDING</b></p>                    | <p>State arts councils receive funding from the state legislature (mostly for the purpose of re-granting to artists and arts and arts education entities), the National Endowment for the Arts (competitive grant process), and corporate and foundation support.</p> <p>The Wallace Foundation has supported state arts councils through special initiatives in public engagement, arts education, etc.</p>  |
| <p><b>NATIONAL CONNECTIONS</b></p>       | <p>Americans for the Arts (membership services and resources)</p> <p>National Assembly of State Arts Agencies (NASAA)</p>   |

**STATE CONSTITUENCIES****State Board of Education**

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| <b>SUPPORT FOR ARTS EDUCATION</b> | <p>The state board of education adopts policies that affect and instruments that enable arts education, including state academic content standards, assessments, and, in some cases, curricula for arts education. They also approve teacher certification and licensure, and can support arts education by approving certification standards for teachers in each discipline. NCLB sets standards for Highly Qualified Teachers in most core academic subjects; however, each state board of education has final determination of what arts areas are included in the HQT determinations for that state. State boards of education may direct state department of education activities such as approval of academic content standards, teacher certification and licensure criteria, and other means of support such as granting programs for the arts. Academic content standards in the arts articulate the scale and scope of what students should know and be able to do in specific disciplines. State boards of education set policies and regulations, such as academic content standards that the state department of education, in turn, oversees.</p> <p>The state board of education interprets education legislation, establishing definitions and requirements not specified in the original language of the adopted legislation or statute.</p> |
| <b>BARRIERS</b>                   | <p>A largely political body, the state board of education often follows political impulse. With many competing interests for education--from specific subjects such as arts education to childhood obesity and legal issues--the state board of education is sometimes slow to make change. The composition of State Boards of Education varies across nation. In some states, members are elected and in others, they are politically appointed, or a combination of elected and appointed. As such, changes to state leadership (usually the Governor) can be linked to changes in state board of education membership. Board members struggle to find consensus among each other and their constituents; they must work in environments created by state and federal legislation, such as NCLB.</p>   |
| <b>MEASURING SUCCESS</b>          | <p>State board of education members are politically accountable. Their decisions are scrutinized in the media, by education interest groups, and by parents and other members of the public. Ultimately, the successes of the state board of education are measured by the achievement of students, the satisfaction of parents and educators, and the perception of the public about the schools/districts throughout the state.</p>  |
| <b>COLLABORATIONS</b>             | <p>National School Boards Association (NSBA)</p> <p>Council of Chief State School Officers (CCSSO)</p>   |
| <b>FUNDING</b>                    |  |
| <b>NATIONAL CONNECTIONS</b>       | <p>National Association of State Boards of Education (NASBE)</p> <p>Education Commission of the States (ECS)</p>   |

**STATE CONSTITUENCIES**  
**State Department of Education**

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| <p><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>State departments of education execute the policies of, and enforce the regulations adopted by, the State Board of Education, as well as enforce state and federal education law and regulations. State departments of education are also known as State Education Agencies (SEA). Their responsibility is administration of policy and legislation.</p> <p>State departments of education ensure effective implementation of the state’s adopted standards, assessment, teacher professional development requirements, and mandated instructional programs in the arts. In most cases, aside from that which the federal or state government has required, arts education is not overseen by the state department of education.</p> <p>In most cases, state departments of education dedicate at least one staff position to support arts education. State departments of education allocate funds and administer Titles of the US Department of Education, such as Title I funding for high-poverty schools. These funds can support arts education.</p> <p>In the context of NCLB, state departments of education collect and report school district level data to federal agencies. This data constitutes a “state report card” such as those required for math and reading.</p> <p>The chief or head of the state department of education can be elected, selected, or politically appointed. Whatever the process for securing/maintaining the head of the state board of education there is opportunity for influence of an engaged, networked constituency such as arts education advocates.</p> |
| <p><b>BARRIERS</b></p>                   | <p>State departments of education are highly bureaucratic, made of internal departments with multiple administrative layers. Bureaucracy slows change and is difficult for advocates to affect. Departments are limited in action by both state and federal education legislation. They are sometimes caught in the legislature or public’s political impulse.</p> <p>Leadership of the state department of education can change with elections, making turnover a challenge. Often, they are understaffed and under resourced to achieve the many needs of the state's education system, including monitoring of compliance. With few resources, using the best technologies and methods is often implausible.</p> <p>Directors of Arts Education within State Departments of Education are often under-resourced, not only serving as Director of Arts Education but as head of other subject areas or in other departments altogether – from School Improvement to Title I.</p>  |
| <p><b>MEASURING SUCCESS</b></p>          | <p>The performance of the state's system of education is determined by aggregating district report cards and matrices. They are also measured by frugally managing the fiscal budget of the state education system, maximizing impact at minimum cost.</p>  |
| <p><b>COLLABORATIONS</b></p>             | <p>Arts Education Partnership (AEP). AEP has a state policy database, updated by state department of education directors of arts education that has been revised and improved over time.</p> <p>State Education Agency Directors of Arts Education (SEADAE). SEADAE is a new non-profit incorporated to support the professional development of arts education staff in State Departments of Education, as well as provide a consensus voice for such staff in the national arts education arena.</p> <p>Council of Chief State School Officers (CCSSO)</p> <p>Americans for the Arts’ State Arts Action Network (SAAN)</p>   |
| <p><b>FUNDING</b></p>                    | <p>SEADAE maintains a multi-year funding relationship with the National Endowment for the Arts.</p>   |
| <p><b>NATIONAL CONNECTIONS</b></p>       | <p>Arts Education Partnership (AEP)</p> <p>Council of Chief State School Officers (CCSSO)</p> <p>State Education Agency Directors of Arts Education (SEADAE)</p> <p>Americans for the Arts</p>  |

**STATE CONSTITUENCIES**

**Governors and Lieutenant Governors**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Governors and Lieutenant Governors set reform agendas and lead political constituencies through consensus building projects that change policy and impact practice. They are sometimes responsible for certain appointments, such as state director of education and directors of state arts councils.</p> <p>Governors and Lieutenant Governors can exercise the privilege of the bully pulpit as well, bringing visibility and credibility to nascent advocacy efforts, including that of arts education in schools. For example, a well placed appointee to an education reform panel in Washington State recently added “creativity” to the governor endorsed short list of school priorities for the next century.</p> <p>Governors propose budgets that include state arts councils and state departments of education. In some cases, these budgets include specific arts education funding programs. For example, the Illinois Governor recently zeroed an arts education granting program at the state board of education in his proposed budget, while the California Governor recently allocated a historic \$650 million for arts education from the state budget.</p> |
| <p align="center"><b>BARRIERS</b></p>                   | <p>Governors and Lieutenant Governors are politicians who must address the public's priorities or those political issues that have broadest interest from citizens. Competing interests often minimize importance on the arts; conversely, arts education is a popular, human-interest issue, garnering support from politicians among parents and visible, communicative arts education advocacy constituencies.</p>   |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>Popularity and effectiveness are primary measures of Governors and Lieutenant Governors while in office. The health of the economy is directly influential of the public's opinion of these elected officials.</p>   |
| <p align="center"><b>COLLABORATIONS</b></p>             | <p>Americans for the Arts has a partnership with the National Lieutenant Governors Association (NLGA) brining arts visibility and expertise to their political work.</p> <p>Americans for the Arts’ State Arts Action Network (SAAN) has a cohort of state leaders that report directly to Governors and Lieutenant Governors providing arts and arts education information and expertise.</p> <p>The National Arts Policy Roundtable seeks to influence politicians as well as business leaders in support of arts education and workforce development.</p> <p>National Assembly of State Arts Agencies (NASAA) manages a cohort of directors of state arts agencies. As direct reports to the governors, this group holds expertise on working with governors and their staff.</p>  |
| <p align="center"><b>FUNDING</b></p>                    |   |
| <p align="center"><b>NATIONAL CONNECTIONS</b></p>       | <p>National Governors Association (NGA)</p> <p>Education Commission of the States (ECS)</p> <p>National Lieutenant Governors Association (NLGA)</p>   |

**STATE CONSTITUENCIES**

**State Arts Education Advocacy Organizations**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>State arts education advocacy organizations advocate for arts education at the local, state, and national levels to ensure the arts are an integral part of the education of every child. They seek to educate decision makers whose policy, budget, and administration oversight has high impact on arts education access and quality. Such decision makers reside in public systems of higher education, state departments of education, state arts agencies, state and local boards of education, and legislatures.</p> <p>In many states, the primary state arts education advocacy is an Alliance for Arts Education or Citizens for the Arts organization. Staff and volunteers in these organizations often conduct training or professional development for local arts education providers in not-for-profit organizations and arts educators teaching in the schools on how to educate and influence decision makers. Staff and volunteers in these organizations have expertise in which policies support arts education, such as laws and mandates associated with academic content standards, teacher certification and licensure. Staff and volunteers of state arts education advocacy organizations review and analyze state education policy and legislation for impact on the arts and education. Policy review is often their highest impact work.</p> <p>As a watchdog, these state arts education advocacy organizations monitor state departments of education to ensure they are enforcing relevant policies; without such monitoring, arts education policies often languish without enforcement, allowing implementation not to happen.</p> <p>State arts education advocacy organizations guide school districts through planning and implementation for arts education; act as the state's point person for technical assistance in arts education, and spearhead capacity building projects, such as building state assessments in the arts.</p> |
| <p align="center"><b>BARRIERS</b></p>                   | <p>Largely successful based upon their human resources, state arts education advocacy organizations are limited by their capacity and knowledge for making change. Entrenched leadership in any institution limits the ability to partner and influence decision makers. Competing educational interest groups create a difficult and complex operating environment. There is limited funding for advocacy work in this single aspect of education.</p>  |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>The success of state arts education advocacy organizations is not measured in simple ways. While evaluation of advocacy efforts is possible, most such organizations are currently measured by the amount of support that state-level institutions provide for K-12 arts education. Without the day-in and day-out presence of state arts education advocacy organization leaders at the Statehouse, school house, and at meetings of the state board of education, House and Senate Education Committees, etc. many opportunities to increase arts education for all children would be missed.</p>   |
| <p align="center"><b>COLLABORATIONS</b></p>             | <p>The Kennedy Center Alliance for Arts Education Network (KCAEEN), an education program of The John F. Kennedy Center, and its members has long held the work of state arts education advocacy. With funding priorities at the Kennedy Center shifting from operating support to project support in recent years, the portfolio of work has changed for many State Alliances for Arts Education.</p> <p>Americans for the Arts' State Arts Action Network (SAAN) members sometimes hold responsibility for arts education advocacy at the state level most often focusing exclusively on legislation.</p>   |
| <p align="center"><b>FUNDING</b></p>                    | <p>State arts education advocacy organizations are often funded through membership dues. In some cases, private state and community foundations participate. NAMM: the International Music Product Association has funded some showcasing of state advocacy efforts.</p> <p>A unique example of support can be found in Ohio where the Ohio Alliance for Arts Education is supported financially by the Ohio Music Education Association, Ohio Art Education Association, OhioDance, and Ohio Educational Theatre Association. Each of these professional organizations makes a financial contribution to the Alliance on a per member basis to support the Alliances' arts education advocacy efforts. The benefit beyond the financial aspect is a full agreement on advocacy goals, beliefs, strategic plans, and cooperative working relationships supporting arts education. [Example from Florida.]</p>  |
| <p align="center"><b>NATIONAL CONNECTIONS</b></p>       | <p>The John F. Kennedy Center for the Performing Arts' National Education Program</p> <p>Kennedy Center Alliance for Arts Education Network (KCAEEN)</p> <p>Americans for the Arts' Arts Education Council (AEC)</p> <p>Americans for the Arts' Arts Education Network (AEN)</p> <p>Americans for the Arts' State Arts Action Network (SAAN)</p>   |

**STATE CONSTITUENCIES**

**Teacher Unions**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Teachers unions bargain collectively during contract negotiations, focusing on benefits and salary. They provide members with liability coverage and lobby their state legislature and state board of education. If well embedded in the union, arts education can benefit greatly from inclusion in union platforms, which can promote adoption of state arts academic content standards, teacher certification and licensure, educator standards, and teacher professional development requirements and funding.</p> <p>With strong state chapters, unions can mobilize a large constituency to political action, such as that which is favorable to arts education. These chapters are led by delegates elected from the rank and file teachers. State leaders typically rise through the ranks from strong local chapters, providing an opportunity for arts teacher and arts-supportive teacher leadership. The high-visibility work of unions, PAC work, TV spots, and other mobilization tactics, can advance the arts when they align with the unions' education issues.</p> <p>Teacher unions seek to maintain fair and equitable standards for teaching certification and licensure. Unions often fight alternative certification routes by the logic that they undermine professional standards, though they are intended to alleviate workforce shortages in education.</p> <p>Alternative certification routes can be particularly helpful for teaching artists and in many states where certain disciplines lack an adopted certification standard or suffer from a particular teaching shortage, such as in dance.</p> |
| <p align="center"><b>BARRIERS</b></p>                   | <p>Teacher unions oppose reforms that limit the professional standards of practice. Issues of formalizing the roles paraprofessionals and alternatively certified teachers--prevalent teaching workforce issues in arts education--can be viewed as threatening job security. Teacher unions are perceived as institutions that generally seek to maintain and preserve traditional educational practices, except reforms that are specifically designed to benefit teachers. These qualities of conserving existing practice contribute greatly to attempts to change education policy, practice, and funding in order to support arts education. Arts educators often have limited impact on the teacher unions to whom they belong because arts educators are a very small percentage of the overall union membership.</p>  |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>The success of teachers unions is determined by their ability to pass collective bargaining and policy agendas. Shifts in teacher compensation, such as merit pay, are considered failings.</p>   |
| <p align="center"><b>COLLABORATIONS</b></p>             | <p>National Education Association (NEA)</p> <p>American Federation of Teachers (AFT)</p> <p>Arts Education Partnership (AEP)</p>   |
| <p align="center"><b>FUNDING</b></p>                    | <p>Teacher unions are funded through membership dues.</p>  |
| <p align="center"><b>NATIONAL CONNECTIONS</b></p>       | <p>American Federation of Teachers (AFT)</p> <p>National Education Association (NEA)</p> <p>National Art Education Association (NAEA)</p> <p>National Association of Music Educators (MENC)</p> <p>National Dance Education Association (NDEO)</p> <p>Educational Theatre Association (EdTA)</p> <p>American Association of Theatre in Education (AATE)</p>  |

**STATE CONSTITUENCIES**

**State Universities**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>State universities offer courses and degree programs to prepare the arts teaching workforce. University programs are accredited in order to be teacher-certificate/licensure worthy. The National Council on the Accreditation of Teacher Education (NCATE) oversees this process for teachers and the National Council of Arts Accreditation (NCAA) for the arts. Accreditation programs can endorse teaching through the arts, as well as teaching in the arts. In addition, each State Board or Department of Education endorses university teacher preparation programs against unique state certification requirements.</p> <p>State universities can strengthen the arts education curriculum requirements for teacher preparation. They are able to enhance the training and offer practicum for those studying to be arts education teachers in dance, drama/theatre, music, and the visual arts. State universities are also the primary providers of professional development credits for re-certification of teacher credentialing.</p> <p>Faculty at state universities can conduct research on the impact of the arts on student achievement. University level research is a respected source of information for making the case for local and state arts education programs due to their credibility and capacity for such work.</p> |
| <p align="center"><b>BARRIERS</b></p>                   | <p>College and University institutional models and structures vary widely. Within a given institution, departmentalization across programs and schools is a substantial barrier to interdisciplinary collaboration. Interdisciplinary work goes against the tenure and reward system of faculty, tending many faculty members to shy away from collaboration. Some institutions of higher education have limited relationships with the local community or school system, limiting outreach and educational partnerships with the community. Accreditation priorities differ between professional preparation as an artist and professional preparation as arts educator, often saddling teacher preparation programs seeking national accreditation in the arts with the added barrier of excessive credits prior to program completion.</p>   |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>State universities are motivated by increasing their institutional status which is typically measured by the number of student applications, endowment/donor support, alumni participation, and national rankings.</p>   |
| <p align="center"><b>COLLABORATIONS</b></p>             | <p>Arts Education Partnership (AEP) Task Force on Professional Development of the Arts Teaching Workforce</p>   |
| <p align="center"><b>FUNDING</b></p>                    | <p>The Dana Foundation</p>  |
| <p align="center"><b>NATIONAL CONNECTIONS</b></p>       | <p>American Association of Colleges of Teacher Education (AACTE)<br/>         College Art Association (CAA)<br/>         National Art Education Association (NAEA)<br/>         National Council on the Accreditation of Teacher Education (NCATE)<br/>         National Office of Arts Accreditation (NOAA)<br/>         National Association of Music Educators (MENC)<br/>         National Dance Education Association (NDEO)<br/>         Educational Theatre Association (EdTA)<br/>         American Association of Theatre in Education (AATE)</p>  |

**STATE CONSTITUENCIES**

**State Arts Advocacy Organizations**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>State arts advocacy organizations are the primary source of advocacy for arts-supportive policies and funding from state government. The amount of arts education focus in each organization's work load varies according to personnel, capacity, need, environment, and the priorities of its leadership. State arts advocacy organizations have long championed arts education legislation.</p> <p>In advocating for state arts council budgets, these organizations advocate for important arts education grant funds for the state. The state arts advocacy organization can lobby and educate the public about the need for and value of arts education in addition to other legislation such as mandating K-12 arts education in public schools. The state arts advocacy organization can also advocate for and review policies that impact arts education standards, assessment, and implementation.</p> <p>Staff at the state arts education organizations conduct trainings at the local and state levels on advocacy for the arts, including how much advocacy a 501(c)3 is able to conduct within IRS regulations. Many of these organizations host annual advocacy events at their state capitol, in which constituents attend meetings with their legislators and discuss the arts, arts funding, and arts education policy issues.</p> |
| <p align="center"><b>BARRIERS</b></p>                   | <p>Standing issues of expertise and capacity limit these often under-staffed organizations. Best practices and networking through small national organizations such as SAALA and NCAN – now merged under the Americans for the Arts umbrella as the State Arts Action Network (SAAN) - continue to grow in membership and participation.</p>  |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>State arts advocacy organizations demonstrate clear success when legislators pass arts-supportive legislation or revise proposed legislation to support the arts and arts education. The budget of the state arts council is often a direct measure of success, as is the organization's own budget size and growth trajectory.</p> <p>Some state arts advocacy organizations measure success by the number of constituent contacts made at the local, state, and federal levels with policy makers. These contacts often result in positive actions by policy makers which support the arts and arts education.</p>   |
| <p align="center"><b>COLLABROATIONS</b></p>             | <p>Americans for the Arts' State Arts Action Network (SAAN). The SAAN is the single source of best practices, networking, professional development, and national support for state arts advocacy organizations. Additionally, SAAN provides subsidized software services to member organizations that supports their mission and goals for advocacy. This benefit of membership provides second generation technology to an often under-resourced but important group.</p>  |
| <p align="center"><b>FUNDING</b></p>                    | <p>Funding is an ongoing challenge for many state arts advocacy organizations, as 501(c)4 funds are rarely granted by philanthropists or philanthropic organizations. Most state arts advocacy organizations rely on membership dues and earned revenues for events and trainings for their operational expenses.</p>   |
| <p align="center"><b>NATIONAL CONNECTIONS</b></p>       | <p>Americans for the Arts</p> <p>Americans for the Arts State Arts Action Network (SAAN)</p>  |

**DISTRICT CONSTITUENCIES**

**Mayors**

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| <p><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Mayors have a tertiary role in education. The most direct role is played when mayors "take over" their school system due to ongoing public dissatisfaction with the schools. Oftentimes, mayoral takeover takes place in times of crisis, such as when school violence reaches emergency levels or academic achievement is severely low. However, mayoral control is a rare and is typically relegated to large, urban, and high-poverty districts.</p> <p>Mayors benefit from the bully pulpit, harnessing or responding to public will for school reform. They often play the voice of public unrest about school failings. However, it is most important to note that historically public education systems operate independently of mayors' offices.</p> <p>Mayors are responsible for proposing city/town arts council budgets. In some cases the mayor hires arts council leadership in cases where the council is housed in the mayor's administration, wielding particular control over the council's priorities. Because local arts councils often provide leadership for a town or school district's arts education improvement, mayors can be instrumental in bringing arts council resources into the effort to provide high-quality arts education for all public school students.</p> |
| <p><b>BARRIERS</b></p>                   | <p>Mayors experience typical political pressures of elected officials. The nature of the mayoral position is to have little influence over school systems. When mayors become involved in school reform, it is often under great pressure for school change from the public and media. As such, the stakes are often very high, with the public expecting huge improvement made in very little time.</p>   |
| <p><b>MEASURING SUCCESS</b></p>          | <p>Popularity and effectiveness are primary measures of a Mayor's success while in office. The health of the economy is directly influential of the public's opinion of these elected officials.</p>   |
| <p><b>COLLABORATIONS</b></p>             | <p>Americans for the Arts has an ongoing partnership with the Conference of Mayors national association. Additionally, Americans for the Arts' creative workforce research has impact on Mayors as stewards of business in their communities</p> <p>Americans for the Arts as national home for Local Arts Agencies figures directly into impact on local arts education decisions by municipalities.</p>  |
| <p><b>FUNDING</b></p>                    |  |
| <p><b>NATIONAL CONNECTIONS</b></p>       | <p>United States Conference of Mayors (USCM)</p> <p>Americans for the Arts</p>   |

**DISTRICT CONSTITUENCIES**

**Parents/PTA**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Parents, often through PTA or PTO affiliation, are known to both advocate for arts education and to fund it in their schools. Parents can levy the expectation on school leadership, particularly through school board elections, that the schools provide arts education for all children. As the school board electorate, parents have direct entry into school policy. Interfacing with principals and teachers, parents often affect direct change in school planning, policy, and environment. Parent interest begins with their child and often grows into the best interests for all children in a classroom or school. The interested parent is often a leader in the PTA and will take an interest in arts education and become the advocate for appropriately certified/licensed arts educators, resources for learning, and out-of-school-time arts activities.</p> <p>Parents participate in the National PTA <i>Reflections</i> program, a national contest of the arts for school-aged children. Participation in the Reflections program begins at the local level, then the Council and state levels, culminating with the national program annually.</p> <p>Home school leaders also are making choices about curricula for students, including arts curricula.</p> <p>It is widely thought that parents are the deciding factor in arts education access because their purview is local education and most decisions in education are locally made.</p> |
| <p align="center"><b>BARRIERS</b></p>                   | <p>Parents face many issues when managing their children's lives and their families as a whole. Because of competing priorities, where arts education falls can be an important barrier to participation. The time a parent has to give to the cause of supporting arts education is another barrier.</p> <p>A turnover of parent leadership in PTAs or in communities generally is a factor that decreases consistency in parental advocacy. Some cite that parent volunteer's work on behalf of only their own children which can create a problem with consistency in parental advocacy and a united message for arts education. Some parents wishing not to be involved in whole school, state, or national issues often opt to form or join PTOs, which are local parent groups without a national affiliation. PTAs participate in state and national affiliations that unify PTA membership on issues concerning children and education.</p> <p>Finally, knowledge and skills of how to affect positive change is a barrier to successful parent advocacy. District and school boards may limit the power parental advocates have by limiting access to information in the district.</p>  |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>Parent success is measured by self-satisfaction. Parents want to ensure their children's happiness, school engagement, academic success, and future prospects in work and higher education. A PTA or PTO might measure success by the number of active members they have participating in sponsored programs, events, and parent/teacher nights.</p>  |
| <p align="center"><b>COLLABORATIONS</b></p>             | <p>The National PTA has an arts education staff person that manages the <i>Reflections</i> program.</p> <p>The Ford Foundation, through the work of Douglas Gould &amp; Co. communications, has funded research into parental messaging tactics as well as a parent advocacy handbook for the Center for Arts Education in New York City.</p> <p>Americans for the Arts has partnered with the PTA on special initiatives in support of arts education.</p>  |
| <p align="center"><b>FUNDING</b></p>                    | <p>Local PTAs and PTOs earn income through fundraising.</p> <p>PTA membership dues are collected at the local chapter with a portion of those dues being allocated to the State PTAs and the State PTAs allocating a portion to the National PTA.</p> <p>Ford Foundation (see above)</p> <p>Target has funded PTA Start the Arts Week in October as well the <i>Reflections</i> program</p> <p>State and National PTAs convene in annual conventions which boast tradeshow income and corporate sponsorships</p>   |
| <p align="center"><b>NATIONAL CONNECTIONS</b></p>       | <p>National PTA</p> <p>PTO Online</p> <p>Americans for the Arts</p>  |

**DISTRICT CONSTITUENCIES**  
**Teacher Unions (via local chapters)**

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| <p style="text-align: center;"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Teacher unions negotiate contracts with school systems. These contracts often address professional development opportunities. With a wide array of nonprofit-provided professional development in and through the arts, it can be greatly beneficial to the goals of local arts advocates that professional development time and funds be applied to arts-based professional development. Teacher contracts also include salaries and benefits, which constitute the greatest expense in a school district; funds, such as those available to employ arts teachers, are often cited as the barrier to arts education. Teacher contracts include "break time" for teachers, during which some arts education classes take place in the elementary and middle school.</p> <p>Teacher unions have a limited capacity to set expectations--or incite them in the public--for arts learning in schools. Teacher unions can also play a role in elective course offerings in school systems. Electives are often the home of arts classes, when graduation or higher education entrance requirements do not include the arts.</p> |
| <p style="text-align: center;"><b>BARRIERS</b></p>                   | <p>Teachers have limited capacity to lobby as employees of a school district. Their employee status also gives them limited cachet with decision makers, as lobbying is often seen as self-serving rather than in the interest of the students. At the district level, teacher unions are smaller and have less clout than at the state and national levels.</p>   |
| <p style="text-align: center;"><b>MEASURING SUCCESS</b></p>          | <p>Teacher unions are measured by their membership numbers and participation; their influence on policy; and their success in contract negotiation.</p>  |
| <p style="text-align: center;"><b>COLLABORATIONS</b></p>             | <p>Please refer to the state-level teacher union page</p>  |
| <p style="text-align: center;"><b>FUNDING</b></p>                    | <p>Please refer to the state-level teacher union portion</p>   |
| <p style="text-align: center;"><b>NATIONAL CONNECTIONS</b></p>       | <p>Please refer to the state-level teacher union portion</p>   |

**DISTRICT CONSTITUENCIES**

**District Board of Education**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>School district boards of education can provide policy level support for arts education. They review, revise, and adopt superintendents' proposed budgets, including any earmarks for arts education. They are the audience for regular updates on arts education in the district and a primary audience for advocacy arguments for arts education, such as creative workforce or student engagement. School district boards of education are the fiduciary governing body of the district</p> <p>School district boards of education adopt district improvement plans, of which arts education can be a part. School boards hire, fire, and supervise the superintendent. Working with the superintendent, they set visions and priorities for the district. School district boards of education monitor achievement, including benchmarks in student achievement and behavior, academic achievement such as NCLB mandates, and other measures as determined by district leadership.</p> <p>School district boards of education can adopt policies that require arts instruction, can allocate funds for arts coordinators, or arts teachers that serve students in the district. They can draft and adopt plans to improve or implement district goals for arts education and monitor progress per superintendents' reports.</p> <p>School district boards of education are the primary audience for parental interest in schools providing arts education. As the supervisors of or bosses to the superintendent, they can set the expectation that high-quality, sequential arts learning be provided and are responsible for ensuring any policies or plans are adhered to and their benchmarks reported on.</p> <p>School district boards of education empower the superintendent and district staff to work towards mission driven goals. They can also empower superintendents to direct various resources to arts education, such as money and professional development opportunities. As the supervisory body to the superintendent, they impact how the superintendent empowers principals to provide high quality arts education to students or professional development in and through the arts to the teachers.</p> |
| <p align="center"><b>BARRIERS</b></p>                   | <p>School district boards of education must balance local, state, and federal mandates, including those that are legislative and those from public will. They must manage a balanced budget that is sometimes shrunken by anti-property tax measures and weighted by categorical funding from state or federal sources.</p> <p>They are responsible for district legal issues, such as those that arise from special education suits, child abuse accusations, and others.</p> <p>In a climate of competing issues, they respond to public opinion. Oftentimes, they are elected officials and as such are subject to the similar political pressures as mayors, governors, and legislators.</p>   |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>School board members are measured by election, re-election, and their success in positively affecting student achievement. Per NCLB, they are measured by Adequate Yearly Progress (AYP) success. School rankings, public opinion of the schools, media coverage, college entrance and graduation rates are all considered in student, school, and district success.</p>  |
| <p align="center"><b>COLLABORATIONS</b></p>             | <p>The Kennedy Center Alliance for Arts Education Network (KCAEN) partners with National School Boards Association annually to present an award to a school district board of education for their support of arts education as part of a complete education. This award includes a \$10,000.00 gift to the school district to support arts education.</p> <p>State Alliances for Arts Education</p> <p>State School Board Associations</p> <p>Americans for the Arts hosts a partnership with NSBA, including an online toolkit, published handbook, shared writings, and conference presentations.</p>  |
| <p align="center"><b>FUNDING</b></p>                    |  |
| <p align="center"><b>NATIONAL CONNECTIONS</b></p>       | <p>National School Boards Association (NSBA)</p> <p>Arts Education Partnership (AEP)</p> <p>Americans for the Arts (AFTA)</p> <p>The John F. Kennedy Center's Arts Education Network (KCAEN)</p>   |

**DISTRICT CONSTITUENCIES**

**Superintendents**

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| <p><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Superintendents propose budgets for school districts, including any earmarks for arts education. Superintendents can, by policy, provide district wide training for any education staff in the arts, including professional development for teachers, leadership training for principals, etc.</p> <p>Superintendents hire and empower curriculum directors, including district arts coordinators. Superintendents can provide resources and authority for district-wide arts education, such as itinerant teachers or teachers employed by the district for multiple schools. They can ensure the arts are included in district planning.</p> <p>Superintendents can propose district arts education policies and plans and are in the position to implement them. As an often political position, the superintendent can influence public dialogue about education and arts education. Superintendents can empower and enable their staff to achieve arts education goals through engagement of professional staff, sufficient time and resources, and opportunities to learn in and through the arts.</p> <p>Superintendents also authorize arts education related clubs and events that extend learning in the classroom beyond the school day.</p> |
| <p><b>BARRIERS</b></p>                   | <p>Superintendents must meet federal, state, and local mandates. Political drive can determine a superintendent's impact and tenure. Turnover is a problem, as successful superintendents are in high demand and the position is under strong public scrutiny particularly in urban areas. For example, in Arizona, the average tenure for a superintendent is 3-5 years.</p>  |
| <p><b>MEASURING SUCCESS</b></p>          | <p>Superintendents are measured by the success of their school district: sound financial management, meeting local, state, and federal mandates, student achievement, community and parent satisfaction, etc. Many of today's prevailing school success measures are determined by NCLB, including Adequate Yearly Progress (AYP), Highly Qualified Teachers (HQT) compliance, and student achievement in math and reading, dropout and matriculation rates, and school safety measurements. Ultimately, a superintendent is considered successful if she meets her goals as set forth by her supervisory school district board of education.</p>  |
| <p><b>COLLABORATIONS</b></p>             | <p>VH1 Save the Music partners with the American Association of School Administrators (AASA) to give an annual award to a superintendent which is presented at the AASA annual national conference.</p> <p>Americans for the Arts works in partnership with the American Association of School Administrators (AASA) in collaborative efforts including joint research ventures, donated session space at convention, visibility opportunities for executive staff, and special interest group projects.</p>   |
| <p><b>FUNDING</b></p>                    |  |
| <p><b>NATIONAL CONNECTIONS</b></p>       | <p>American Association for School Administrators (AASA)</p> <p>Americans for the Arts (AFTA)</p> <p>VH1 Save the Music Foundation</p>   |

**DISTRICT CONSTITUENCIES**

**Assistant Superintendents and Directors of Instruction**

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| <b>SUPPORT FOR ARTS EDUCATION</b> | <p>Assistant superintendents and directors of instruction set priorities for their area of oversight. They facilitate district-wide implementation of policy, working under the superintendent. These staffers supervise the implementation of state or local curricula, academic content standards, and assessments in the schools, when available. They are instrumental in advocating for school district budgets in curricular areas and are responsible for spending that money effectively.</p> <p>Assistant superintendents and directors of instruction make decisions about which district-wide arts efforts are needed, making them keystones in the presence of arts-enabling policies, plans, and programs. These staff leaders hire and supervise district arts coordinators; when no such position exists, they act as district arts coordinators.</p> <p>Assistant superintendents and directors of instruction oversee district assessments, such as those required by NCLB. They supervise itinerant teachers that are employed by the district, which is a prevalent arts education provision tactic.</p> |
| <b>BARRIERS</b>                   | <p>As middle managers, these positions are heavily influenced by superintendents. They are limited by expertise in and capacity to oversee the many subject areas and arts disciplines that may be required of them. They face classic public education barriers such as bureaucracy, budgetary challenges, and competing issues.</p>   |
| <b>MEASURING SUCCESS</b>          | <p>The success of assistant superintendents and directors of instruction is often measured by student test scores and school success as determined by NCLB mandates, parents, the public, and the media, as well as by their supervisory skills and instructional leadership. Adequate Yearly Progress (AYP) is a dominant measure of success. The success of state policy implementation is also a professional measure.</p>   |
| <b>COLLABORATIONS</b>             | <p>Kennedy Center Alliance for Arts Education Network (KCAAEN) members work closely with assistant superintendants and directors of instruction in school districts providing arts education expertise and resources.</p>   |
| <b>FUNDING</b>                    |   |
| <b>NATIONAL CONNECTIONS</b>       | <p>Association of Supervision and Curriculum Development (ASCD)</p> <p>The John F. Kennedy Center’s Alliance for Arts Education Network (KCAAEN)</p>  |

**DISTRICT CONSTITUENCIES**

**Arts Coordinators**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>District arts coordinators are responsible for multiple arts disciplines (dance, drama/theatre, music, and visual arts). They implement K-12 arts curriculum as adopted by the state or district through professional development training and other methods of overseeing and impacting teachers' curricula. Arts coordinators act as liaisons between the central office staff and the superintendent. They also serve as resources for principals and other school administrators in individual schools. Often, they network and provide support for arts teachers in the schools.</p> <p>District arts coordinators are often the key contact for cultural organizations. District arts coordinators can be instrumental in creating a district vision or district priorities for arts education. District arts coordinators oversee the arts specific budget for the district and may oversee field trips and assemblies. Districtwide professional development for teachers in and through the arts is arranged by this coordinator position, as is procurement for the arts.</p> |
| <p align="center"><b>BARRIERS</b></p>                   | <p>District arts coordinators are often limited by capacity. Given bureaucracy and infrastructure, their influence may vary according to district priorities. The district arts coordinator often lacks support, including a national service agency. Budgetary limitations and other subject area needs and staff can dilute the impact of the district arts coordinator.</p>   |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>District arts coordinators are measured according to their impact on access to and quality in arts education for every student in the district. The arts teachers' performance is another measure. The presence of the arts in school and district plans is a sign of the district arts coordinator impact.</p>   |
| <p align="center"><b>COLLABORATIONS</b></p>             | <p>Ford Foundation has granted money and technical assistance, through Douglas Gould and Co, to a few district level arts staff.</p> <p>Davis Publications convenes a set of district arts coordinators from large urban districts.</p> <p>The discipline-specific national service organizations are the ad-hoc service organizations for this professional cohort.</p>   |
| <p align="center"><b>FUNDING</b></p>                    | <p>Davis Publications and Ford Foundation both contribute money to strengthening arts coordinator work in specific locales.</p>  |
| <p align="center"><b>NATIONAL CONNECTIONS</b></p>       | <p>Association of Supervision and Curriculum Development (ASCD)</p> <p>MENC: the National Association for Music Education</p> <p>National Dance Education Association (NDEO)</p> <p>National Association for Art Education (NAEA)</p> <p>American Alliance of Theatre Education (AATE)</p> <p>Educational Theatre Association (EdTA)</p>   |

**SCHOOL CONSTITUENCY**

**Principals**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Principals provide leadership and support for arts education, setting a school vision, schedules, budget and other priorities to ensure that the arts are treated on par with other academic subjects. Principals oversee school-wide implementation of policy and assessments of student learning and participation in the arts, whether these policies come from within or from reigning education bodies.</p> <p>Principals can provide release time for arts educators and classroom teachers to participate in professional development related to arts learning and integration. They ensure sufficient time is provided for arts educators and classroom teachers to plan, implement, co-teach, collaborate with teaching artists and develop substantive partnerships with cultural organizations.</p> <p>Principals can provide resources and allocate instructional time to allow classes to participate field trips to cultural institutions and programs; they support visiting artists, performances and exhibitions in the schools.</p> <p>Principals provide visibility, ensuring that the arts are part of all school-related conversations or school improvement efforts. Principals provide opportunities for student arts focused clubs and events that extend learning in the classroom to outside the school day. Principals make budget decisions that provide sufficient resources for arts education to be provided to students. Principals hold authority over school budgets and classroom instruction time, in accordance with district policy and procedures.</p> <p>Principals can affect the quality of the arts teaching by providing resources and time for professional development, as well as retaining highly qualified arts educators.</p> |
| <p align="center"><b>BARRIERS</b></p>                   | <p>As an education decision maker, principals are responsible to their superintendents' visions and priorities. Expenses are a major issue as principals' experience varying levels of budgetary control but often budgetary constraints.</p> <p>Balancing the competing needs of district, state, and NCLB mandates with teachers, teacher unions, and other academic subjects is particularly difficult. Principals are responsible for student achievement and behavior, school operations, parent and community connections, the school environment, and general oversight.</p>  |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>Principals are primarily measured through NCLB academic success measures. Beyond that, they are measured by the reputation of the school, behavior and attendance of students, fiscal prudence, supervisory skills, and instructional leadership.</p>   |
| <p align="center"><b>COLLABORATIONS</b></p>             |  |
| <p align="center"><b>FUNDING</b></p>                    | <p>No known national funders. Regionally, principal institutes for the arts have been established by various local arts education organizations.</p>   |
| <p align="center"><b>NATIONAL CONNECTIONS</b></p>       | <p>National Association of Secondary School Principals (NASSP)</p> <p>National Association of Elementary School Principals (NAESP)</p> <p>Association of Supervision and Curriculum Development (ASCD)</p>   |

**SCHOOL CONSTITUENCY**  
**Credentialed Arts Teachers**

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| <p style="text-align: center;"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Credentialed arts teachers, sometimes referred to as "arts specialists or arts educators," receive training in arts standards and sometimes integration of the arts into other curricula. When present in the schools, they are most responsible for the visibility and opinion of arts learning. Arts teachers act at the fulcrum of participation for any arts-inclusive learning projects. Arts events and clubs, both during and after school, are often led by the arts educator and can lend credibility and visibility to arts learning in schools, and offer advanced learning opportunities.</p> <p>Credentialed arts teachers provide instruction in their specific arts discipline. Often, the quality of the students' learning, of the artwork produced, and of the credentialed arts teacher's teaching ability and leadership skills, determines the commitment to the arts among the administrators, other teachers, parents, and others. The credentialed arts teacher often networks school staff around the arts, such as through special grant funds or projects, exhibitions or performances, community visibility opportunities, etc.</p> <p>Credentialed arts teachers are sometimes the point person for cultural partners and artists in schools. Credentialed arts teachers can take responsibility for a robust arts program in a school that offers the community and volunteers an entry point into the schools and demonstrates the value of students' arts learning to the public. When such projects and visibility opportunities include administrators and other decision makers, credentialed arts teachers can create an entire network of arts supporters who are important in enabling arts learning through a supportive infrastructure, policy environment, and opinion climate.</p> <p>Credentialed arts teachers can sometimes emerge as school leaders, and may provide professional development for colleagues about integrating the arts in other subject areas, assessment, portfolio building, etc.</p> |
| <p style="text-align: center;"><b>BARRIERS</b></p>                   | <p>Often, credentialed arts teachers are itinerant, serving multiple schools as employees of a district. Itinerancy limits ones ability to provide leadership or create cross-curricular projects for a single school. As teachers, their advocacy and policy influence is limited by professional restrictions, as well as by skill and capacity.</p> <p>In some cases, the physical space/environment and resources where arts teachers must teach are sub-standard. School schedules often allow little time for arts teachers and classroom teachers to collaborate and co-teach. This limits sharing of curriculum, integration of the arts and co-teaching.</p> <p>When a school or district lacks the environment for high-quality arts learning, these teachers often languish without knowledge of how to or the ability to improve the climate for arts education, ultimately being unable to offer instruction that students require. Sometimes arts instruction is limited by an administrative treatment of the arts as a single curriculum, rather than multiple disciplines which constitutes multiple curricula.</p> <p>Some school districts do not require certification to teach arts discipline. For example, drama teachers are certified to teach language arts, not drama. The physical education teacher teaches dance within the phys ed curriculum, but holds no dance certification.</p> <p>Often, schools or districts employ only music and visual arts teachers; theatre and dance teachers are not fully represented in preK-12.</p>   |
| <p style="text-align: center;"><b>MEASURING SUCCESS</b></p>          | <p>Credentialed arts teachers, generally, are measured by student achievement and how learning in the arts aligns to state academic content standards.</p> <p>For the arts, success is determined by the specific understanding of the arts by the administration or the public. This can take the form of meeting arts measures in school improvement plans, meeting expectations of one's principal or superintendent, and other, site-specific measures. Parent and community support of arts performances and events is another indicator of success.</p>   |
| <p style="text-align: center;"><b>COLLABORATIONS</b></p>             | <p>Discipline-based associations have direct contact with arts teachers. They include:</p> <ul style="list-style-type: none"> <li>National Art Education Association (visual arts) (NAEA)</li> <li>National Association for Music Education (MENC)</li> <li>Educational Theatre Association (high school theatre) (EdTA)</li> <li>American Alliance for Theatre Education (AATE)</li> <li>National Dance Education Organization (NDEO)</li> <li>National Dance Association (NDA)</li> <li>Arts Schools Network</li> </ul> <p>The John F. Kennedy Center's Alliance for Arts Education Network's state affiliates work directly with credentialed arts teachers providing resources and professional development</p> <p>Americans for the Arts (AFTA) provides an arts education track at its annual conference with a special interest in meeting the needs of credentials arts teachers. Additionally, AFTA provides an Arts Education Network and</p>   |

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|                             | Council that work to communicate effectively and provide resources, namely the Arts Education News produced weekly.   |
| <b>FUNDING</b>              | National teacher associations fund their work through membership dues.  |
| <b>NATIONAL CONNECTIONS</b> | <p>National Education Association (NEA)</p> <p>American Federation of Teachers (AFT)</p> <p>National Art Education Association (visual arts) (NAEA)</p> <p>National Association for Music Education (MENC)</p> <p>Educational Theatre Association (high school theatre) (EdTA)</p> <p>American Alliance for Theatre Education (AATE)</p> <p>National Dance Education Organization (NDEO)</p> <p>National Dance Association (NDA)</p> <p>The John F. Kennedy Center's Alliance for Arts Education Network (KCAAEN)</p> |

**SCHOOL CONSTITUENCY****Students**

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| <b>SUPPORT FOR ARTS EDUCATION</b> | <p>The students' primary role in healthy, sequential, arts education in public schools is as learners. In some cases, students are known to advocate for the arts by voicing concerns to school boards or hosting protests. They are exemplars for arts learning, including how it impacts student life, school climate, individual achievement, and positive life and career choices.</p> <p>Students can provide the impetus for parent action on behalf of the arts, either through direct prompting or demonstration of the positive impact of arts learning.</p>  |
| <b>BARRIERS</b>                   | <p>Students' primary barrier to affecting school change is their marginalization of the process of school management of any kind. Expectations for educational success can impel students to ignore their personal interests and the development of soft skills, which the arts offer.</p> <p>The perception of the arts as unimportant to learning compared with other academic subjects may prevent students from participating in arts learning, advocating, etc. The misperception that career and college prospects are not aided by arts learning reinforces non-participation.</p> <p>Because the arts are often not required, students' required courses, limited access to electives and scheduling demands may limit or prevent their enrollment in arts classes during the school day.</p> <p>If arts learning and involvement extends beyond the school day, there are competing activities, limitations such as transportation and programs such as sports that may prevent or limit the students' participation in arts instruction.</p> |
| <b>MEASURING SUCCESS</b>          | <p>Student achievement is measured through test scores, college entrance, career prospects, teachers' opinions of the students, and parental approval.</p> <p>Art students measure success as skill development and in pre-professional training. Students look to their own career successes as performers and immersing artists.</p>   |
| <b>COLLABORATIONS</b>             | <p>The Educational Theatre Association hosts high school theatre competitions.</p> <p>The National Young Artists Association (NYAA), the Alliance for Young Artists and Writers, and the Reflections program of the National PTA all host nationwide arts contests for youth. NYAA also administers, through its own programming, the Presidential Arts Awards for students.</p> <p>Americans for the Arts' State Arts Action Network (SAAN) works with high school and college students to engage them in arts education advocacy and conversations about the quality of the arts and arts education in their schools and school districts.</p> <p>The John F. Kennedy Center's Alliance for Arts Education Network (KCAEN) works with high school and college students to engage them in arts education advocacy and conversations about the quality of the arts and arts education in their schools and school districts.</p>   |
| <b>FUNDING</b>                    | <p>The above national contests are the only known funders of student-centered arts promotion.</p>  |
| <b>NATIONAL CONNECTIONS</b>       | <p>American Student Government Association (ASGA)</p> <p>National Honor Society (NHS)</p> <p>Newspaper Association of America (NAA)</p> <p>Presidential Scholars</p>   |

**SCHOOL CONSTITUENCY**

**Parents**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Parents' strongest role supporting arts education in public schools is as local advocates. Parents levy expectations onto school boards and directly onto their child's principal and teachers that can translate into better environments for arts education. Parent advocacy takes the form of votes, public opinion, volunteerism, fundraising and donations.</p> <p>Parent advocacy is currently organized predominantly through PTA and PTO work. PTA participation can include the Reflections (national arts program) in schools and the arts leadership that sometimes develops from this volunteer work. Parents volunteer in schools for the arts, donate and raise funds and other resources to arts programs, chaperone arts related field trips, and encourage their own children's participation in the arts. Parents are the vocal "client" of the public school system. As such a client and as a mobilized school board electorate, parental demands often determine the priorities of the school or district.</p> <p>Parents can create a climate at home that demonstrates the value the arts bring to family, community, cultural heritage, and life. Parents can demonstrate their value of the arts by providing arts related experiences for their children including visits to the museum, performances, and other arts related venues and events. Parents can also support the inclusion of cultural programs within the school day and extended day programs. An arts positive home supports arts education in public schools by improving the perception of the arts among school and community members.</p> |
| <p align="center"><b>BARRIERS</b></p>                   | <p>Turnover of parent volunteers stands as the greatest barrier to improving arts education through parental advocacy and expectation. In some cases, the phenomenon of working on school change for only the tenure of one's own child's school career is the barrier to school change through parental advocacy, as such change requires a sustained, long-term effort.</p> <p>The schedules and work demands of an individual can influence their participation in school change of any kind. In some cases, the knowledge of how or why to affect change is a barrier. Barriers for parental participation are similar to students, including devaluing arts learning compared to other subjects and the misperception that arts learning can positively impact college and career prospects.</p>  |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>Parents are often measured by the success of their children, including kids' behavior, academic and outside the school day activities, college readiness and acceptance, and career prospects.</p> <p>Parent Information Resource Centers are present in all 50 states and are funded by the US Department of Education. These organizations are mandated to impact and measure schools' efficacy in increasing parental involvement, as measured by parental engagement in their own children's learning as well as parental participation in school planning.</p>   |
| <p align="center"><b>COLLABORATIONS</b></p>             | <p>State and National PTA</p> <p>Americans for the Arts (AFTA) is working with parents via the PSA Campaign: <i>Arts. Ask for More</i> and with the National PTA in programmatic partnership.</p> <p>The John F. Kennedy Center's Alliance for Arts Education Network (KCAAEN) works at the local and state level to engage parents as Board members, advocates, and key communicators with local school boards of education regarding arts education</p> <p>Arts Education Partnership (AEP) through the work of the Ford Foundation, Douglas Gould, and Marmillion Communications to measure and report on parent participation</p>  |
| <p align="center"><b>FUNDING</b></p>                    |  |
| <p align="center"><b>NATIONAL CONNECTIONS</b></p>       | <p>Americans for the Arts (AFTA)</p> <p>The John F. Kennedy Center's Alliance for Arts Education Network (KCAAEN)</p> <p>National PTA</p> <p>Parent Information Resource Centers (PIRC)</p>  |

**SCHOOL CONSTITUENCY**

**General Classroom Teachers**

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| <b>SUPPORT FOR ARTS EDUCATION</b> | <p>General classroom teachers, or "generalists," may receive pre-service and in-service training in arts integration techniques or in discrete arts instruction, enabling arts learning in their classrooms. Professional development in the arts is known to increase both confidence and competence of generalist classroom teachers to teach the arts.</p> <p>General classroom teachers can aid arts instruction in schools by recognizing the value of the arts for all students, their parents, for administrators and the school community. They can provide instruction time for the arts, inspire students to demand or seek more arts experiences and make innovative connections to other disciplines. Providing pathways for artistically inclined students to receive arts or arts integrated instruction is another way generalists support arts learning in schools. Generalists can also support arts in schools by supporting arts learning in decisions and discussions in which the arts are pitted against other academic subjects for time or money.</p> |
| <b>BARRIERS</b>                   | <p>Knowledge and capacity may bar generalists from participating in efforts to support the arts or offer arts learning to students. Generalists must balance the expectations of federal, state, and local government, school boards, administrators, and parents when teaching students. NCLB and standardized tests have limited teachers' abilities to make choices about curriculum and time in classrooms. A difficult school climate for the arts can limit what teachers are able to do for students in regards to the arts. Limited planning time, limited experience with the arts or misperceptions about the value of the arts can limit generalist participation in arts learning.</p>  |
| <b>MEASURING SUCCESS</b>          | <p>General classroom teachers are measured through NCLB-based accountability measures, as well as the school's reputation or ability to meet local expectations. The approval of parents and administrators is a measure of these teachers' success.</p>  |
| <b>COLLABORATIONS</b>             | <p>A+ Schools</p> <p>The John F. Kennedy Center</p> <p>Wolf Trap Foundation</p> <p>Young Audiences</p> <p>The Lincoln Center Institute host large-scale generalist teacher training in the arts</p> <p>Local and regional arts and cultural institutions and state and local arts agencies support professional development opportunities for educators.</p>  |
| <b>FUNDING</b>                    | <p>Ford Foundation and others who fund arts integration work are responsible for affecting this group positively for arts education.</p>  |
| <b>NATIONAL CONNECTIONS</b>       | <p>National Education Association (NEA)</p> <p>American Federation of Teachers (AFT)</p> <p>National Association for Early Childhood Educators (NAECE)</p> <p>The John F. Kennedy Center for the Performing Arts</p>  |

**SCHOOL CONSTITUENCY**

**High School Teachers**

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| <b>SUPPORT FOR ARTS EDUCATION</b> | <p>High school teachers can integrate the arts into their teaching. They can participate in professional development in the arts. High school teachers often support the arts outside their classrooms by attending student performances and exhibitions. They often lead and participate in clubs, after school arts activities and events such as theatre performances, band, orchestra, choir and exhibitions.</p> <p>High school teachers can support arts learning in discussions and school based decision making by agreeing to resources such as time and money for the delivery of instruction in the arts in and outside the school day.</p>              |
| <b>BARRIERS</b>                   | <p>High school teachers are uniquely less able to support arts learning in schools because they are more specialized in their subject area. High school schedules are less conducive to interdisciplinary planning, teaching and learning opportunities. This increases isolation and affords less opportunity for collaboration with arts specialists and leadership for the arts by high school teachers.</p> <p>High school teachers must prepare students for advanced study, SAT performance, and graduation per local or state requirements. As such, they can offer the arts limited support as the arts are not regularly measured through these means.</p> |
| <b>MEASURING SUCCESS</b>          | <p>High school teachers are measured through NCLB accountability demands including Adequate Yearly Progress (AYP) and test proficiency. They are also measured through students' SAT, AP, ACT and other test performances, as well as college-entrance.</p>   |
| <b>COLLABORATIONS</b>             | <p>Local and regional efforts directed by cultural institutions and arts agencies/councils.</p>   |
| <b>FUNDING</b>                    |   |
| <b>NATIONAL CONNECTIONS</b>       | <p>Association for Supervision and Curriculum Development (ASCD)</p> <p>Various associations in specific academic disciplines</p>   |

**COMMUNITY CONSTITUENCY**

**Municipal Elected Officials**

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| <b>SUPPORT FOR ARTS EDUCATION</b> | <p>Elected officials benefit from the bully pulpit, influencing public dialogue and setting tones and priorities for public policy work. Their work benefits from great visibility. As such, they are able to attract public attention and resources to the cause of arts education and the impact of art education on schools and communities. Elected officials can often champion physical plant improvements such as arts education facilities for schools and communities.</p> <p>Municipal elected officials have influence over bonds and other funding measures and allocation. Sometimes elected officials allocate discretionary funds as well, outside of typical budget policy. As such, the leading public cause of declining access to arts education--a lack of funding--may be alleviated through the leadership of these elected officials.</p> <p>Elected officials influence the cultural community through arts agency funding. Cultural organizations sometimes act as stewards of arts education in their community and partner with schools. As such, good health of the cultural community can have a positive impact on arts education in schools.</p> |
| <b>BARRIERS</b>                   | <p>With limited educational oversight, except in cases of "mayoral takeover," municipal elected officials may be limited in affecting change for public education. The major priorities of elected officials include economic success and public safety; these priorities do not necessarily intersect with arts education advancement. Political priorities are not necessarily chosen by officials, but rather mandated by their voters. Popular opinion and budget health are major concerns for elected officials.</p>  |
| <b>MEASURING SUCCESS</b>          | <p>Elected officials are measured in elections, re-elections, economic development during their tenure, and passage of their initiatives of choice, crime statistics and budget health.</p>   |
| <b>COLLABORATIONS</b>             | <p>The National Endowment for the Arts (NEA) has begun a state arts education leadership initiative, which can include community leadership as well as state-level officials in the team planning support it offers.</p> <p>Americans for the Arts (AFTA) works with many locally elected officials in support of the arts and arts education</p>   |
| <b>FUNDING</b>                    |   |
| <b>NATIONAL CONNECTIONS</b>       | <p>National Association of Counties (NACo)</p> <p>US Conference of Mayors</p> <p>National League of Cities</p>  |

**COMMUNITY CONSTITUENCY**

**Colleges & Universities**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Local universities may play a direct role in arts education services through community-service or civic engagement programs and direct service to youth. Some of these programs are designed to support higher education student learning, service learning and contribute to local public good.</p> <p>Local institutions of higher education sometimes provide professional development to local public school teachers, including professional development in and through the arts. Local colleges &amp; universities are sometimes responsible for the preponderance of local, certified or re-certified public school teachers. Similarly, they sometimes provide support to the cultural community, which can in turn benefit cultural nonprofit work with the schools.</p> <p>Faculty at colleges and universities can conduct research on the impact of the arts on student achievement. University level research is a respected source of information for making the case for local and state arts education programs due to their credibility and capacity for such work.</p> |
| <p align="center"><b>BARRIERS</b></p>                   | <p>Higher education systems and institutions are sometimes known to be limited by their size and inertia. The priorities and leadership of higher education determine where resources are directed and which projects and issues are actionable.</p> <p>Funding is an increasing challenge for public colleges &amp; universities, narrowing the scope of their work and their reach into communities. Some suffer from isolated departments and staff, which prevent support for arts education as an issue that typically must be chosen for inclusion in either the art or education departments. Bureaucracy sometimes limits the ability of an institution to respond to community needs.</p>  |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>Enrollment and fundraising success are the primary measures of a college or university's success. Balanced budgets and accreditation are constantly necessary to solvency and maintaining a quality reputation. Student participation in programs such as art, dance, music, and theatre education or arts administration and policy is also a measure.</p>  |
| <p align="center"><b>COLLABORATIONS</b></p>             | <p>The Dana Foundation has hosted a higher education symposium focused on arts education and teacher training.</p> <p>Arts Education Partnership (AEP) hosts a higher education task force focused on teacher training. Thus far they have profiled eleven models for higher education partnership that benefit public school instruction.</p> <p>Americans for the Arts (AFTA) works with the Association for Theatre in Higher Education and the higher education subgroup of the National Art Education Association (NAEA).</p>  |
| <p align="center"><b>FUNDING</b></p>                    | <p>The Dana Foundation has funded a higher education symposium</p>  |
| <p align="center"><b>NATIONAL CONNECTIONS</b></p>       | <p>International Council of Fine Arts Deans (ICFAD)<br/>         College Art Association (CAA)<br/>         National Art Education Association (NAEA)<br/>         Association for Theatre in Higher Education (ATHE)<br/>         National Association of Schools of Music (NASM)<br/>         Society for Music Teacher Education (SMTE)<br/>         American Association of University Professors (AAUP)<br/>         American Association of University Women (AAUW)<br/>         Imagining America<br/>         National Association of State Universities and Land-Grant Colleges (NASULGC)<br/>         There are dozens more national associations serving specific constituencies or specific areas of study within higher education.</p>   |

**COMMUNITY CONSTITUENCY**

**Business**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Community-level businesses may provide funds for specific arts education projects. Business owners and leaders often provide community leadership, including that for education. In this role, business leaders can champion arts education, mobilizing resources and raising visibility. As major components of community-level economic success, businesses and their lead staff can be particularly effective advocates with elected officials, advancing arts education from that specific angle.</p> <p>Community businesses can provide service learning opportunities and internships for youth, promoting creativity and other arts education-related professional advancements.</p>   |
| <p align="center"><b>BARRIERS</b></p>                   | <p>Businesses are limited in today's economy by the need to stay solvent and profitable through lean business practice. Often, profitability comes at the expense of philanthropic activities and other choices that do not directly impact bottom line profits. Schools and cultural organizations may be restricted or unable to meet the demands associated with financial support from local business.</p>  |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>Profitability is the major measure of a businesses success. Return on investment of specific efforts, visibility, and reputation are measures of success. At the community level, the reputation and visibility of specific businesses can impact their success. As such, nonprofit interests can sometimes support success.</p>   |
| <p align="center"><b>COLLABORATIONS</b></p>             | <p>The Conference Board and 21st Century Skills Partnership works at the intersection of business and education.</p> <p>Americans for the Arts (AFTA) provides connections to business through its Arts and Business Council and Business Volunteers for the Arts. Additionally, AFTA has a strong partnership with The Conference Board and has completed a successful National Arts Policy Roundtable on arts education and workforce preparedness.</p> <p>Americans for the Arts (AFTA) research has featured a report titled Economic Prosperity that provides data in terms of community profitability. Additionally, AFTA has completed research on the Creative Industries mapping arts-related businesses and the numbers of persons employed in said businesses.</p> <p>Through Americans for the Arts (AFTA), MetLife provided a series of regional forums on arts, arts education, and workforce development.</p> <p>Arts Education Partnership (AEP) has hosted NAMM: The International Music Product Association and the National Association of Manufacturers</p> |
| <p align="center"><b>FUNDING</b></p>                    | <p>Arts &amp; Business Councils across the country, as well as MetLife fund arts and arts education related work that targets or appeals to businesses.</p>   |
| <p align="center"><b>NATIONAL CONNECTIONS</b></p>       | <p>There are hundreds of national associations that service businesses, often organized by industry or by professional societies. Some arts or education related associations include the following:</p> <ul style="list-style-type: none"> <li>Business Education Network (BEN) of the National Chamber of Commerce</li> <li>Business Roundtable</li> <li>21st Century Skills Partnership</li> <li>Corporate Voices for Working Families</li> <li>Business Committee for the Arts</li> </ul>   |

**COMMUNITY CONSTITUENCY**

**Teaching Artists**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Teaching artists serve as part of the arts education teaching workforce. As such they provide arts instruction to students in communities around the country through artist-in-residency and teaching artist positions in partnership with schools and arts organizations. They often teach professional development seminars for public school teachers, offered by cultural organizations in partnership with schools.</p> <p>The role of teaching artists as part of the arts teaching workforce allows teaching artists to assume informal leadership positions within schools. High-quality teaching artist work can improve the perception of the arts among teachers and administrators. In some cases, great teaching artist partnerships can result in growing arts budgets and staff within schools or districts.</p> <p>As community members who are not employed by school districts, teaching artists can advocate for arts education to administrators and other decision makers. They can serve as adjunct professors at local colleges and universities, supporting arts education in public schools from that position. Teaching artists can serve as mentors to students, forming personal bonds in addition to offering arts instruction.</p> |
| <p align="center"><b>BARRIERS</b></p>                   | <p>Some teaching artists are challenged to find balance between their artistry and their teaching. Under No Child Left Behind, teaching artists do not fit the "high qualified" mandate.</p> <p>The perception of artists within some communities can limit the ability of teaching artists to affect change. Teaching artists and artists are sometimes not considered to be of great professional value to communities per lagging value of the arts and arts education in America. Teaching artists lack a national service organization and as such their field has not yet developed quality measures and support structures. However, trends in the opposite direction, such as greater research and funding, are visible.</p>  |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>In high-quality partnerships, teaching artists are assessed thoroughly for their talent at teaching the arts and positively impacting students. Administrators, teachers, students, cultural partners, parents, and others are part of the artist-in-schools infrastructure all of whom participate in teaching artist assessment, which supports teachers, students and the teaching artist himself.</p> <p>Teaching artists are also measured, in some instances, by the quality of their artwork. In the absence of industry-standard measures, other teaching artist assessment criteria include experience, solvency, and employer-specific standards. In some states and local arts agencies, teaching artists are trained and accepted onto a roster of highly qualified teaching artists.</p>  |
| <p align="center"><b>COLLABORATIONS</b></p>             | <p>Many arts and cultural institutions and local/state arts agencies/councils offer professional development for their affiliated teaching artists. For example, Young Audiences, Dana Foundation grantees, Lincoln Center Institute, Maryland Artist Teacher Institute and the Kennedy Center all offer teaching artist training and professional development.</p> <p>The <i>Teaching Artist Journal</i>, edited out of Columbia College Chicago, acts as the industry's professional journal.</p> <p>Local and regional networks have developed to support a community's teaching artist workforce. The Teaching Artist Research Project is a national survey of teaching artists.</p> <p>Arts Education Partnership (AEP) published <i>So You Want to be Part of Everything about</i>, in part the teaching artist experience.</p> <p>Americans for the Arts (AFTA) has increased its services to teaching artists within the Arts Education Network. In 2008 AFTA hosted a Teaching Artists track as part of its national convention in partnership with the Dana Foundation and its cadre of teaching artists trainer grantees. Additionally, AFTA has published several articles by, for, and about teaching artists.</p>                                     |
| <p align="center"><b>FUNDING</b></p>                    | <p>The Dana Foundation granting programs.</p> <p>The John F. Kennedy Center's Partners in Education teams have had several years of training projects specifically for teaching artist. The Ohio Partners in Education Teams in partnership with the Ohio Alliance for Arts Education, VSA arts of Ohio, and Ohio Arts Council will release a research report on four years of work with teaching artists in the fall of 2008.</p> <p>State arts agencies make investments in teaching artists through professional development and matching grants to schools to bring the teaching artists into schools and communities.</p>  |

**NATIONAL  
CONNECTIONS**

Actors Equity

Screen Actors Guild

Association for Performing Arts Presenters

Americans for the Arts

The John F. Kennedy Center

Young Audiences

**COMMUNITY CONSTITUENCY**

**Local Arts Education Programs and Organizations**

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| <p><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Local arts education programs and organizations enhance and supplement arts instruction by credentialed arts and classrooms teachers in schools.</p> <p>Local arts organizations and programs provide family instruction, artist-in-residency programs for schools, professional development for teaching artists, arts teachers, and classroom teachers. They vary in arts discipline, size, and methodology such as arts integration versus discrete arts instruction. Due to this diversity, they offer schools varying expertise, financial resources, and instruction types. They may provide pre-professional training for students or exposure through field trips and exhibition or performance experiences. Often, they complete their work through partnership with schools or districts.</p> <p>Local arts programs and organizations can advance arts education through a keen eye on sustainability and quality in arts education for students. Some such organizations work to generate or support infrastructure for school arts learning such as policy at the school board level. Arts education programs often provide media visibility for arts education in a community.</p>         |
| <p><b>BARRIERS</b></p>                   | <p>Local arts programs and organizations are often not-for-profit based, defining limitations through staff capacity, funding resources, and other nonprofit industry limitations. Often, the school system bureaucracy or unrelated priorities create barriers for local arts programs and organizations to work with schools.</p> <p>Professional development and other teacher support programs are rarely enough to meet community needs. The breadth of arts education work necessary for high quality and full access instruction for all students is often too great for a local nonprofit arts organization to accomplish. Similarly, the multiplicities of methods for delivering arts instruction are too great for one organization to offer.</p> <p>Evaluation and assessment of arts learning is often difficult, given a lack of industry-wide practice. Research, especially scientific methods of research, is often very expensive and usually not possible with current funding and time restraints. School systems and parents may limit access to student records and test scores or limit student participation in research studies conducted by outside agencies or institutions.</p> |
| <p><b>MEASURING SUCCESS</b></p>          | <p>Arts education programs are often measured by their impact on student participation and satisfaction. Further measurements of success are based on demonstration of their results through program evaluation and assessment of students. The breadth and depth of programs and what they bring to the arts, education, and cultural heritage are also measures of success.</p>   |
| <p><b>COLLABORATIONS</b></p>             | <p>Arts Education Partnership (AEP) focuses much of its work on organizations that advance arts education through partnerships with schools or other education decision makers.</p> <p>Americans for the Arts (AFTA) Fields Service Department focuses on serving local arts programs and organizations through professional development resources, consultant services, publications, and surveys. Further, AFTA fuels media coverage of not-for-profit arts as well as research and partnerships to ease the challenges of the industry.</p>  |
| <p><b>FUNDERS</b></p>                    | <p>Many funders, both local, state, and national, fund local arts programs and organizations.</p>   |
| <p><b>NATIONAL CONNECTIONS</b></p>       | <p>Americans for the Arts (AFTA)</p> <p>Arts Education Partnership (AEP)</p>  |

**COMMUNITY CONSTITUENCY**

**Community & Informal Leaders**

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| <p><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Community leaders may act as advocates for standards-based sequential K-12 arts education in public schools. Community leaders may also have a strong impact on the choices of home schoolers because home schooling may be heavily influenced by local trends and knowledge.</p> <p>Community and informal leaders can form or fuel coalitions to rally support for arts education, including dedicated funding, initiating policy and planning, and securing materials and physical plant. Arts education in local communities often relies on the leadership of one or a few to ensure that supporters are identified and mobilized. Without such leadership, even vast community interest can languish, allowing arts education to decline in quality and/or access. The credibility of local leaders is often crucial to winning the support of non-supportive decision makers.</p> |
| <p><b>BARRIERS</b></p>                   | <p>Without an identifiable infrastructure, informal and community leaders have limited decision making power, instead influencing the decision makers themselves through other means. With no shortage of worthy issues and community need, local leaders have limited capacity for affecting the volume of change needed or desired.</p>   |
| <p><b>MEASURING SUCCESS</b></p>          | <p>Community and informal leaders are measured by their satisfaction with their own civic participation. Motivated by personal or civic issues, their effectiveness is another measure of success. Another measure of success may include the growth of not-for-profit arts and arts education governing boards through individual recruitment by community and informational leaders.</p>  |
| <p><b>COLLABORATIONS</b></p>             | <p>Americans for the Arts (AFTA) leverages the "grass top" method of enlisting support of community leaders for the arts and arts education.</p> <p>It is in the nature of community based organizations to collaborate, and locally and regionally one can find various types of consortiums, both formal and informal.</p>  |
| <p><b>FUNDING</b></p>                    |   |
| <p><b>NATIONAL CONNECTIONS</b></p>       | <p>Americans for the Arts</p>   |

**COMMUNITY CONSTITUENCY**

**Grant makers**

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| <p align="center"><b>SUPPORT FOR ARTS EDUCATION</b></p> | <p>Grant makers can leverage the funds they offer for high quality, high impact arts education. For example, linking grants to standards-based arts education, requiring matching funds from schools and arts organizations, and requiring co-planning between schools and their partners are all funding strategies that encourage sequential, high quality K-12 arts education. Grant makers can set expectations of schools or districts that internal leadership cannot.</p> <p>Grant makers may set evaluation and quality expectations that schools and not-for-profit partners must meet, thus ensuring program components such as student assessment, program evaluation, and documentation of learning. Many funders champion access to arts education for all public school students and set priorities for arts education program decisions, delivery methods, and breadth versus depth provisions.</p> <p>Through community leadership, funding staff and donors may influence local decision makers in government, business, or school management. These relationships can often lead to important policies and resources that enable arts education in public schools.</p> |
| <p align="center"><b>BARRIERS</b></p>                   | <p>The tax status of grant makers often limits policy influence through real or perceived legal barriers. As local decision makers, knowledge needed to wield positive influence may be missing.</p> <p>Family funding organizations (grant makers) often suffer from non-strategic or inconsistent grant making.</p> <p>Market and/or financial status impacts endowments, which in turn impact the availability of funding resources.</p>  |
| <p align="center"><b>MEASURING SUCCESS</b></p>          | <p>Funders are measured through their reputation, visibility, impact, and granting resources. Impact and outcomes from grants made are substantial determinants of success.</p>  |
| <p align="center"><b>COLLABORATIONS</b></p>             | <p>Grantmakers in the Arts (GIA) and Grantmakers in Education (GFE) have earnest efforts to inform membership of issues in arts education grant making. Council on Foundations staff attended the GIA/GFE join conference on arts education granting.</p> <p>Arts Education Partnership (AEP) hosts a "partnering with philanthropy" forum each January.</p> <p>Americans for the Arts (AFTA) Private Sector Affairs work focuses on philanthropy.</p>   |
| <p align="center"><b>FUNDERS</b></p>                    | <p>No known dedicated funders are funding work with local grant makers about arts education.</p>   |
| <p align="center"><b>NATIONAL CONNECTIONS</b></p>       | <p>Grant makers in the Arts (GIA)</p> <p>Council on Foundations (CoF)</p> <p>Association of Small Foundations (ASF)</p> <p>Americans for the Arts (AFTA)</p> <p>Arts Education Partnership (AEP)</p>   |

**COMMUNITY CONSTITUENCY****LAA's**

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| <b>SUPPORT FOR ARTS EDUCATION</b> | <p>Local Arts Agencies (LAAs) work in partnership with local education management staff and organizations, such as district offices and school administration to set goals for public school arts education and to enable the realization of those goals.</p> <p>Some Local Arts Agencies (LAA) activities for arts education include an online portal for schools and arts organizations and teaching artists to connect, enabling greater and improved partnerships between the cultural community and schools.</p> <p>Local Arts Agencies (LAA) may ensure their own funding support and align with arts education strategies that belong to the schools, the cultural community, and others, rather than the cultural community alone. LAAs may act as an intermediary between the many organizations and staff positions that influence sequential, high quality arts education in K-12.</p> <p>Local Arts Agencies (LAA) may also be responsible for the professional development and quality of teaching artists that work with students and teachers in a given district or community.</p> |
| <b>BARRIERS</b>                   | Staff capacity, funding, and local politics are the greatest barriers to the goals of a Local Arts Agency.   |
| <b>MEASURING SUCCESS</b>          | Budget health and growth, the reputation of the LAA, and impact are the major measures of success for a local arts agency.   |
| <b>COLLABORATIONS</b>             | Americans for the Arts is the primary service organization for Local Arts Agencies. AFTAs Field Services and Research Departments offer professional development and information to Local Arts Agencies across the country. AFTA hosts' convening's and provides research reports on economics and industries.   |
| <b>FUNDING</b>                    |  |
| <b>NATIONAL CONNECTIONS</b>       | Americans for the Arts   |

**Voters**  
**National, State, Local**

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| <b>SUPPORT FOR ARTS EDUCATION</b> | The national field of voters set political priorities and support legislation and policy at every municipal level. Voters determine major changes in school budgets and any mandates in school change. Voters fuel political debate, choosing topics and contributing to public dialogue. Voters fund PAC's and c4 organizations which contribute heavily to public policy.   |
| <b>BARRIERS</b>                   | Civic fatigue and mistrust in politics are barriers to civic participation. Voters face many competing issues.  |
| <b>MEASURING SUCCESS</b>          | Self-satisfaction is the common measure of voters.  |
| <b>COLLABORATIONS</b>             | <p>NAMM: The International Music Products Association and Douglas Gould and Company, funded by the Ford Foundation, have conducted research on messaging and media treatment of arts education that impacts voters.</p> <p>Americans for the Arts (AFTA) campaign to influence the national political scene in 2008 through a project called ArtsVote.</p> <p>Americans for the Arts (AFTA) State Arts Action Network (SAAN) works day-in and day-out with voters educating them and providing resources that to lead to a better understanding of the role of the arts and arts education in schools, businesses, and communities impacting student achievement, economic growth, and cultural heritage.</p> |
| <b>FUNDING</b>                    | NAMM: The International Music Products Association and the Ford Foundation have provided funds for research on the voting public.   |
| <b>NATIONAL CONNECTIONS</b>       | <p>There are hundreds of issue-based organizations working to mobilize the public to change policy. The following organizations are known for public interest work on education:</p> <ul style="list-style-type: none"> <li>American Association of University Women</li> <li>English First</li> <li>National Association for College Admission Counseling</li> <li>National Association of Elementary School Principals</li> <li>National Education Association</li> <li>National Parent Teacher Association</li> <li>National School Boards Association</li> <li>Teachers of English to Speakers of Other Languages (TESOL)</li> <li>U.S. Student Association</li> </ul>                                    |