

MONOGRAPHS

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ARTS IN EDUCATION PLANNING: THREE LOCAL COMMUNITIES VOLUME II

Edited by Nancy Langan, NALAA Arts in Education Coordinator

Local Communities Define Their Own High Standards For Arts Education

by Frank S. Philip, Ph.D.

Many of the criteria for measuring the success of a good educator probably also apply to a good model program.

Good educators hope that their students will surpass their own accomplishments. Using the resources available and the student's own knowledge and ability, each student is encouraged to construct their own solutions to particular problems. The process is unique and idiosyncratic, motivated by a personal desire developed in the student and a certain passion for learning provided by the teacher.

The three models described in this issue of *Monographs* are like good teachers. They share an earnest concern for providing arts education programs in communities where the schools have been challenged by local economic difficulties. They have thoughtfully examined the resources of the community and have constructed their own particular approaches toward a solution. They provide inspiration and direction for others.

Like a good teacher, the models recognize the fundamental differences between training and education. Where training seeks to fill an empty mind with solutions from the outside, education seeks to "draw out" the innate qualities of the individual from within and enable and facilitate learning by the sensitive provision of relevant resources.

The philosophy behind Goals 2000 is that our children and the education systems in our nation can best be served by establishing a consensus on a set of high expectations for student achievement. This common vision of the outcomes and critical role of public education is characterized by the fundamental principle of collective national wisdom and concern rather than a top-down, federal take-over of the states' Constitutional rights and responsibilities to determine and provide education. The law stresses the essential role of the states and commu-

The second of two

Monographs devoted

to the timely issue of

community-based planning

in arts education.



MONOGRAPHS is one of the benefits of membership in the National Assembly of Local Arts Agencies, mailed monthly to all members. To discuss ideas for submission, contact Deborah Wolfer Bissen, Publications Coordinator, NALAA, 927 15th Street N.W., 12th Floor, Washington, DC 20005-2304, Phone 202.371.2830. Editing and Design: Deborah Wolfer Bissen.

nities in defining their own set of high expectations and the approaches for reaching those goals. Goals 2000 also offers resources to the states and local districts in support of those plans with over 90 percent of the funds directed at the local level.

"Prince George's County in Maryland, Kalamazoo, Michigan, and Portland, Oregon, . . . share and demonstrate the passionate belief that all of us, educators, artists, individuals, and community organizations have a role to play in assuring that every young person in this nation be given an opportunity to find and develop his or her own unique voice for expression."

The models described in this issue from the East Coast, West Coast, and Midwest are examples of that philosophy in action. Each is led by a community arts organization which recognizes and assumes the responsibility of playing a leadership role in finding solutions to the difficult problem of providing high quality arts education experiences for all children. Each demonstrates a process for developing a shared vision of a better future and galvanizing local support in making that vision a reality. None of them claims to have all the answers for everyone's problems. In developing their models, the communities have examined other approaches and have gleaned important ideas from them. In the end, they have crafted their own particular approaches which capitalize on the unique individuals, resources, and situations in their communities.

The unfortunate situations facing Prince George's County in Maryland, Kalamazoo, Michigan, and Portland, Oregon, are all too common. Through cooperative action with the schools, these models have put aside petty differences and accusatory finger pointing to develop agendas for action. They share and demonstrate the passionate belief that all of us, educators, artists, individuals, and community organizations have a role to play in assuring that every young person in this nation be given an opportunity to find and develop his or her own unique voice for expression.

Good teachers; good models, we all have much to learn . . . and much to do.

Frank S. Philip is the consensus coordinator for the Council of Chief State School Officers' project to design the 1997 National Assessment of Educational Progress (NAEP) arts education assessment. He helped organize the National Council of State Arts Education Consultants, served as the Arts Education Specialist for the Michigan Department of Education and co-chaired a task force which wrote the national standards for arts education. Mr. Philip taught art and drama in the Waverly schools in Lansing, Michigan, for 13 years, where he developed the ARTSENHANCER program, an elementary, integrated arts program funded by ESEA Title IVc. He received a Masters of Arts in Art Education and a Ph.D. in Curriculum and Instruction from Michigan State University.



■ **PRINCE GEORGE’S COUNTY, MARYLAND**
Education Reform That Links Community, School and Family

By Dr. Denise Dabney and Dr. Joyce Payne

Beginnings and Beliefs of ATLAS

In July of 1992, the New American Schools Development Corporation (NASDC) granted nine design teams funding to implement designs for restructuring schools for the 21st century. The ATLAS (Authentic Teaching, Learning and Assessment for all Students) design was one of the nine proposals accepted for funding. The ATLAS design team consists of four principal educators and organizations. They are: Howard Gardner, Harvard University; Ted Sizer, Coalition of Essential Schools, Brown University; Janet Whitla, Education Development Center, Newton, Massachusetts; and James Comer, Child Development Center, Yale University.

The mission of the ATLAS Communities project is to create learning environments that evoke and support high standards for all students — enabling students to be lifelong learners, productive workers, responsible citizens and caring members of society. The school districts participating in the model ATLAS Communities project are located in Gorham, Maine, Norfolk, Virginia, and Prince George’s County, Maryland.

ATLAS communities are developed on the premise that all students can and will achieve high educational standards when they are made to feel important, when they’re expected to do well, when they’re engaged in challenging and meaningful work, and when they’re supported by strong relationships between the schools, parents and the community. In Prince George’s County, the collaborative efforts between many institutions and community groups are building

a stronger more authentic atmosphere for the schools and the community to work together. The University of Maryland, the County Hispanic Association, as well as the Prince George’s Arts Council have all played an important role in this effort of collaboration for the best interest of the children.

Prince George’s ATLAS project is embarking on a plan to reform K-12 education, which includes a partnership with Prince George’s Arts Council. Music, dance, theater, and visual arts are major components in this model project and Prince George’s Arts Council, local artists and arts organizations will be an important partner in this restructuring effort.

The ATLAS model is based on five core beliefs:

- *All students can and will achieve at high levels.*
- *Students acquire essential skills, habits, and understandings within an authentic learning environment.*
- *Education is an evolving process.*
- *Education requires a partnership among the schools, parents, and other key stakeholders in the community.*
- *Adults involved in the education of students need regular opportunities to continue their own learning.*

ATLAS in Prince George’s County

Prince George’s County is one of the largest and most culturally diverse counties in the state of Maryland. The county’s population of over 700,000 consists of over 50 percent African-American, approximately 40 percent Caucasian, and nearly 10 percent Hispanic and Asian. It is a large county rich in history and cultural diversity, with urban, suburban as well as rural areas. Prince George’s County School System is the largest in the state of Maryland and the fifteenth largest in the United States.

In Prince George’s County the ATLAS Planning Committee members representing the school system and local community include Dr. Joyce Payne, one of the Site Developers for ATLAS and Mr. Al Maitland, Executive Director of the Prince George’s Arts Council. The committee has created an arts-integrated curriculum involving parents, teachers, and community leaders in the planning and implementation process.

Prince George’s arts model approaches teaching and learning through a curriculum which addresses individual strengths and weaknesses in each child through the concepts related to

Howard Gardner’s theory of Multiple Intelligences. Howard Gardner has identified the following forms of intelligence: linguistic, musical, logical/mathematic, spatial, bodily/kinesthetic, and personal intelligences that permit us to understand ourselves and others.

The initial ATLAS design focuses on students enrolled in the Challenger Campus (a Pre-K and elementary site), Buck Lodge Middle School, and High Point High School. Prince George’s Arts Council (PGAC) and the county school system received two grants from the Maryland State Board of Education to establish the ATLAS model at the Challenger Campus. In addition, Prince George’s County Schools received \$1 million dollars from the state of Maryland to renovate the site. As part of the initial implementation efforts, the arts council will provide curriculum classes for pre-K to grade 4 with after-school arts workshops for parents and children. The arts council has developed four multicultural arts components in visual arts, drama/theater, dance and music; in-service training and technical assistance for classroom teachers and parents. Artists are working together with classroom teachers to accomplish the goals set forth by the ATLAS model.

ATLAS Communities

Distinctive Features:

- Personalization and support for every child.
- Local standard-setting informed by state, national, and international standards. Performance assessment tied to standards.
- The diploma as a certificate of achievement.

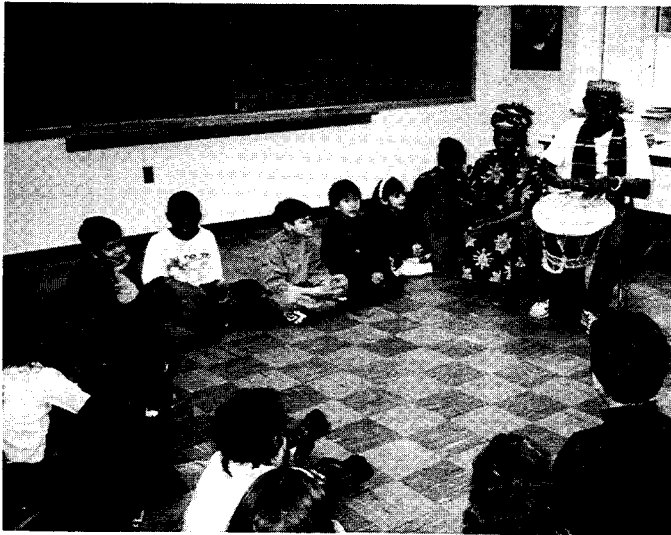
Current Examples (Practices):

- Portfolios (including electronic portfolios).
- Advisory/homeroom team-like structures that bind students to one or more adults who come to know them exceedingly well.
- Small schools or school units/clusters.
- Class-based, benchmarked and graduation assessments students must successfully complete: “exhibitions.”

Linking Families With Schools: The Family Arts Center

The ATLAS Family Arts Center at the Challenger campus is an arts education facility for Pre-K to grade 4, Head Start, and Even Start students, and their parents. The facility has an arts resource room, and rooms for arts instruction. Art sessions are held during the school day

for very young children, and there are after school, evening programs, and resources available for staff, children and families. Other groups such as the teen parenting and child development classes at High Point High School will use the facilities. This initiative was developed to target goal one of the national goals, to help children be more prepared for school through authentic activities.



Theatre artist Abena Disroe works with students at the ATLAS Family Arts Center, an arts education facility for Pre-K to grade 4, Head Start, and Even Start students, and their parents.

children and their families.

The commitment of the PGAC and its member artists to a continuing program for the ATLAS pathway schools is one piece of the larger restructuring effort in the ATLAS schools. It acts as a very positive model for others interested in creating collaborative designs between arts agencies and the schools, and demonstrates that the schools and arts agencies can indeed work together to provide a richer learning environment for all

An Education Partner with a Proven Track Record

The Prince George's Arts Council is a 501 (c) (3) nonprofit organization designated by legislation as the official representative of the arts in the county. PGAC's history of cross-institutional collaborations, along with precedent setting arts-integrated curriculum projects, laid the foundation for, and positioned PGAC to become an important partner and indispensable link to the community as part of the new ATLAS model.

In 1990, PGAC was involved in a National Endowment for the Arts Collaboration Initiative curriculum grant which supported a three year partnership between PGAC and the Prince George's County Schools. Two basic multicultural Arts-in-Education programs were developed as part of this plan — a Model High School Curriculum Program, and a K-8 Cross Discipline Humanities and Arts Program. The result was the infusion of the arts into curriculum subjects and the publication of an Arts and Humanities Curriculum, "A Cross-Discipline Approach for Developing Literacy in the Arts."

Where the Money Comes From

Partnerships provide the basis for PGAC's unique funding initiatives to support Arts-in-

Education programs such as the ATLAS model. The Arts Council's grant funds for arts and education come from the public sector and the PGAC Super Circle. The Super Circle is a partnership between PGAC and the business community where Super Circle members donate at least \$2,000 to the PGAC's Annual Competitive Grants Program, which includes funding for AIE

programs. PGAC matches every Super Circle contribution 1:1 and grantees match their awards 2:1, so that every Super Circle grant dollar grows to \$4 and is returned to the community in the form of salaries, services, and materials.

PGAC is now involved in another innovative funding initiative as a member of the United Arts Organizations, part of the United Way and Combined Federal Campaigns. This metro-area campaign represents a new model of corporate and individual support and is the first prototype of its kind in the country. The Campaign emphasizes the important role of the individual and the vital link between Arts, Business, Education, and Government in supporting Arts-in-Education programs. PGAC's personal vision of this model program brings multicultural arts and education programs to county schools through United Way contributions designated by individuals to support programs in the county school of their choice, thus empowering individuals to support educational initiatives for their own family.

Many elements have contributed to a responsive and positive climate towards AIE programs in Prince George's County — most importantly, the strong collaboration among the PGAC, school system, the county government's Arts Division and the

private sector. At this point, PGAC and the local arts community are well positioned to play an even greater role in educational reform. A strong foundation is in place, and involvement in ATLAS is a natural progression, one that will address the National Education Goals and reform movement, and serves as a model of empowerment and mobilization for other communities.

Denise C. Dabney holds a Doctor of Musical Arts Degree from The University of Michigan. Dr. Dabney was recently awarded an Arts Administration Fellowship by the National Endowment for the Arts, and currently works as Assistant Director of the Prince George's Arts Council. Joyce Payne is ATLAS Site Developer in Prince George's County and was an Arts and Humanities instructor in Prince George's County for 25 years.

TO: Teachers, Parents, & Administrators...
FROM: Prince George's Arts Council
RE: Money for YOUR school

PGAC is proud to announce a NEW program designed to bring Multicultural Arts & Education Programs to YOUR school through United Way contributions designated by YOU to YOUR school.

HOW TO SUPPORT YOUR SCHOOL:

#1 - Choose #8631 on your payroll deduction forms for the United Way and Combined Federal Campaigns. This will designate that the money be sent to the Prince George's Arts Council.

AND

#2 - Contact the Prince George's Arts Council at 301-454-1455 and tell us which school you want YOUR money to go to. When the money is forwarded to us from the United Way, we will plan and implement Arts & Education Programs in YOUR school.

*******SPECIAL BONUS*******

The Prince George's Arts Council will sponsor a FREE performance or residency for the school which designates the most money to their school through the 1994 United Way Campaign.

Support Arts & Education in YOUR School through the Prince George's Arts Council and 1994 United Way Campaign.

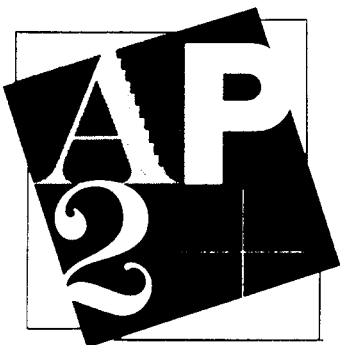


*****CHOOSE #8631*****



FOR MORE INFORMATION, CONTACT PGAC AT 301-454-1455.

School teachers, artists, parents and public and private sector employees can support arts education in the schools through the Prince George's Arts Council and the United Way Campaign. Employees with children in the county schools can designate the arts council on payroll deduction forms and have the option to choose their child's school as the recipient of their payroll contributions for arts education.



■ **PORTLAND, OREGON**

Cultural Planning Leads to Arts Education Initiative

By Vicki Poppen

Consistently listed as one of the nation's most livable cities, Portland is located on the Columbia River, the wind surfing "capitol of the world," an hours' drive away from the rugged beauty of the Oregon coast. The population for the city of Portland is approximately 475,000; 1,625,000 for the four county surrounding metropolitan area.

History of the Initiative

During the early '80s, the region's arts industry experienced major expansion. By the end of the decade however, this expansion had outgrown the region's ability to finance this growing arts community. Several arts organizations closed their doors, and many of the area's major institutions faced ongoing deficit problems. This crisis prompted a group of concerned citizens to launch **ArtsPlan 2000+**, a community-driven cultural arts planning process that was to become the basis of hundreds of initiatives designed to strengthen the region's support for individual artists, arts organizations and education. Over 18 months, community leaders and hundreds of citizens from the Portland metropolitan area participated in task forces and focus groups to develop a comprehensive plan for the region. This was the beginning of a collaborative process involving broad representation within the community. One of the results of this process has been the development of a new arts education initiative called **ArtsPlan Schools**.

The Wolf Organization was hired to coordinate this process. A general public survey indicated strong support and appreciation for the arts, including a desire for increases in arts education for children. In response, an arts education task force of approximately 30 people was convened, representing arts teachers, school administration, artists, business, parents, and arts organizations. The task force met for over a year, developing a list of recommendations necessary for a high quality arts education for all students in the region.

The first priority recommendation of the arts education task force was to form a regional planning and coordinating body for arts education for the purpose of information sharing, advocacy, planning and coordination of arts education programs, fund raising and other initiatives in arts education. This body, the Regional Arts Education Steering Committee, was officially organized in 1991 as a joint committee of Metropolitan Arts Commission and the Northwest Business Committee for the Arts.

One of the first tasks of the Steering Committee was to develop the delivery model for meeting the regional arts education recommendations. The process for implementing ArtsPlan Schools sought to follow the lead of national Goals 2000 education reform efforts as well as those

occurring within the state. Some of the primary similarities were:

- site based arts education implementation
- outcome based educational goals
- emphasis on teacher professional development
- parent involvement in the learning environment

Rather than develop or adopt a model for district-wide implementation, it was felt that site-specific interpretation and implementation would lead to long-term change in the individual institution. The broad-based ArtsPlan Schools program goals would form the basis of the incentive and technical assistance process.

Perhaps one of the most unique characteristics of ArtsPlan Schools, at this point, was its focus on incentives and rewards to individual schools as they made progress in implementing arts education goals and strategies. As schools develop activities and programs that help them meet the goals, they would receive incentives such as posters, public recognition events, cash awards and artists services.

ArtsPlan Schools Program Goals

To qualify to be part of the ArtsPlan Schools effort, schools must:

1. Have written school arts education goals, consistent with local state and national goals and standards in music, dance, theatre, visual arts, literature and media arts.
2. Provide teachers and staff with professional development opportunities in arts methods, including interdisciplinary approaches, use of community resources and arts assessment.
3. Work in partnership with business, community and government to provide scholarships, mentorships, showcase artwork and performances, sponsor artists and events, provide resources and help demonstrate the role of the arts in career development.
4. Involve parents as key partners in achieving arts goals; they serve as advocates, fundraisers, advisors, and arts volunteers.
5. Develop long-term relationships with professional artists and members of the arts community that use their knowledge and skills to create a more successful learning environment, and create a deeper appreciation and understanding of the arts.

State Reform Impacts Program Development

At this early stage of program development, implementation was focused on the incentive program. Had funding been available at this time, ArtsPlan Schools would have progressed with this focus. Two events took place in Oregon's educational arena that made the Regional Arts Education Steering Committee take another look at program priorities.

First, Oregon passed a property tax limitation bill that, over the next five years, would drastically limit the amount of funding available for Oregon's public schools. Second, Oregon's 21st Century Schools Act was initiated and developed as a result of national and state research on workforce requirements for the 21st century. With the decline of the agriculture and timber industry, state policy makers sought to determine the skills students would need to have after high school to be successful, contributing members of society in an environment difficult to predict. As a result, Oregon education reform is "outcome based," focusing on what children should know, rather than what subjects are taught.

This major change in Oregon's educational system created an

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immediate need for more teacher professional development and support from the community at large. Schools were being required to offer arts education as one of the core curriculum subjects, but weren't able to hire arts specialists or train classroom teachers to teach the arts. The message from the schools was clear; they needed help in meeting the broad education outcomes through professional development, arts community resources and direct funding.

City Backs Plan with Money

The city was approached by the Portland Public School District for help to ease some of the programs that were being cut because of decreasing revenues resulting from the property tax limitation bill. The three areas where they requested assistance were: security, community schools program (afterschool sports and some arts programs) and cultural arts programs. At the time, Portland was experiencing a one time surplus due in part to the increase of Municipal Golf Course fees. The city allocated \$300,000 to the public schools to go to the three areas, including \$100,000 for the arts. Portland Mayor Vera Katz (who authored the original education reform bill for Oregon when she was a state legislator), and the Steering Committee determined that ArtsPlan Schools would be the framework by which this support would be delivered. It was also decided that this initial funding should go towards those needs stated as most crucial to the schools — teacher professional development, and direct funding to implement programs. An additional \$40,000 was committed from Multnomah County and a combined support package which included a staff support person and equipment from the Portland Public School District, provided the financial foundation for a one year pilot program that would provide direct services to 12 pilot schools and fine-tune the delivery process.

ArtsPlan Schools — Research and Development Phase

We are now implementing the research and development phase of ArtsPlan Schools. The participating schools and artists/arts organizations will be developing broad-based approaches to achieving their arts education goals. Most important to this process is allowing the "school community" to take risks, to try new approaches and find new solutions to educational requirements through the development of high-quality, arts rich learning environments. While the methods will vary, the quality of the arts must remain high.

Planning and Funding for the Future

A framework for the next two years of ArtsPlan Schools development includes additional site-specific, teacher professional development opportunities. The "Arts Teams on Loan" will increase in numbers as we involve pilot school participants in the process of providing assistance to new sites. ArtsPlan Schools will offer assistance from the arts community by collaborating with educators as they develop specific learning methods. ArtsPlan Schools will offer training opportunities for artists and arts organizations to keep them informed and involved in new developments in educational reform efforts.

The Metropolitan Arts Commission is currently undergoing a major transformation from a division of local government to a private, nonprofit agency. Part of the transition agreement secured with the local governments that make up the region, is for an increase in support for regional services and programs, which will include the ArtsPlan Schools initiative. Ongoing funding support from the regional government agencies, as well as the business community (via the Northwest Business Committee for the Arts), and the participating schools will ensure that schools continue to benefit by creating partnerships with artists and arts organizations who are informed and involved in the education of our area's young people.

Crisis creates opportunity. In the Portland metropolitan area we are still unsure how this story of education reform and the arts will unfold, but the opportunity is there to make the arts an integral part of the solution, rather than on the periphery waiting to be engaged. ArtsPlan Schools offers a different approach that echoes the movement in Oregon to allow individuals to create their own methods of meeting high standards for education, using the resources best suited to their individual needs. ArtsPlan Schools is giving the education and arts community the permission to take risks, try new strategies — knowing that this is the essence of the learning

process itself.

Vicki Poppen is Arts Education Program Director for the Metropolitan Arts Commission. She has directed the program for 10 years, and has served on many committees, boards and task forces in arts education and is a standing member of Oregon's Arts-in-Education State Advisory Committee. She has served as a member of the National Governance Committee and Regional Vice-Chair for the Kennedy Center Alliance for Arts Education Network. Most recently she worked with the Oregon Department of Education on the development of state performance standards and assessment methods in arts education for Oregon's education reform initiative.

The ArtsPlan Schools Research and Development Phase Timeline

January 1995

SCHOOL SELECTION

The pilot schools selected through a broad-based application process. The application form is intended to act as more of a letter of intent during the pilot program.

February 1995

ARTIST SELECTION

Artists invited to attend the planning conference with teaching teams from the pilot schools.

March 1995

PLANNING CONFERENCE

Representatives from the selected pilot schools and interested artists/arts organizations must attend a planning conference that will establish a common level of understanding of the goals of ArtsPlan Schools, and Oregon's education reform act, as well as the national goals.

March 1995

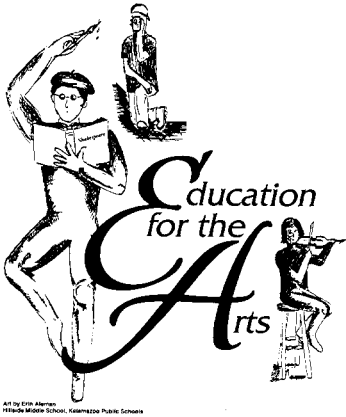
TEACHER PROFESSIONAL DEVELOPMENT

Consulting teams, "Arts Teams on Loan," made up of teachers, artists and parents, schedule time with the pilot school representatives (students, teachers, administrators, parents) to develop a program that will use the skills of a professional artist(s) in the classroom, training for teachers and administrators, and other kinds of community activities. The Arts Team on Loan help the site identify appropriate resources from the arts community.

March through June 1995.

DOCUMENTATION/EVALUATION

Each pilot school will be required to document the process of planning with the Arts Team on Loan and the activities in the classroom.



■ KALAMAZOO COUNTY, MICHIGAN

Breaking the Mold: The Kalamazoo Countywide Arts Enhancement Feasibility Study

By Bill Cleveland, Director of the Center for the Study of Art and Community

In early 1993, a broadly representative group of Kalamazoo community leaders was asked by the Kalamazoo Valley Intermediate School District's nine superintendents to study the feasibility of expanding arts education opportunities for area students. The study was spurred by the superintendents' concern with the declining quality of county school arts offerings and evidence of the positive impact of the arts on student achievement in other communities, and supported with seed money from the Gilmore Foundation. This article describes the process and product of the nine month community-based arts education feasibility study.

The Process

In a region sensitive to "top down" mandates, the study's Steering Committee felt the process should offer the widest possible opportunity for community input, as well as include broad exposure to successful programs around the country. Working with the steering committee, the study consultants, Vicky Hardy and myself, responded with a four-phase community engagement process designed to accomplish the Study's mission that included assessing the current state of arts education; convening forums and conducting interviews of the community; examining local, state and national models; and finally, recommending a design and implementation strategy that made sense for this community.

Models

Over 40 model programs from Michigan and nine other states provided a valuable compendium of programmatic do's and don'ts. Model sites were selected from not only recognized exemplary arts programs, but also from examples of projects that were changing the larger education system. The chair of the Steering Committee made it clear that the teams needed to be looking at models that just about broke every barrier.

The Visitation Committee divided into two teams that traveled statewide and throughout the community, and eventually spent concentrated time in other regions, such as San Francisco and Florida. In addition, individuals were brought in to talk with the groups about their models — and what they would do differently if they had the opportunity.

Partnerships figured prominently in exemplary programs. Typically, the best arts programs were the product of a combination of strong commitment and leadership at the local level. At the community level, collaboration among locally based artists and arts organizations and schools was key as well.

"In a region sensitive to 'top down' mandates, the study's Steering Committee felt the process should offer the widest possible opportunity for community input, as well as include broad exposure to successful programs around the country."

"The Committee's recommended design emphasized local initiative and leadership by parents, students, teachers and their principals as basic building blocks of the program."

Environment

As the Committee moved from vision to design, they began to focus on the complex and unpredictable environment. Given the significant differences among the nine districts, a mandated countywide program did not appear feasible. The same conclusion was reached regarding the magnet or art center option used by so many other communities. A continuing state impasse over educational funding necessitated a program that could be implemented and developed in a variety of economic scenarios. Most importantly all nine districts would need to feel it was in the best interest of their students to join in a multi-district effort.

Standards

In the face of these complexities, the Committee felt it would be prudent to establish minimum design standards to further guide the program building process. This obliged them to consider design options that diverged substantially from those of the models they had studied. Rather than recommend a comprehensive curriculum or central facility, the design focused on the student, teacher, parent and local school as the center of the program.

The Product: Education for the Arts

The Committee's recommended design emphasized local initiative and leadership by parents, students, teachers and their principals as basic building blocks of the program. The immediate goal of the program, now called **Education for the Arts (EFA)**, is to provide a countywide support system that could adapt to the wide variety of needs and conditions, and stimulate the growth of arts education from the ground up.

The long term goal of EFA is to achieve the systematic infusion of the arts at all levels in all schools. To accomplish this the program would use its funding, training and information resources to support and provide incentives for schools to implement sequential multi-year arts instruction and the use of the arts to teach other subjects in all grades.

The recommended two part EFA program seeks to provide an enhanced arts education for all K-12 students and more intensive training for talented and motivated students. Arts Program Supports and Enhancements is the first of EFA's two major elements, designed to strengthen arts programming for all classrooms by providing funding and program support directly to teachers, and their schools.

The Bank

The study also recommended the development of a funding system for these Supports and Enhancements, coordinated by an Arts Enhancement Bank. The Bank will use its resources to encourage and reward long-term commitment to ongoing arts education for all students. Its support guidelines will provide incentives for the development of new partnerships and

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NALAA
927 15th Street NW, 12th Floor
Washington, DC 20005
tel 202.371.2830
fax 202.371.0424

■ **Partnerships between Government, Business, Education and the Arts** — A resource packet including planning and implementation documents on model partnership programs implemented in Prince George's County, MD. (\$25)*

* For copies of the Maryland documents, contact the *Prince George's Arts Council* at 6611 Kenilworth Avenue, #200, Riverdale, MD, 301.454.1455 or FAX 301.454.1454.

■ **Arts Plan 2000 Plus: Animating Our Community**, Portland's cultural action plan includes the arts education regional plan. (\$15) Send requests to: Metropolitan Arts Commission, 1120 SW 5th. Avenue, Room 1023, Portland, OR 97204. 503.823.5111.

Consultants

■ **Ralph Burgard**, Burgard Associates, Box 658, Beaufort, NC 28516. 919.728.7100. Twenty-five years of experience initiating cultural development planning throughout the United States have been used to develop the A+ Schools Program in North Carolina, a collaboration of interdisciplinary teaching and daily arts instruction to improve the classroom learning environment and academic performance. Burgard Associates is currently coordinating the North Carolina Statewide A+ Schools Program.

■ **William Cleveland**, Center for the Study of Arts & Community, 7561 Park Drive, Suite 101, Citrus Heights, CA 95610. 916.726.1720, FAX 916.726.3218. Bill Cleveland is Director of the Center for the Study of Art & Community, which provides services to arts, educational and philanthropic organizations in the development of community arts programming. He has pioneered Artsreach Community Artists, California Arts-in-Corrections and California State Summer School for the Arts. Mr. Cleveland is author of *Art in Other Places: Artists at Work in America's Community and Social Institutions*.

■ **Craig Dreeszen**, The Arts Extension Service, Box 33260, University of Massachusetts, Amherst, MA 01003-3260. 413.545.2360, FAX 413.545.3551, Internet aes@admin.umass.edu or ArtsWire, aesumass. Services include consulting, publishing, arts programming, research, collaborative arts in education planning as well as continuing education for artists, arts organizations, and community leaders. Dr. Dreeszen helped develop and facilitated the successful "pressure cooker" collaborative planning model used by community teams in the Southern Arts Education Partnership in Action Project.

■ **David O'Fallon**, National Cultural Resources, 11243 Handlebar Road, Reston VA 22091. 703.716.9832, FAX 703.716.9827. Leadership, research, strategic planning, evaluation and assessment, and community development for local arts agencies and arts and education organizations. NCR members helped write the national standards, have strong backgrounds in research and evaluation, and extensive experience in local, state and national projects and organizations. NCR is a network of expertise led by David O'Fallon, director of the task force that produced *The Power of the Arts To Transform Education*, and Charles Fowler, author of many works including *Can We Rescue the Arts for America's Children*.

■ **Jane Remer**, 440 West End Avenue, New York, NY 10024-5358. 212.873.3831, FAX 212.875.0361. Jane Remer has worked for over 25 years with public and private arts and education agencies at the federal, state and local levels. Services include strategic long-range planning, program design and program evaluation. Ms. Remer is the author of *Changing Schools through the Arts: How to Build on the Power of an Idea*. She is also Grants and Program Director for the Capezio/Ballet Makers Dance Foundation.

■ **Thomas Wolf**, The Wolf Organization, Inc., 8 Francis Avenue, Cambridge, MA 02138. 617.492.2167. Services to local arts agencies, other arts and culture organizations, the philanthropic community and others. Arts education clients have included the National Endowment for the Arts, the College Board, The Arts and Science Council of Charlotte-Mecklenburg. Thomas Wolf has been a public school teacher and principal, and is co-author of *The Arts Go to School* and *Academic Preparation in the Arts*.

■ **Kennedy Center Alliance for Arts Education Network (KCAEEN)**, Kathi Levin, Director, The Kennedy Center, Washington, DC 20566. 202.416.8845, FAX 202.416.8802. The Kennedy Center for Arts Education Network maintains a consultant and resource data base on arts education planning, program development and advocacy, as well as contacts of individual state alliances for arts education.

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