The Arts Education Field Guide

The Ecosystem of Partners, Players, and Policymakers in the Field of Arts Education
Acknowledgements

The Arts Education Field Guide is a project of Americans for the Arts and its Arts Education Council.

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Many additional insights were provided by former and current Arts Education Council members and staff of Americans for the Arts.

About Americans for the Arts

The mission of Americans for the Arts is to serve, advance, and lead the network of organizations and individuals who cultivate, promote, sustain, and support the arts in America.

Founded in 1960, Americans for the Arts is the nation’s leading nonprofit organization for advancing the arts and arts education. From offices in Washington, DC and New York City, we provide a rich array of programs that meet the needs of more than 150,000 members and stakeholders. We are dedicated to representing and serving local communities and to creating opportunities for every American to participate in and appreciate all forms of the arts.

About the Arts Education Network and Council

Americans for the Arts envisions a country where every child has access to—and takes part in—high quality and lifelong learning experiences in the arts, both in school and in the community. Learning in the arts enables every individual to develop the critical thinking, collaborative, and creative skills necessary to succeed in today’s ever-changing world.

Through advocacy, research, partnerships, and professional development, Americans for the Arts strives to provide and secure more resources and support for arts education.

The Arts Education Council represents the Arts Education Network—a segment of professional members of Americans for the Arts that works to improve access to and impact of arts education.

The council provides guidance on the development and execution of programs and services that meet the needs of arts education professionals nationwide. Advisory council members provide visible leadership across network projects and activities, including conference sessions, listserv discussions, content for blogs and other publications, field surveys, and program evaluation.

www.AmericansForTheArts.org/ArtsEducation

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Introduction

Using the Arts Education Field Guide

The Arts Education Field Guide illuminates the complexity of citizens, policymakers, government entities, and organizations that influence arts education from the schoolhouse to the White House and from the living room to the boardroom.

By reading about the motivations and connections for each position in the arts education ecosystem, you can build more effective relationships in your school, community, and state that will allow arts education to thrive.

Pages 6–7 offer a snapshot to demonstrate the complex web of partners, players, and policymakers in the ecosystem of arts education. Each diagram will help you understand your relationship with other stakeholders in arts education, know who the key players and decision-makers are, and find new allies.

The rest of the Field Guide captures detailed information in a one-page format for each constituency identified in the diagrams, from national stakeholders down to local partners. Each page will define a role or position in the arts education ecosystem and highlight its relationship to arts through several lenses: support offered, barriers or challenges he/she/it faces, successes, past collaborations, funding, and national connections or associations.

You can use the Field Guide to inform grantmaking; professional development for teachers; federal, state, and local policy; school board and administrator practice; parental advocacy; nonprofit leadership; and more.
Here's what to expect:

**Constituency Name**

*Note: Look here for other relevant pages in the document.*

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Arts Education Ecosystem

Tiers of Influence

The structure of our education system is often seen as a linear hierarchy, but each partner below has a different role and a different amount of influence. Your strongest ally is not always just one step above, below, or beside you. How can we build more relationships within and between tiers in order to help arts education thrive within this ecosystem?
Spheres of Influence

This representation of the arts education field flips the power structure by putting students at the center, and it illuminates possible relationships between stakeholders. Who is already in your network? What new connections do you see? Who can become your new partner or ally?
Federal Constituencies

The White House
National Endowment for the Arts
U.S. Department of Education
U.S. Congress
National Associations
# The White House

| **Definition** | The White House—the principle office of the executive branch of the federal government—has the responsibility of administering the federal programs in education and supporting federal councils, committees, and initiatives that relate to the arts and arts education. |
| **Support for Arts Education** | The White House has a number of roles, formal and informal, that can support arts education. The president provides direct leadership, through events at the White House, public remarks, and settings designed to boost the visibility of arts education. |
|  | The administration directly impacts policy through the Domestic Policy Council and the Office of Management & Budget—both key departments for the formation of policy and resources. Specifically, these departments provide the annual budgetary planning and administration policy direction to the U.S. Department of Education, the National Endowment for the Arts, and all other federal agencies. |
|  | The president also supports arts education through the President’s Committee on the Arts & the Humanities (PCAH), the lead organization connected to the White House dedicated to arts education issues. For example, in August 2011, PCAH helped to organize the White House “Champions of Change” event that recognized a dozen arts educators. The first lady is the honorary chairman of the President’s Committee. |
|  | Finally, the president issues a proclamation, or letter, each year recognizing October as National Arts and Humanities Month. |
| **Barriers** | The White House has both financial and legal barriers to its role in supporting arts education. The most obvious barrier is that substantial policy change can only be done with congressional approval, which takes time. While the president and the first lady have an enormous public role, they are not able to direct significant resources to any program without having it appropriated by Congress first. Depending on the political party in office, policy concerns based on ideological grounds may also be an issue. |
| **Success** | There are indirect support measures like the number of arts education-related events that involve the president and first lady, or the inclusion of the issue in formal documents and publications. Success can also be measured by the types of support requested specifically for arts education in the president’s budget and other legislative proposals each year. |
| **Collaborations** | The White House presents annual awards in the arts and humanities. Examples include the National Medal of Arts, the National Humanities Medal, and the Presidential Scholars in the Arts. |
|  | The National Assembly of State Arts Agencies (NASAA) is a partner with the President’s Committee in administering its National Arts & Humanities Youth Program Awards (formerly known as the Coming Up Taller Award). |
|  | Americans for the Arts works to develop relationships with White House staff to support the arts and arts education, for example, by organizing an annual White House briefing for Arts Advocacy Day participants. |
|  | The White House appoints members to the President’s Committee for the Arts and the Humanities. In 2011, the committee released a report that demonstrated the administration’s commitment to arts education and also provided recommendations for the field, based on a review of a decade of research in arts education, entitled *Reinvesting in Arts Education: Winning America’s Future Through Creative Schools*. |
| **Funding** | The White House receives funding through the annual congressional appropriations process, but doesn’t serve as a grantmaker or funder. Through its policy offices, however, it wields great power in assembling the budget requests and policy proposals for the federal agencies, which would include education programs. |
| **National Connections** | President’s Committee for the Arts and the Humanities |
The National Endowment for the Arts (NEA) was established by Congress in 1965 as an independent agency of the federal government. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector. According to the NEA Strategic Plan, “the NEA can be most effective in two ways: by upholding rigorous, standards-based arts education for K-12 students and teachers, in and out of school; and by providing Americans of all ages with more informal opportunities to learn in and about the arts.”

### Support for Arts Education

- The NEA supports arts education through:
  1. annual grants for Learning in the Arts for Children and Youth
  2. Education Leaders Institute
  3. collaborations with the Arts Education Partnership
  4. professional development for state arts and education leaders
  5. arts education research and publications
  6. national initiatives such as Poetry Out Loud and the Big Read

### Barriers

The agency provides grants in arts education throughout the country. The total investment is around $10 million annually, an amount that supports local projects, but is limited in its ability to boost the arts as a core academic subject in the 14,000 public school districts of the United States.

### Success

The area of measurement at the NEA for arts education is in its ability to raise the arts as an important component of life-long learning. Through initiatives like Poetry Out Loud and the Big Read, the NEA can bring attention to methods and forms of learning in addition to the content itself. Through annual research studies, the NEA tracks the time spent by individuals consuming art and taking part in educational activities.

### Collaborations

The NEA is a governing board member of the Arts Education Partnership.

### Funding

The NEA receives its funding from Congress through the annual appropriations process. Through this process support for the NEA is challenged by members of Congress almost every year. While arts education is rarely a focus of those seeking to cut support for the agency, it is a primary cause of the agency’s supporters. With the money received from Congress, the NEA provides at least one grant in each congressional district.

The NEA provides funding for projects across the country that provide in-depth, curriculum-based arts education for children and youth (generally between ages 5–18) in schools or other community-based settings. Projects must provide participatory learning that engages students with accomplished artists and teachers; align with either national or state arts education standards; and include assessments of participant learning. Funding also is available to support professional development opportunities for teachers, teaching artists, and other education providers.

### National Connections

- Arts Education Partnership (AEP)
- National Assembly of State Arts Agencies (NASAA)
- State Education Agencies Directors of Arts Education (SEADAE)
U.S. Department of Education

Definition
The U.S. Department of Education (USED) is the agency with responsibility for the federal role in education. The mission of the Department of Education is to “promote student achievement and preparation for global competitiveness by fostering educational excellence and ensuring equal access.” It 1) establishes policies related to federal education funding and administers distribution of funds; 2) oversees research on America’s schools; 3) identifies major issues in education and focuses national attention on them; 4) enforces federal laws prohibiting discrimination.

Support for Arts Education
USED impacts arts education through federal education policy and its specific funding for the Arts in Education program. The Elementary & Secondary Education Act (most recently reauthorized through the No Child Left Behind Act of 2002, also known as NCLB) recognizes the arts as a “core academic subject.” As a result, many of the department’s funding streams can be used in support of arts education. Through publications like No Subject Left Behind (2005), and later the Americans for the Arts’ Arts Education Federal Resource Guide (2006), federal funding programs are examined for their support for arts education. The Obama administration has also included support for arts education in their Investing in Innovation and Promise Neighborhood grants.

The department’s Office of Innovation & Improvement executes three arts education grant programs: The Model Development & Dissemination grant program (AEMDD) funds school districts and nonprofit arts organizations working in partnership with school districts (grades K–8) to improve the integration between arts and other core academic subjects. The second category is for the professional development of educators teaching music, dance, drama, media arts, or visual arts. A third grant is awarded to the John F. Kennedy Center for the Performing Arts in support of their national activities for children and youth, with special emphasis on serving students from low-income families and students with disabilities.

Barriers
The most substantial barrier to arts education is the complex dynamics set in motion by NCLB. The requirement to meet proficiency levels on standardized testing in reading and math has caused an ever-growing focus on test scores. Under NCLB, if schools fail to meet Adequate Yearly Progress (AYP), they face sanctions, such as loss of federal funding. This emphasis on measuring progress produced the unintended consequence of narrowing the curriculum, such as fewer students gaining access to the arts.

However, because Congress has not reauthorized NCLB (it expired in September 2007), the Department of Education began issuing waivers to states in early 2012, excusing them from NCLB regulations. This flexibility may allow enough breathing room for states to again focus on multiple measures of students success (including in the arts), instead of just in reading and math. Also, an ongoing barrier is the federal funding support for the Arts in Education program, which faces an annual threat in Congress.

Success
One measure of success is the verbal support by the Department of Education leaders through speeches, policy announcements, and the inclusion of the arts in new grants and research. Another barometer of how the federal government supports arts education is the annual funding for the Arts in Education program.

The department conducts research on arts education, including: 1) measurement of access to arts education, “Arts Education in Public Elementary and Secondary Schools” and 2) the measure of student learning in the arts, “National Assessment of Educational Progress in the Arts,” also referred to as the Nation’s Report Card.

Collaborations
The department is an executive committee member and funder of the Arts Education Partnership. The department holds annual meetings for its Arts in Education grant award recipients. The secretary is a member of the President’s Committee on the Arts & the Humanities national council.

Funding
The Arts in Education program receives a small funding level compared to the overall funding level of the Department of Education. For example, in FY 2011, the discretionary funding level (not including Pell grants) for the department was $46.8 billion. The Arts in Education grant program received $27.2 million in FY 2011, down from $40 million in FY 2010. There is no measurement of total federal arts education-related spending.

Because the arts are a core academic subject under NCLB, schools may use a variety of federal funds for their arts programs and instructors: Title I, Title II, they may compete for federal grants, such as the Arts in Education Model and Dissemination Program, Investing in Innovation, and Promise Neighborhoods.

National Connections
Arts Education Partnership (AEP)
President’s Committee on the Arts and the Humanities (PCAH)
Arts Education Working Group (see list of National Associations, page 13)
# U.S. Congress

## Definition

The U.S. Congress, through the activities of the U.S. House of Representatives and the U.S. Senate, forms the legislative branch of the federal government. With oversight into every area of federal policy, Congress provides annual funding and policy guidance to the federal agencies of the executive branch. This work is mostly conducted by specific legislative committees and guided by leaders in both houses.

## Support for Arts Education

Congress has the responsibility for maintaining the authorization and funding for federal agencies, including the National Endowment for the Arts and the U.S. Department of Education. While agencies with expired authorizations are common, Congress typically likes to maintain oversight from time to time. However, advocates may resist the authorization process unless the political climate can ensure satisfactory legislation.

[See U.S. Department of Education on page 11 for the example on reauthorization of NCLB.]

Primary leadership on arts education in Congress is informally located within the Congressional Arts Caucus in the House of Representatives (one of the largest congressional caucuses with approximately 180 members), and the Senate Cultural Caucus (with 35 members).

Thanks to a congressional resolution (H.Con.Res. 275) approved in December 2010, the second full week of each September is recognized annually as National Arts in Education Week.

The U.S. House runs an annual Congressional Art Competition for high school students, in which the winning works of art are displayed in House corridors.

## Barriers

As an elected body, Congress is led by the majority party which provides the direction and priorities for funding and policy leadership. As Congress shifts control from one party to the other, this has major repercussions for the possibilities of each congressional session. In addition to the political nature of the body, federal debt considerations have greatly constrained the expectations for increased resources in many domestic programs, including those that fund arts education. There is also a belief by some that narrow discrete federal programs are too limited to provide effective support.

Advocates for arts education must: 1) identify congressional leaders willing to support arts education; 2) understand the limitations of the federal role in education; and 3) decide on appropriate asks of Congress (legislation, resolution, appropriations), given the political climate.

## Success

The annual appropriations process provides one opportunity for support. Others include bills introduced that support arts education, floor speeches by members of Congress, Dear Colleague letter signatories, and remarks made in committee and out of committee by education leaders. The Americans for the Arts Action Fund issues a biannual Congressional Arts Report Card that grades members of Congress on their support for the arts and arts education.

Members of Congress may also consider campaign contributions, election, and re-election as other tangible measures of success.

## Collaborations

The Arts Education Working Group, an informal group of approximately 15 national associations, meets regularly to discuss the status of arts education within federal legislation. They actively lobby on behalf of policy and funding issues that will impact arts education. Each year, the group collectively writes issues briefs, which become the basis for that year’s advocacy efforts, including Arts Advocacy Day.

## Funding

In addition to the regular appropriations process for federal agencies, Congress used to approve earmarks, or specific member-directed projects, that would often include arts education-related activities such as support for afterschool programs or community centers. While earmarks have been banned recently, they may reappear at some point.

## National Connections

Congressional Arts Caucus  
Senate Cultural Caucus  
Americans for the Arts Action Fund  
See National Associations on page 13 for Arts Education Working Group  
See Voters on page 45
National Associations

Definition

National associations represent large groups of individuals from all over the country. They range from unions to advocacy groups to organizations focused on offering professional development to their members. In the arts, such organizations exist in every discipline: music, visual arts, dance, theater, media arts, and folk art. In general, there’s an association for everything in Washington, DC, and many include education in their policy focus. Some national associations are the parent organization for local or state chapters or affiliates; others represent individual and organizational members from across the country.

Support for Arts Education

With the diversity of national associations in Washington, DC comes a variety of overlapping and like-minded policy support for arts education. For example, ASCD (formerly the Association for Supervision and Curriculum Development) runs a Whole Child Initiative which pushes for a complete education. The College Board, the organization responsible for the SAT, has a major position in support of arts education, and the National Education Association has a fine arts caucus.

Each of these connection points can help build a national coalition of like-minded organizations which can increase visibility for arts education. Increased visibility can strengthen advocacy.

Some national associations, including Americans for the Arts, take part in the informal Arts Education Working Group and are frequent visitors at the Department of Education as part of individual and group efforts to bring attention to arts education issues.

Barriers

It takes time to find mutual points of interest among the dozens of education-related organizations. With staff turnover, and the ever-changing policy landscape, the effort to find and develop a relationship between two national organizations is time-consuming. Priorities and funding of each organization might not align or might even be competitive with each other.

Success

Building a successful coalition in support of arts education can be measured by the number of partners, the scope of their membership, the diversity of voices involved, and the combined staff expertise involved. The most successful partnerships are based on sharing of research aims, staff sharing strategy, and jointly funded projects conducted annually.

Collaborations

The annual Arts Advocacy Day is an example of 80+ national organizations cosponsoring a two-day advocacy event in Washington, DC to lobby for stronger arts education policies.

The Arts Education Partnership is modeled on numerous national organizations convening throughout the year to discuss areas of support and activity and provides a focus on the arts education research agenda.

Funding

Each national association has its own funding sources, including a mix of membership dues, individual contributions, and grants from corporations and foundations. Some of the associations re-grant money to their memberships.

National Connections

Arts Education Working Group includes:
- Americans for the Arts
- Arts Education Partnership
- National Association for Music Education
- National Dance Education Organization
- American Alliance for Theatre and Education
- Educational Theatre Association
- National Art Education Association
- John F. Kennedy Center for the Performing Arts
- National Guild for Community Arts Education
- State Agency of Education Directors of Arts Education
- National Assembly of State Arts Agencies
- American Association of Museums
- Association of Art Museum Directors
- Association of Performing Arts Presenters
- VH1 Save the Music

Performing Arts Alliance
- Quadrant Arts Education Research
- Dance/USA
- Opera America
- National Association of Music Merchants
- Theatre Communications Group
- League of American Orchestras

Associations with an interest in arts education:
- ASCD
- American Association of School Administrators
- National School Board Association
- National Association of State Boards of Education
- National Education Association
- National PTA
State Constituencies

State Legislature
State Arts Agency
State Board of Education
State Department of Education
Governors & Lieutenant Governors
State Alliance for Arts Education
State Arts Advocacy Organizations
Teachers Unions Chapters
State Universities
# State Legislature

| **Definition** | State legislatures enact legislation, including reforms, on behalf of the state's system of education. They also can direct, in full or in part, state department of education activities. As such, legislatures can mandate arts education for all students, and can dictate quality of content, delivery of instruction by arts educators, time, resources, etc. |
| **Support for Arts Education** | State legislatures provide funding for education, including reforms, special projects, facilities, and state department of education offices. 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. 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 (in part) to budget priorities. This often means that wealthier districts tend to include arts education as an integral part of their curriculum and budget due to the availability of local resources. This challenge of equity between schools and districts makes the legislature an appropriate place for discourse. State legislatures also pass bills regarding charter schools, vouchers, and accreditation. Each of these can impact access to arts instruction through regulation of teacher certification, funding, facilities, etc. |
| **Barriers** | State legislatures often struggle with sufficient funding for education. They must deal with difficult issues: delivering successful education in low-income districts, meeting the needs of diverse student populations including English language learners and students with disabilities, and the special needs of urban and rural communities. Additionally, some legislatures must balance the budget each year under the state’s constitution, placing additional budgetary strains on education and other state-funded programs during economic downturns. There are competing priorities at the state capitol, and legislators struggle to find consensus among each other, the governor, and their constituents. They are also controlled by federal mandates, such as Elementary and Secondary Education Act (ESEA). |
| **Success** | Measures for success include: policy changes that result in higher academic achievement for students, additional resources for education, and increased opportunities for learning. One might also consider campaign contributions, election, and re-election as other tangible measures of success. |
| **Collaborations** | Members of the Kennedy Center Alliance for Arts Education Network (KCAAEN) have long held the torch of state-level arts education advocacy. Americans for the Arts’ State Arts Action Network (SAAN) has a strong history of advocating for arts education with members of state legislatures. Americans for the Arts also has a partnership with the National Conference of State Legislators. |
| **Funding** | A variety of national and state funders are supporting arts education initiatives across the nation. For example, The Hewlett Foundation 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 for the Performing Arts provides programming support to approximately 30 State Alliance for Arts Education entities across the nation. |
| **National Connections** | Americans for the Arts’ State Arts Action Network (SAAN) National Conference of State Legislatures (NCSL) Kennedy Center Alliance for Arts Education Network (KCAAEN) |
# State Arts Agency

## Definition

State arts agencies (SAAs), the general term to describe the government agency overseeing the state government’s arts and culture programs, provide funds for arts education programs, most often in the form of artists-in-schools programs and partnerships with arts education organizations and cultural institutions. Aspects often affected by state arts agency funding priorities include: program evaluation, student assessment, standards-based instruction, teaching artist faculty, and equitable access to arts programs.

## Support for Arts Education

Because SAAs are allocated money by the state, they must report to policymakers on the status and impact of arts education. In this role, they are primary consumers and generators of data that demonstrates the status and impact of arts education. This data can be research-based or anecdotal; it can also be provided from out-of-state sources or collected by the agency from its own programs. Many state arts agencies work in partnership with their state’s Alliance for Arts Education and/or State Arts Action Network (SAAN) member, and with their arts counterparts at the State Department of Education.

Some SAAs have become stewards of arts education in their state, taking primary responsibility for publishing data on the status and impact of arts education. 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.

SAAs, 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.

## Barriers

SAAs are limited in their activities as they are part of the state government and must abide by the statutes and regulations passed by the legislature and approved by the governor. 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 SAAs is the legal barrier to lobbying, limiting its ability to secure its budget and other favorable policy measures. This is why it is imperative that each state has an active member(s) of Americans for the Arts’ State Arts Action Network and Kennedy Center Alliance for Arts Education Network.

## Success

There are multiple measures of success, ranging from where the SAA is placed in state government (independent agency, part of the governor’s office, in the economic development department, or in a non-related agency) to the health of its budget. Another important measure is the breadth, depth, and quality of the SAA’s service to constituents. Data collected regarding numbers of individuals served, number of arts education programs, economic impact through arts-related businesses, and the number of individuals employed in these arts-centric businesses is also a measurement of success.

## Collaborations

Americans for the Arts’ State Arts Action Network (SAAN) members work closely with SAAs by providing advocacy support for maintaining or increasing budget allocations.

Arts Education Partnership (AEP) maintains a database of state policies. Sandra Ruppert is considered an expert in policy analysis, and she is the author of From Anecdote to Evidence, which outlines best practices in state level reporting on the status and condition of arts education.

National Assembly of State Arts Agencies (NASAA) has strong cohorts, offering professional development for both executive directors and arts education directors.

State Education Agency Directors of Arts Education (SEADAE) meets at least annually with NASAA’s cohort of arts education directors.

## Funding

State arts agencies 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.

The Wallace Foundation supported state arts agencies through a special five-year initiative and commissioned some reports on the topic of SAAs.

## National Connections

Americans for the Arts
National Assembly of State Arts Agencies (NASAA)
## State Board of Education

<table>
<thead>
<tr>
<th>Definition</th>
<th>The state boards of education adopt policies and instruments that affect and enable arts education, including state academic content standards, accountability and assessment programs, and high school graduation requirements. They also approve teacher certification and licensure, including certification for teachers in each arts discipline. Elementary and Secondary Education Act (ESEA) sets standards for highly qualified teachers in most core academic subjects; however, each state board of education has final determination of professional qualifications for arts instructors in its state.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support for Arts Education</td>
<td>The state board of education interprets education legislation and establishes definitions and requirements not specified in the original language of the adopted legislation or statute. State boards of education may direct state department of education activities, such as approval of academic content standards, teacher certification, and licensure criteria. State boards of education set policies and regulations in these areas that the state department of education, in turn, oversees. The state board of education supports arts education by setting academic content standards in the arts that articulate the scale and scope of what students should know and be able to do in specific arts disciplines. The board may also support arts education through other means, such as granting programs for the arts.</td>
</tr>
<tr>
<td>Barriers</td>
<td>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 the nation. In some states, members are elected; 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 may struggle to find consensus among each other and their constituents, and they must work in environments created by state and federal legislation, such as ESEA.</td>
</tr>
<tr>
<td>Success</td>
<td>State board of education members are politically accountable, and their decisions are scrutinized by the media, education interest groups, 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.</td>
</tr>
<tr>
<td>Collaborations</td>
<td>The National Council of State Board of Education Executives (NCSBEE) is the national organization serving executives from state boards of education. NCSBEE provides communication, professional development activities, and both formal and informal networking among the executive counterparts in each state. While state boards of education hold power over statewide educational policy, local school boards (represented by National School Boards Association) create the conditions within their school districts that will help achieve the standards set by the state board of education. In 2011, a Joint Legislative Conference was held for state board of education members, chief state school officers, and other state education leaders to help Congress reauthorize the Elementary and Secondary Education Act, sponsored by National Association of State Boards of Education (NASBE) and the Council of Chief State School Officers (CCSSO).</td>
</tr>
<tr>
<td>Funding</td>
<td>State board of education members are not paid for their service. The board often has competitive and formula grants, scholarships, and contests for funding of programs and services throughout the state.</td>
</tr>
<tr>
<td>National Connections</td>
<td>National Association of State Boards of Education (NASBE) Education Commission of the States (ECS)</td>
</tr>
</tbody>
</table>
### State Department of Education

| **Definition** | State departments of education are also known as state education agencies (SEA). Their responsibility is the administration of policy and legislation. A state department of education executes the policies and enforces the regulations set by the state board of education, in addition to enforcing state and federal education law and regulations. 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. |
| **Support for Arts Education** | 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 U.S. Department of Education, such as Title I funding for high-poverty schools. These funds can support arts education. In the context of Elementary and Secondary Education Act (ESEA), 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. The chief or head of the state department of education can be elected, selected, or politically appointed. Whether the head of the state board of education is elected or appointed, opportunities exist for advocates to share their beliefs with this leader. |
| **Barriers** | State departments of education are highly bureaucratic and 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. 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. Directors of arts education within state departments of education are often under-resourced, and sometimes also serve as head of other subject areas, such as career and technical education (CTE), or in other departments altogether, such as School Improvement or Title I. |
| **Success** | 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. |
| **Collaborations** | Arts Education Partnership (AEP) has a state policy database, updated by each state’s director of arts education. State Education Agency Directors of Arts Education (SEADAE) is a nonprofit supporting the professional development of arts education staff in state departments of education and providing a consensus voice for such staff in the national arts education arena. Council of Chief State School Officers (CCSSO) is the national association for the head of each state’s Department of Education. |
| **Funding** | The National Endowment for the Arts provides support for online professional development programs and educational networking opportunities for the State Education Agencies Directors of Arts Education (SEADAE). |
| **National Connections** | Arts Education Partnership (AEP) Council of Chief State School Officers (CCSSO) State Education Agency Directors of Arts Education (SEADAE) Americans for the Arts’ State Arts Action Network (SAAN) |
# Governors & Lieutenant Governors

## Definition

Governors and their second-in-command 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 agencies.

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.

Governors propose budgets that include funds for state arts agencies and state departments of education. In some cases, these budgets include specific funding for arts education programs. For example, an Illinois governor zeroed an arts education granting program at the state board of education, while a California governor allocated a historic $650 million categorical line item for arts education.

Governors can often decide where the state arts agency is placed in the state government bureaucracy, which often indicates his/her level of support. Governors can choose to make the state arts agency an independent agency, a part of the governor’s office, in the economic development department, or in a non-related agency, just to name a few examples.

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, parents, and advocates.

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.

## Support for Arts Education

The National Governors Association (NGA), in collaboration with the Chief Council of State School Officers (CCSSO), led the development of the Common Core State Standards, which 46 states and Washington, DC have adopted in English Language Arts and Math. The Common Core’s focus on interdisciplinary curriculum, 21st century skills, project-based learning, and performance-based assessments leave a lot of room for connections to arts teaching and learning.

Americans for the Arts partners with the National Lieutenant Governors Association (NLGA), bringing arts visibility and expertise to lieutenant governors. Americans for the Arts also works on an ad hoc basis with the National Governors Association (NGA).

Americans for the Arts’ State Arts Action Network (SAAN) is a cohort of state leaders that work closely with their respective state’s state arts agency, governor, and lieutenant governor, providing arts and arts education information and expertise.

The National Arts Policy Roundtable seeks to influence politicians as well as business leaders in support of arts education and workforce development.

National Assembly of State Arts Agencies (NASAA) is the association that represents state arts agencies whose executive directors often report directly to the governor.

Governors propose budgets that can affect funding for arts education, such as increases or reductions in funding for the state department of education and state arts agency.

## National Connections

- National Governors Association [NGA]
- National Lieutenant Governors Association [NLGA]
- Education Commission of the States [ECS]
State Alliance for Arts Education

**Definition**

In many states, the primary state-level advocacy organization for arts education is a “Alliance for Arts Education” group or a “Citizens for the Arts” organization. State alliances 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 administrative oversight has high impact on access to arts education. 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.

Staff and volunteers in these organizations often conduct training or professional development for arts education stakeholders on how to educate and influence decision-makers. Staff and volunteers in these organizations have expertise in analyzing any policies, laws, or mandates concerning arts education, such as academic content standards, teacher certification, and graduation requirements. They review and analyze state education policy and legislation for impact on the arts and education, and then build advocacy campaigns around these policies. Policy review is often their highest impact work.

**Support for Arts Education**

As watchdogs, these advocacy organizations monitor state departments of education to ensure they are enforcing relevant policies. Without such monitoring, arts education policies often languish without enforcement, decreasing access to arts education programs throughout the state.

These organizations guide school districts through planning and implementation for arts education; act as the state’s contact for technical assistance in arts education; and spearhead capacity building projects, such as building state assessments in the arts.

**Barriers**

Alliances can be limited by their capacity and their knowledge for making change, partnering, or influencing decision-makers. Competing educational interest groups create a difficult and complex operating environment. There is limited funding for advocacy work in arts education.

**Success**

Measuring success of an advocacy organization is not simple. Most organizations are currently measured by the amount of state-level support for K-12 arts education. Without the day-in and day-out presence of alliance leaders at meetings of the state board of education, House and Senate Education Committees, etc., many opportunities would be missed to increase arts education for all children.

**Collaborations**

The Kennedy Center Alliance for Arts Education Network (KCAAEN) is a national group consisting of each state’s respective arts education advocacy group.

As part of their membership in KCAAEN, state alliances are also members of Americans for the Arts’ State Arts Action Network (SAAN). Other SAAN members sometimes hold responsibility for arts education advocacy in their state, most often focusing exclusively on legislation.

**Funding**

The Kennedy Center (through the KCAAEN) has provided some funding, although it has shifted from operating support to project support in recent years.

Alliance organizations are often funded through membership dues. In some cases, private state and community foundations participate. NAMM: the International Music Product Association has provided some funding of state advocacy efforts.

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 Alliance’s 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.

**National Connections**

Kennedy Center Alliance for Arts Education Network (KCAAEN)
Americans for the Arts’ Arts Education Network and Council
Americans for the Arts’ State Arts Action Network (SAAN)
State Arts Advocacy Organizations

**Definition**
State arts advocacy organizations, often referred to as State Arts Action Network (SAAN) members, 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. Many state arts advocacy organizations also serve as the state’s Alliance for Arts Education group, such as Michigan, Louisiana, and Wisconsin.

**Support for Arts Education**
In advocating for their state’s arts council and department of education 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. Staff at the state arts advocacy organizations conduct trainings on how to advocate for the arts at the local and state levels. 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.

**Barriers**
The single largest barrier is funding for state arts advocacy organizations. In those states with solid funding, permanent staff exists. In others, volunteers run the organization, which no matter how dedicated they are, decreases the effectiveness of the organization.

**Success**
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. Some state arts advocacy organizations measure success by the number of constituent contacts made at the local, state, and federal levels with policymakers. These contacts often result in positive actions by policymakers which support the arts and arts education.

**Collaborations**
Americans for the Arts’ State Arts Action Network (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 support their mission and goals for advocacy.

**Funding**
Funding is an ongoing challenge for many state arts advocacy organizations. Most state arts advocacy organizations rely on membership dues, foundation and corporate support, and earned revenues from events and trainings for their operational expenses.

**National Connections**
Americans for the Arts’ State Arts Action Network (SAAN)
### State Constituencies

**Teachers Unions Chapters**

*Note: This page refers to state level unions. For more information on local teachers unions, see page 27.*

<table>
<thead>
<tr>
<th>Definition</th>
<th>State teachers unions provide members with benefits such as insurance, health benefits, investment options and legal liability coverage. They also have policy councils that adopt positions on pending state legislation. 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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support for Arts Education</td>
<td>With strong state chapters, unions can mobilize a large constituency to political action. 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. Teachers 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. However, 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.</td>
</tr>
<tr>
<td>Barriers</td>
<td>Teacher unions oppose reforms that limit the professional standards of practice. Issues of formalizing the roles of paraprofessionals and alternatively certified teachers (prevalent workforce issues in arts education) can be viewed as threatening job security. Teachers 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.</td>
</tr>
<tr>
<td>Success</td>
<td>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.</td>
</tr>
<tr>
<td>Collaborations</td>
<td>For any new educational initiative to succeed, teachers unions need to be on board, as their members are the ones who will be implementing the program in the classroom. For example, states could apply for federal funding through the Race to the Top grant. Governors completed the application for the state, but had to demonstrate cooperation between educational agencies, teachers unions, etc. in their proposal.</td>
</tr>
<tr>
<td>Funding</td>
<td>Teachers unions are funded through membership dues.</td>
</tr>
</tbody>
</table>
| National Connections | American Federation of Teachers (AFT)  
National Education Association (NEA) & its Fine Arts Caucus  
Other non-union national associations also provide services to arts teachers, including:  
National Art Education Association (NAEA)  
National Association for Music Educators (NAfME)  
National Dance Education Association (NDEO)  
Educational Theatre Association (EdTA)  
American Association of Theatre in Education (AATE) |
### State Universities

*Note: This page refers exclusively to state universities. For more information about colleges and universities in general, see page 38.*

<table>
<thead>
<tr>
<th>Definition</th>
<th>Many U.S. state universities began as teacher training institutions and eventually expanded into the universities we know today. 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 ranks or endorses university teacher preparation programs according to their state certification requirements.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support for Arts Education</td>
<td>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/theater, music, and the visual arts. State universities are also the primary providers of professional development credits for re-certification of teacher credentialing. 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 the credibility and capacity of such work.</td>
</tr>
<tr>
<td>Barriers</td>
<td>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, leading 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.</td>
</tr>
<tr>
<td>Success</td>
<td>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.</td>
</tr>
<tr>
<td>Collaborations</td>
<td>Arts Education Partnership (AEP) created a taskforce to identify and document promising practices for engaging higher education institutions in partnership with the schools and arts communities in the pre-service and in-service professional development of the arts teaching workforce. LA County’s Arts for All convened a Higher Education Think Tank in 2010 and their report shares actions identified by the education community on how to strategically address quality arts education in teacher preparation programs in order to impact teacher practice and student learning.</td>
</tr>
<tr>
<td>Funding</td>
<td>State universities are funded through a mix of dollars from taxpayers, tuition, alumni donations, and other private funders. As states’ budgets tighten, less money is allocated to higher education, forcing universities to make tough choices, such as tuition hikes or elimination of programs or departments. As universities look for new funding streams, some critics of liberal arts have emerged, calling into question the worth of an arts or liberal arts degree and if the university should spend tax dollars offering these degrees.</td>
</tr>
</tbody>
</table>
Local Constituencies

District
Mayors
Parents/PTA
Teachers Unions (via local chapters)
School Boards
Superintendents
Assistant Superintendents & Directors of Instruction
Arts Coordinators

Schools
Principals
Credentialed Arts Teachers (Elementary & Secondary)
General Classroom Teachers (Elementary)
Classroom Teachers (Secondary)
Parents

Communities
Municipal Elected Officials
Colleges & Universities
Business
Teaching Artists
Local Arts Education Programs & Organizations
Community & Informal Leaders
Grantmakers
Local Arts Agencies

Voters

Students
## Mayors

**Note:** This page refers exclusively to mayors. For other municipal elected officials, see page 37.

<table>
<thead>
<tr>
<th>Definition</th>
<th>Mayors have varying roles in education. The most direct role is played when mayors assume control of their school system due to ongoing public dissatisfaction with the quality of education in the school district. Sometimes, mayoral control 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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support for Arts Education</td>
<td>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.</td>
</tr>
<tr>
<td></td>
<td>Mayors are responsible for proposing city/town arts council budgets. In some cases the mayor hires leadership for the local arts agency. In these instances, the council is housed in the mayor's administration and wields 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.</td>
</tr>
<tr>
<td></td>
<td>Mayors can also align other city services with schools, publish reports cards on schools, attract organizational partners like City Year, and create mayoral academy charter schools.</td>
</tr>
<tr>
<td>Barriers</td>
<td>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. A focus on arts education can get lost in this high stakes environment.</td>
</tr>
<tr>
<td>Success</td>
<td>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.</td>
</tr>
<tr>
<td>Collaborations</td>
<td>Americans for the Arts has an ongoing partnership with The United States Conference of Mayors (USCM). Additionally, Americans for the Arts' creative workforce research has impact on mayors as stewards of business in their communities.</td>
</tr>
<tr>
<td></td>
<td>Americans for the Arts hosts the United States Urban Arts Federation (USUAF), which is an alliance of the chief executives of local arts agencies in the nation’s 60 largest cities. USUAF provides advocacy, networking, and discussions on the social, educational, and economic impact of the arts in their regions.</td>
</tr>
<tr>
<td>Funding</td>
<td>Mayors are responsible for proposing city/town budgets, including funding for local arts agencies, and often cultural institutions. These arts organizations, in turn, use this money or re-grant it for arts education programs such as residencies in schools or field trips to museums. The mayor sometimes has authority to propose school funding levels when not already dictated by state law. This ranges from total control of the school's budget to appropriating a block of money for the school board to decide how to use.</td>
</tr>
<tr>
<td>National Connections</td>
<td>The United States Conference of Mayors (USCM) National League of Cities (NLC) National Association of Counties (NACo) (in those instances when the county is the local form of government) Americans for the Arts</td>
</tr>
</tbody>
</table>
# Parents / PTA

Note: This page refers to parents’ roles at the district level. For more information on parents’ roles at the school level, see page 36.

## Definition
Parents, often through Parent Teacher Association (PTA) or Parent Teacher Organization (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.

## Support for Arts Education
Parents’ interest begins with their child and often grows into the best interest for all children in a classroom or school. Interested parents are often leaders 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 afterschool arts activities.

As most education decisions are made locally, parents hold a lot of power in influencing everything from curricular choices (including the arts) to school choice and school closures.

The Parent Teacher Association is a national organization with local chapters. They raise funds for schools, and in tough economic times, this can include teachers’ salaries. They are also a powerful lobbying force.

Parent-participation models of education, such as home schooling and co-oping, often emphasize the arts in their curriculum, due to the adoption of philosophies from educators like John Dewey and Reggio Emilia.

## Barriers
One barrier for parental involvement is the time a parent has to give to support arts in the schools.

Turnover of parent leadership in PTAs or in communities can decrease the consistency in parental advocacy. Changes in leadership can be caused when families move or when a parent’s child matriculates out of a school.

Some parents wishing not to be associated with a state or national chapter, often to avoid paying dues to these larger organizations, opt to form or join PTOS, booster clubs, or other parent involvement groups.

These groups might not be aware of larger educational or political trends at the state or federal level.

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.

## Success
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.

## Collaborations
The National PTA has an arts education staff person that manages the Reflections program, a national arts contest for school-aged children. Participation in the Reflections program begins at the local level, then the state level, culminating with the national program annually.

## Funding
Local PTAs and PTOS earn income through fundraising and membership dues. 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.

## National Connections
State & National PTA
Americans for the Arts
## Teachers Unions (via local chapters)

<table>
<thead>
<tr>
<th>Definition</th>
<th>Local teachers unions negotiate contracts with school districts. These contracts often address professional development opportunities. Teacher contracts also include salaries and benefits, which constitute the greatest expense in a school district. Teacher contracts include “break time” for teachers, during which some arts education classes take place in elementary and middle schools.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support for Arts Education</td>
<td>Teachers unions have a limited capacity to set expectations—or encourage them in the public—for arts learning in schools. Teachers unions can 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. Teachers and their unions can support professional development in the arts during time already set aside in their contracts for professional development. Because a wide array of professional development is offered through local nonprofit arts organizations, advocates can lobby for professional development time and funds be applied to these programs.</td>
</tr>
<tr>
<td>Barriers</td>
<td>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, teachers unions are smaller and have less clout than at the state and national levels. Funds, such as those available to employ arts teachers, are often cited as the barrier to arts education.</td>
</tr>
<tr>
<td>Success</td>
<td>Teachers unions are measured by their membership numbers and participation, their influence on policy, and their success in contract negotiation.</td>
</tr>
<tr>
<td>Collaborations</td>
<td>Local teachers unions can help organize protests and give public comment during school board meetings. It is helpful to involve teachers unions in an advocacy campaign if arts teachers are being threatened with layoffs, as they might be represented by the union.</td>
</tr>
<tr>
<td>Funding</td>
<td>Teachers unions are funded through membership dues.</td>
</tr>
</tbody>
</table>
| National Connections | American Federation of Teachers (AFT)  
National Education Association (NEA)  
National Art Education Association (NAEA)  
National Association for Music Educators (NAfME)  
National Dance Education Association (NDEO)  
Educational Theatre Association (EdTA)  
American Association of Theatre in Education (AATE) |
### Local Constituencies: District

#### School Boards

| Definition | Throughout the country, there are more than 90,000 local school board members, virtually all of whom are elected. These local officials govern 13,809 local school districts serving the nation’s 50 million public school students. [Cited from the National School Boards Association website: www.nsba.org.] School 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. School district boards of education are the fiduciary governing body of the district, and are therefore a primary audience for advocacy arguments and regular updates on arts education in the district. 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 No Child Left Behind mandates, and other measures as determined by district leadership. |
| Support for Arts Education | School boards of education adopt policies and district improvement plans that can include arts education, such as mandating arts instruction, allocating funds for arts coordinators or arts teachers, and/or supporting other aspects of arts education. They can draft and adopt plans to improve or implement district goals for arts education and monitor progress through superintendents’ reports. School boards of education are the primary audience for parental advocacy for arts education. School boards of education empower the superintendent and district staff to work toward mission-driven goals. They can also empower superintendents to direct various resources to arts education, such as funding 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. |
| Barriers | School boards of education must balance federal, state, and local mandates and priorities, 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. They are responsible for district legal issues, such as compliance with education code (e.g., providing access for students with special needs). In a climate of competing issues, they respond to public opinion. Oftentimes, they are elected officials and as such are subject to similar political pressures as mayors, governors, and legislators. |
| Success | School board members are measured by election, re-election, and their success in positively affecting student achievement. Per No Child Left Behind, their school districts 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. |
| Collaborations | The Kennedy Center Alliance for Arts Education Network (KCAAEN) 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 gift to the school district to support arts education. Americans for the Arts hosts a partnership with the National School Boards Association, including an online toolkit, published handbook, shared writings, and conference presentations. |
| Funding | Some school boards have volunteer members; others pay members for their service. School boards often provide grants or scholarships for programs or projects. |
| National Connections | National School Boards Association (NSBA) Americans for the Arts Kennedy Center Alliance for Arts Education Network (KCAAEN) |
## Superintendents

<table>
<thead>
<tr>
<th>Definition</th>
<th>Superintendents hire and empower curriculum directors, including district arts coordinators. Superintendents can provide resources and authority for districtwide 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.</th>
</tr>
</thead>
</table>
| Support for Arts Education | Superintendents can propose and implement district arts education policies and plans. Sometimes a 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.  
Superintendents can use policy to provide districtwide training for any education staff in the arts, including professional development for teachers, leadership training for principals, etc.  
Superintendents also authorize arts education related clubs and events that extend learning in the classroom beyond the school day. |
| Barriers | 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 many urban areas, the average tenure for a superintendent is three years. |
| Success | 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 No Child Left Behind (NCLB), including Adequate Yearly Progress (AYP), Highly Qualified Teachers (HQT) compliance, student achievement in math and reading, dropout and matriculation rates, and school safety measurements.  
Ultimately, a superintendent is considered successful by meeting the goals as set forth by the supervisory body—the board of education. |
| Collaborations | VH1 Save the Music partners with the American Association of School Administrators (AASA) to give an annual award to a superintendent.  
Americans for the Arts works in partnership with the American Association of School Administrators (AASA) in collaborative efforts including joint research ventures, visibility opportunities for executive staff, and special interest group projects. |
| Funding | Superintendents propose budgets for school districts, including any earmarks for arts education. |
| National Connections | American Association for School Administrators (AASA) |
## Local Constituencies: District

### Assistant Superintendents & Directors of Instruction

| **Definition** | Assistant superintendents and directors of instruction set priorities for their area of oversight. They facilitate districtwide implementation of policy and work 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. |
| **Support for Arts Education** | Assistant superintendents and directors of instruction make decisions about which districtwide arts efforts are needed, making them keystones in enabling arts policies, plans, and programs. These staff leaders hire and supervise district arts coordinators; and when no such position exists, they act as district arts coordinators. Assistant superintendents and directors of instruction oversee district assessments, such as those required by No Child Left Behind (NCLB), and they supervise arts teachers that are employed by the district. |
| **Barriers** | As middle managers, these positions are heavily influenced by superintendents. They are limited by expertise in and the capacity to oversee the many subject areas and arts disciplines that may be required of them. They also face classic public education barriers such as bureaucracy, budgetary challenges, and competing priorities. |
| **Success** | 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. Successful implementation of state policy, such as utilization of state adopted curriculum and standards, is also a measure. These managers also contribute to collection of data in arts education, such as district program evaluation, or the collection of student data for statewide measures of access to arts instruction. |
| **Collaborations** | Kennedy Center Alliance for Arts Education Network (KCAAEN) members work closely with assistant superintendents and directors of instruction in school districts providing arts education expertise and resources. |
| **Funding** | Superintendents propose budgets for school districts, including any earmarks for arts education, and assistant superintendents and directors for curriculum and instruction can influence the amounts in this budget. They often track the budget and can offer reports to the superintendent and school board about revenue attracted from grants and community organizations in support of arts education. |
| **National Connections** | Association of Supervision and Curriculum Development (ASCD) American Association for School Administrators (AASA) Kennedy Center Alliance for Arts Education Network (KCAAEN) |
## Arts Coordinators

| Definition | District arts coordinators are responsible for multiple arts disciplines (dance; drama/theater; music; and visual, media, and folk arts). They oversee implementation of K-12 arts curriculum, as adopted by the state or district. They coordinate the district’s professional development training in the arts and supervise the arts specialists in the district. They also oversee other aspects of arts education programs, such as writing grants, conducting program evaluation, communicating to the community and media about arts programs, organizing advocacy efforts, and coordinating special events, such as gallery openings and arts festivals. 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. Arts coordinators can be teachers on special assignment, district management, or a consultant to the district. |
| Support for Arts Education | District arts coordinators are often the key contact for cultural organizations. District arts coordinators can be instrumental in creating district vision and 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 of grant funds, supplies, and other resources for the arts. |
| Barriers | District arts coordinators are often limited by time, lack of funding for their programs, and the bureaucracy and politics in the school district. Depending on the culture and infrastructure of the district, their influence or power may vary. The district arts coordinator often lacks support, such as a community of individuals serving in similar positions or a national service agency. Budgetary limitations and competing priorities from other subject areas can dilute the impact of the district arts coordinator. |
| Success | District arts coordinators are measured according to their ability to increase access to and the quality of arts education for every student in the district. They are also measured by the performance of the arts teachers they oversee. The presence of the arts in the district and the visibility of those programs within the community are also signs of effectiveness for a district arts coordinator. |
| Collaborations | Los Angeles County’s Arts for All initiative offers professional development for districtwide arts coordinators. The discipline-specific national service organizations are the ad hoc service organizations for this professional cohort. |
| Funding | Currently, no funders specifically provide support for this position, although many of these positions are funded through general grants to a district’s arts education programs. Arts coordinators often serve as grant writers to fund the arts programs in the district. |
| National Connections | Association of Supervision and Curriculum Development (ASCD)  
American Association for School Administrators (AASA)  
National Association for Music Education (NAfME)  
National Dance Education Association (NDEO)  
National Association for Art Education (NAEA)  
American Alliance of Theatre Education (AATE)  
Educational Theatre Association (EdTA) |
## Local Constituencies: School

### Principals

<table>
<thead>
<tr>
<th>Definition</th>
<th>Principals provide leadership and support; set a school vision; and maintain schedules, budget, and other priorities, which can ensure that the arts are treated on par with other academic subjects. Principals oversee school-wide implementation of policy and assessments of student learning, including participation in the arts, whether these policies come from within or from reigning education bodies, such as a school board.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support for Arts Education</td>
<td>Principals can affect the quality of arts education by providing resources, retaining highly qualified arts instructors, and by providing release time for 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. Principals provide budget resources, allocate instructional time, provide facilities and supplies, and allow classes to participate in field trips to cultural institutions and programs. They can also support visiting artists, performances, and exhibitions in the schools. Principals provide visibility, ensuring that the arts are part of all school-related conversations or school improvement efforts. Principals provide opportunities for arts-focused student clubs and events that extend learning in the classroom to beyond the school day. Principals make budget decisions that provide sufficient resources for arts education. Principals hold authority over school budgets and classroom instruction time, in accordance with district policy and procedures.</td>
</tr>
<tr>
<td>Barriers</td>
<td>As an education decision-maker, principals are responsible to their superintendents' visions and priorities. Expenses are a major issue as principals have varying levels of budgetary control and frequently encounter budgetary constraints. Balancing the competing needs of district, state, and No Child Left Behind (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.</td>
</tr>
<tr>
<td>Success</td>
<td>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.</td>
</tr>
<tr>
<td>Collaborations</td>
<td>The American Association for School Administrators and the Wallace Foundation have partnered to work on the Educational Leadership Initiative to develop, test, and share useful approaches for the training of education leaders. The Association of Supervision and Curriculum Development (ASCD) has an initiative called The Whole Child that regularly posts information about art learning for its audience of educators, policymakers, business leaders, families, and community members.</td>
</tr>
<tr>
<td>Funding</td>
<td>For more than a decade, the Wallace Foundation has worked with states and school districts to develop better ways to train, hire, support, and evaluate principals and other key figures in schools. Regionally, various local arts education organizations offer institutes for principals interested in the arts and/or arts integration.</td>
</tr>
</tbody>
</table>
## Credentialed Arts Teachers (Elementary & Secondary)

| **Definition** | Certified, licensed, and credentialed arts teachers, sometimes referred to as “arts specialists,” receive extensive training in arts standards and instruction, pedagogy, classroom management, assessment, and, in some instances, how to integrate the arts into other curricula, through academic coursework that culminates in a degree and certification. |
| **Support for Arts Education** | Credentialed arts teachers provide instruction in their specific arts discipline and often act as a coordinator for special grant funds or projects, exhibitions or performances, community visibility opportunities, etc.  
Credentialed arts teachers can serve as the point person for cultural partners and artists in schools. They can also demonstrate the value of arts education and engage community members and volunteers. When such projects and visibility opportunities include administrators and other decision-makers, credentialed arts teachers can create an entire network of arts supporters who can enable arts learning through a supportive infrastructure, policy environment, and opinion climate.  
Credentialed arts teachers can also emerge as school leaders and may provide professional development for colleagues about assessment, portfolio building, and integration of the arts in other subject areas. |
| **Barriers** | Often, credentialed arts teachers are itinerant, serving multiple schools as employees of a district. Itinerancy limits one’s ability to provide leadership, share curriculum, integrate the arts, and co-teach.  
Arts educators often lack the supplies and facilities they need to offer high quality instruction in their art form.  
As teachers, their advocacy and policy influence is limited by professional restrictions. When a school or district lacks the environment for high quality arts learning, these teachers often languish without knowledge or ability of how to improve the climate for arts education.  
Sometimes arts instruction is limited by administrators who don’t understand the differing requirements for supplies, facilities, and curriculum across the multiple arts disciplines.  
Many states do not offer certification in dance and theater education, which may lead to competing curricular priorities for a dance or drama teacher who might have to teach multiple subjects. And it can also lead to isolation for dance and theater teachers housed within a department other than the arts.  
Often, schools or districts employ only music and visual arts teachers. Especially at the elementary level, certified theater and dance teachers are not fully represented. |
| **Success** | Credentialed arts teachers, generally, are measured by student achievement and how learning in the arts aligns to state academic content standards. Also, the commitment to the arts among administrators, other teachers, and parents is often influenced by the quality of the students’ learning and the artwork produced.  
Other success measures can be determined by the administration or the public. This can take the form of meeting arts measures in school improvement plans or meeting expectations of one’s principal or superintendent.  
Parent and community support of arts performances and events is another indicator of success. |
| **Collaborations** | Many schools and districts take a “shared delivery” approach to arts education, where arts instruction is provided by a collaboration between credentialed arts teachers, general classroom teachers, and visiting teaching artists. |
| **Funding** | National teacher associations fund their work through membership dues. |
| **National Connections** | National Education Association (NEA)  
American Federation of Teachers (AFT)  
National Art Education Association (NAEA)  
National Association for Music Education (NAfME)  
Educational Theatre Association (EdTA)  
American Alliance for Theatre Education (AATE)  
National Dance Education Organization (NDEO)  
National Dance Association (NDA)  
Kennedy Center Alliance for Arts Education Network (KCAAEN)  
Arts Schools Network  
Americans for the Arts |
## General Classroom Teachers (Elementary)

### Definition
General elementary classroom teachers, or generalists, hold a multiple subject teaching credential for the purpose of teaching in elementary school classrooms. University degree programs for these teachers may include training in arts instruction or integration, but are usually not very in-depth. Once in the profession, in-service or professional development programs in the arts can increase both the confidence and competence of generalist classroom teachers to teach the arts.

### Support for Arts Education
General classroom teachers can aid arts instruction in schools by recognizing the value of the arts for all students. 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 voice their support of arts learning during discussions regarding decisions to spend time, money, and resources on arts education.

### Barriers
Generalists must balance the expectations of federal, state, and local government; school boards; administrators; and parents when teaching students. No Child Left Behind (NCLB) legislation 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 with regard to the arts. Limited planning time, limited experience with the arts, or misperceptions about the value of the arts can limit generalist support of arts education.

### Success
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 also a measure of these teachers’ success.

### Collaborations
- A+ Schools is a network of schools in North Carolina, Oklahoma, and Arkansas that uses arts integration as a method of reforming an entire school.
- The John F. Kennedy Center for the Performing Arts has national programs that offer professional development to teachers.
- Wolf Trap Foundation has curriculum for arts integration in early childhood development programs across the country.
- Young Audiences has locations across the country that provide arts learning experiences for students and professional development for teachers.
- The Lincoln Center Institute hosts large-scale generalist teacher training in the arts.
- Local and regional arts and culture institutions and state and local arts agencies support professional development opportunities for educators.

### Funding
Ford Foundation and others who fund arts integration work are responsible for affecting this group positively for arts education.

### National Connections
- National Education Association (NEA)
- American Federation of Teachers (AFT)
- National Association for Early Childhood Educators (NAECE)
- The John F. Kennedy Center for the Performing Arts
# Classroom Teachers (Secondary)

**Note:** This constituency refers to middle school and high school teachers that do not teach arts courses. See page 33 for more information on Credentialed Arts Teachers.

<table>
<thead>
<tr>
<th>Definition</th>
<th>Secondary classroom teachers hold a single subject teaching credential for the purpose of teaching in middle and high school classrooms. They often hold a university degree in the subject they teach, such as math, history, English, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support for Arts Education</td>
<td>Secondary classroom teachers can integrate the arts into their teaching. They can participate in professional development in the arts. Secondary classroom teachers often support the arts outside their classrooms by attending student performances and exhibitions. They often lead and participate in clubs, afterschool arts activities and events such as theater performances, band, orchestra, choir and exhibitions. Secondary classroom teachers can support arts learning in discussions and school based decision-making by agreeing to allocate resources such as time and money for instruction in the arts both in and outside the school day.</td>
</tr>
<tr>
<td>Barriers</td>
<td>Secondary classroom teachers are uniquely less able to support arts learning in schools because they are more specialized in their subject areas. Secondary 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 secondary classroom teachers. Secondary classroom teachers must prepare students for advanced study, additional testing requirements, 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.</td>
</tr>
<tr>
<td>Success</td>
<td>Secondary classroom teachers are measured through No Child Left Behind 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 dropout rates, graduation rates, and college-entrance rates.</td>
</tr>
<tr>
<td>Collaborations</td>
<td>Local and regional collaboration efforts are often directed by cultural institutions and arts agencies/councils. Often collaborations take the form of festivals, events, competitions, and scholarship opportunities. Schools and districts also often have collaborations to create pathways for students who want to pursue a particular area of study. For example, the arts could partner with the career and technical education department to create a pathway for students interested in music industry, rather than music performance.</td>
</tr>
<tr>
<td>Funding</td>
<td>Secondary classroom teachers are funded through the district’s general budget. Various grants are available to schools that find ways to utilize the arts to better engage their students through increased attendance or lower dropout rates by providing after school opportunities, etc. Scholarship opportunities for students abound at the secondary level, and many secondary classroom teachers encourage their students’ participation in scholarship competitions.</td>
</tr>
<tr>
<td>National Connections</td>
<td>National Education Association (NEA) American Federation of Teachers (AFT) Association for Supervision and Curriculum Development (ASCD) Various associations in specific academic disciplines</td>
</tr>
</tbody>
</table>
## Local Constituencies: School

### Parents

<table>
<thead>
<tr>
<th>Definition</th>
<th>Parents can strongly support arts education in public schools through advocacy. Parents levy expectations onto school boards and directly onto their child’s principal and teachers that can translate into better environments for arts education. Parental advocacy takes the form of votes, public opinion, volunteerism, fundraising, and donations.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support for Arts Education</td>
<td>Parental advocacy is currently organized predominantly through Parent Teacher Association (PTA) and Parent Teacher Organization (PTO) work. PTA participation can include the Reflections national arts program in schools and often include a locally developed curriculum delivered by parent volunteers, such as “Meet the Masters,” or “Hands on Art.” Parents volunteer their time, raise funds, donate supplies, 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, parental demands often determine the priorities of the school or district. Parents can create a climate at home that demonstrates the value of the arts. Parents can provide arts experiences for their children including visits to museums, performances, festivals, and events. Parents can also support the inclusion of cultural programs within the school day and extended day programs. Valuing the arts in the home can lead to increased value of the arts in the schools and community.</td>
</tr>
<tr>
<td>Barriers</td>
<td>Because school reform requires a sustained, long-term effort, the limited school tenure of one’s own child becomes a barrier to effective parental advocacy. The schedules and work demands of parents can influence their participation in school reform. In some cases, the knowledge of how or why to affect change is a barrier. Barriers for parental participation include devaluing arts learning compared to other subjects and the misperception that arts learning has no impact on college and career prospects.</td>
</tr>
<tr>
<td>Success</td>
<td>Parents often measure success by the success of their children, including kids’ behavior, academic success, extracurricular activities, college readiness and acceptance, and career prospects. Parent Information Resource Centers are present in all 50 states and are funded by the U.S. 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 participation in school planning.</td>
</tr>
<tr>
<td>Collaborations</td>
<td>The Center for Arts Education in New York City has Arts Education Parent Guides for different grade levels available in multiple languages. These brochures help parents know what to look for and what to ask about their child’s education in the arts. The Arts, Ask For More, was a PSA campaign by the Ad Council and Americans for the Arts, encouraging parents to ask for more arts in their child’s education. The campaign was successful due to concise messaging and highly visible ads. Many tools and resources for parents are still available. The Kennedy Center Alliance for Arts Education Network (KCAAEN) works at the local and state levels to engage parents as board members, advocates, and key communicators with local school boards of education regarding arts education.</td>
</tr>
<tr>
<td>Funding</td>
<td>Parents provide money to their local school systems through their tax dollars, fundraising, provision of supplies, and (during tough economic times) even through money for teachers’ salaries. However, this funding model often leads to inequalities, where students who live in wealthier neighborhoods receive more opportunities and higher quality instruction.</td>
</tr>
<tr>
<td>National Connections</td>
<td>Parent Teacher Organizations [PTOs] State and National PTA Americans for the Arts Kennedy Center Alliance for Arts Education Network (KCAAEN) Parent Information Resource Centers [PIRC]</td>
</tr>
</tbody>
</table>
### Municipal Elected Officials

**Note:** This page refers to city councils, boards of supervisors, and other municipal elected officials. For more information about mayors specifically, see page 25.

<table>
<thead>
<tr>
<th>Definition</th>
<th>Municipal elected officials are the primary legislative body for cities and towns. They create ordinances that govern the city and direct funds to agencies that carry out public services, such as the budgets for police, fire, and cultural affairs departments.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support for Arts Education</td>
<td>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 improvements such as arts education facilities for schools and communities. Municipal elected officials have influence over bonds and the allocation of other funding measures. Sometimes elected officials allocate discretionary funds outside of typical budget policy. As a result, the leading public cause of declining access to arts education—a lack of funding—may be alleviated through the leadership of these elected officials. 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.</td>
</tr>
<tr>
<td>Barriers</td>
<td>With limited educational oversight, except in cases where the city has assumed control of the school district, 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 readily 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.</td>
</tr>
<tr>
<td>Success</td>
<td>Elected officials are measured in elections, re-elections, economic development during their tenure, the passage of their initiatives of choice, crime statistics, and budget health.</td>
</tr>
<tr>
<td>Collaborations</td>
<td>The National Endowment for the Arts (NEA) has begun a state arts education leadership initiative, which community leadership and state-level officials can take part in. Americans for the Arts works with many locally elected officials in support of the arts and arts education.</td>
</tr>
<tr>
<td>Funding</td>
<td>Municipal elected officials craft and pass a city’s budget, often with heavy influence from the mayor. This budget funds all aspects of the city’s functions and can contain funding for the local arts agency and school system.</td>
</tr>
<tr>
<td>National Connections</td>
<td>National League of Cities (NLC) National Association of Counties (NACo) [in those instances when the county is the local form of government] Americans for the Arts</td>
</tr>
</tbody>
</table>
## Colleges & Universities

| **Definition** | Colleges and universities are the targeted pipeline for students; they have discreet areas of study in the arts for students; they train the next generation of teachers, artists, policymakers, and business leaders; and they provide services to the communities in which they are located. |
| **Support for Arts Education** | Universities may play a direct role in arts education through community service programs, civic engagement programs, and direct service to youth. These programs are designed to support service learning, promote higher education, and contribute to public good. Institutions of higher education sometimes provide professional development to local public school teachers, including professional development in arts teaching. Colleges and universities are also responsible for the certification or re-certification of school teachers, including arts teachers. (For more about teacher certification at state universities, see page 23.) Colleges and universities sometimes provide support to the cultural community, which can in turn benefit cultural nonprofit work with other schools. Faculty at colleges and universities can conduct research on the impact of arts education, often serving in an evaluator role for local arts programs. University-level research is a respected source of information for making the case for arts education programs due to its credibility and capacity for such work. |
| **Barriers** | 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. Funding is an increasing challenge for public colleges and universities, narrowing the scope of their work and their reach into communities. Some schools also suffer from isolated departments and staff, which prevents support for arts education as it needs faculty attention from both the arts AND education departments. Bureaucracy sometimes limits the ability of an institution to respond to community needs. |
| **Success** | Enrollment and fundraising success are the primary measures of a college or university’s success. Balanced budgets and accreditation are consistent necessities for solvency and maintaining a quality reputation. Student enrollment in education, art, dance, music, theater, and administration programs is also a measure. |
| **Collaborations** | The Dana Foundation has hosted a higher education symposium focused on arts education and teacher training. Arts Education Partnership (AEP) hosts a higher education task force focused on teacher training. It has also profiled eleven models for higher education partnership that benefit public school instruction. Americans for the Arts works with International Council of Fine Arts Deans (ICFAD). Americans for the Arts also has representation from higher education on its own Arts Education Council. |
| **Funding** | Funding for public colleges and universities comes from tax dollars, tuition, and alumni contributions. Funding for private universities comes from tuition, endowments, and private contributions. |
| **National Connections** | International Council of Fine Arts Deans (ICFAD) College Art Association (CAA) Arts Schools Network Association for Theatre in Higher Education (ATHE) National Association of Schools of Music (NASM) Society for Music Teacher Education (SMTE) There are dozens more national associations serving specific constituencies or specific areas of study within higher education. |
### Business Leaders

| **Definition** | Business owners and leaders often provide community leadership. Business leaders have a primary interest in education through their desire to prepare the next generation of competent, innovative, and competitive workers. They also need a good school system to attract and retain good workers in the community. |
| **Support for Arts Education** | Community-level businesses may provide funds for specific arts education projects. Business leaders can also be key advocates for arts education. They can champion arts education by offering internships, mobilizing resources, and raising visibility through op-eds and letters to the editor. They can also be effective advocates with elected officials because of their role as a driver of the local economy. |
| **Barriers** | Businesses are limited by the need to stay fiscally solvent and profitable. Often, profitability comes at the expense of philanthropic activities and other choices that do not directly impact bottom line profits. They also might have chosen another philanthropic focus due to alignment with business goals or employee focus on an issue. Schools and cultural organizations may be restricted or unable to meet the demands associated with financial support from local businesses. |
| **Success** | Profitability is the major measure of a business’s success. Return on investment of specific efforts, visibility, and reputation are also measures of success. At the community level, the reputation and visibility of specific businesses can impact their success. As such, nonprofit partnerships can sometimes support the visibility of a business. |

### Collaborations

- The Conference Board and 21st Century Skills Partnership work at the intersection of business and education.
- Americans for the Arts builds private-sector support for the arts through its Private Sector Network, which includes Arts and Business Council affiliates, United Arts Fund affiliates, Business Committee for the Arts affiliates, and local arts agencies. Through the Business Committee for the Arts Executive Board, CEOs provide leadership on key initiatives including messaging, advocacy, and strategic alliances within the private sector community.
- Additionally, in partnership with The Conference Board and the American Association of School Administrators, Americans for the Arts produced the report Ready to Innovate, in which 72 percent of business leaders surveyed identified creativity as a top skill sought in potential job candidates. The report also found that the top predictor of future creativity in the workplace was a college degree in the arts.
- Americans for the Arts conducts three major business-related research studies: the Arts & Economic Impact series provides data in terms of community profitability. The Creative Industries series maps arts-related businesses and the numbers of arts employees. And the Triennial BCA National Survey of Business Support for the Arts quantifies the funding landscape of business support for the arts.
- The pARTnership Movement (www.pARTnershipMovement.org) is a campaign from Americans for the Arts designed to provide businesses and arts organizations with the resources they need to make meaningful collaborations—partnerships that not only support a healthy, creative, and artistic community, but that also give businesses a competitive advantage. It also prepares arts organizations to partner with businesses in new and innovative ways.
- The National Association of Music Merchants (NAMM) is a major partner to the Arts Education Partnership, Americans for the Arts, the Arts Education Working Group, and the SupportMusic Coalition. They have supported PSA campaigns, advocacy tool kits, and research publications.

### Funding

- Most corporations have philanthropic interests, particularly in the communities in which their employees live. These philanthropic endeavors may include the arts and/or education. Education has started to turn to advertising as a revenue stream, and many school auditoriums, baseball fields, and school buses feature advertisements or have been named for local sponsors. Moving beyond sponsorship, many businesses (because of their interest in developing the next workforce) are key players in strategic community partnerships for education. An example would be Boeing serving on the executive committee of an education initiative in Los Angeles called Arts for All.

### National Connections

- 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:
  - Business Roundtable
  - 21st Century Skills Partnership
  - Corporate Voices for Working Families
  - The Conference Board
  - Committee Encouraging Corporate Philanthropy
  - Business Education Network (BEN) of the National Chamber of Commerce
# Teaching Artists

## Definition

Teaching artists are a vital component of the arts education ecosystem, as they are one of three major providers of arts instruction—the other two being arts specialists and general classroom teachers. Artist-educator Eric Booth offers the following definition of teaching artists: “A teaching artist (artist–educator) is a practicing professional artist with the complementary skills and sensibilities of an educator who engages people in learning experiences in, through, and about the arts.”

## Support for Arts Education

Teaching artists serve as part of the arts education teaching workforce. As such, they provide arts instruction to students in communities across the country through artist-in-residency programs. They often teach professional development seminars for classroom teachers, usually offered by cultural organizations in partnership with schools.

Teaching artists are able to assume informal leadership positions within schools. High-quality teaching artists 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.

Teaching artists can advocate for arts education to administrators and other decision-makers; serve as adjunct professors at local colleges and universities; and serve as mentors to students.

The President’s Committee on the Arts and the Humanities’ report, *Reinvesting in Arts Education*, calls for expanding in-school opportunities for teaching artists.

## Barriers

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 “highly qualified” mandate.

Teaching artists are sometimes not considered to be of great value due to the lagging value of arts education and the misconception of artists being unprofessional. Teaching artists lack a national service organization, and as such the field has not yet adopted universally accepted quality measures and support structures. However, trends in the opposite direction, such as greater research and funding, are visible.

## Success

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.

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.

## Collaborations

Many arts and culture institutions and local/state arts agencies offer professional development for their affiliated teaching artists. For example, Young Audiences, Lincoln Center Institute, and the Kennedy Center all offer teaching artist training and professional development.

*The Teaching Artist Journal* acts as the industry’s professional journal.

The Teaching Artist Research Project is a national survey of teaching artists.

Arts Education Partnership (AEP) published *So You Want to Be Part of Everything* about the teaching artist experience.

## Funding

The John F. Kennedy Center’s Partners in Education teams have had several years of training projects specifically for teaching artists.

State arts agencies make investments in teaching artists through professional development and matching grants to schools to bring teaching artists into schools and communities.

## National Connections

| Association of Teaching Artists in NY Americans for the Arts Arts Education Partnership National Guild for Community Arts Education John F. Kennedy Center for the Performing Arts Young Audiences | National Association for Music Education National Dance Education Organization American Alliance for Theatre and Education Educational Theatre Association National Art Education Association |
# Local Arts Education Programs & Organizations

| **Definition** | Local arts organizations and programs provide performances, student workshops, afterschool programs, family programs and festivals, artist-in-residency programs for schools, and professional development for teaching artists, arts teachers, and classroom teachers. They vary in size, arts discipline, and choice of 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 partnerships with schools or districts. |
| **Support for Arts Education** | Local arts education programs and organizations enhance and supplement arts instruction by credentialed arts and classrooms teachers in schools. Local arts programs and organizations can advance arts education through a keen eye on sustainability and quality in arts education for students. Some 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. |
| **Barriers** | Local arts programs and organizations are often nonprofit-based, resulting in limitations such as staff capacity, funding resources, and other industry challenges. Often, the school system bureaucracy or unrelated priorities can create barriers for local arts programs and organizations to work with schools. Professional development and other teacher support programs are rarely enough to meet community needs. The breadth of work necessary for all students to receive high quality instruction in all art forms is often too great for a local nonprofit to accomplish. Similarly, the multiplicity of methods for delivering arts instruction is too great for one organization to offer. Evaluation and assessment of arts learning is often difficult, given a lack of industry-wide practice. Research, especially via scientific methods, 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. |
| **Success** | Arts education programs are often measured by their breadth, depth, and impact on student participation and satisfaction. Further measurements of success are based on demonstration of their results through program evaluation and assessment of students. Programs are also measured by their artistic, educational, and cultural heritage value. |
| **Collaborations** | Arts Education Partnership (AEP) focuses much of its work on organizations that advance arts education through partnerships with schools or other education decision-makers. The Arts Education Network at Americans for the Arts focuses on serving local arts programs and organizations through professional development resources, consultant services, publications, and surveys. Further, Americans for the Arts fuels media coverage on arts education issues, provides research on the topic, and brokers partnerships to move the field forward. The Kennedy Center offers three national partnership programs: Any Given Child, Partners in Education, and the Kennedy Center Alliance for Arts Education Network. These programs support arts education practice and partnerships through professional learning, technical support, and resources for its national networks. |
| **Funding** | Many local, state, and national funders, such as Target, MetLife, and the National Endowment for the Arts, contribute to local arts programs and organizations. |
| **National Connections** | Americans for the Arts Arts Education Partnership (AEP) National Guild for Community Arts Education John F. Kennedy Center for the Performing Arts Discipline-specific national associations (see National Associations on page 13 for examples) |
## Local Constituencies: Community

### Community & Informal Leaders

<table>
<thead>
<tr>
<th>Definition</th>
<th>Community and informal leaders can be members of the media, opinion and thought leaders, celebrities, bloggers, event organizers, parents, leaders of local organizations such as the Chamber of Commerce, leaders of arts and culture organizations, etc. The common denominator in this group is the ability of the leader to make an issue visible.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support for Arts Education</td>
<td>Community leaders may act as advocates for arts in education because education policies are heavily influenced by local trends and knowledge. Community and informal leaders can form or fuel coalitions to rally support for arts education, including dedicated funding; policy and planning; and materials, equipment, supplies, and facilities. Arts education in local communities often relies on the leadership of 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 decision-makers.</td>
</tr>
<tr>
<td>Barriers</td>
<td>Without an identifiable infrastructure, community and informal leaders have limited decision-making power, instead influencing decision-makers 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.</td>
</tr>
<tr>
<td>Success</td>
<td>Community and informal leaders are measured by their satisfaction with their own civic participation and the effectiveness of their efforts. Another measure of success may include the growth of nonprofit arts and arts education governing boards through individual recruitment by community and informal leaders.</td>
</tr>
<tr>
<td>Collaborations</td>
<td>It is in the nature of community-based organizations to collaborate, and locally and regionally one can find various types of consortia, both formal and informal. Examples of community coordination in arts education include initiatives such as Big Thought in Dallas, Arts for All in Los Angeles, ArtsRising in Philadelphia, and the Right Brain Initiative in Portland. Each of these initiatives relies on the simultaneous support of both grassroots and grasstops leaders in their communities to increase access to and impact of arts education.</td>
</tr>
<tr>
<td>Funding</td>
<td>Many community leaders have access to funding, either through their own wealth or through their connections to other leaders. These leaders often serve on boards of organizations because of this fundraising ability.</td>
</tr>
<tr>
<td>National Connections</td>
<td>Americans for the Arts Artists Committee is a group of well-known artists who utilize their influence to support the arts and arts education. The Creative Coalition is another group of entertainment professionals that educates and mobilizes leaders in the arts community on issues of public importance, including education.</td>
</tr>
</tbody>
</table>
## Grantmakers

<table>
<thead>
<tr>
<th>Definition</th>
<th>Grantmakers range from highly organized philanthropists at foundations, corporations, and government agencies to smaller grantmaking bodies such as local PTAs, Elks Lodges, and individual donors.</th>
</tr>
</thead>
</table>
| Support for Arts Education | Grantmakers can leverage the funds they offer to impact the delivery of high quality 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. Grantmakers can set expectations of schools or districts that internal leadership cannot.  
Grantmakers may set evaluation and quality expectations that schools and nonprofit 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, such as delivery methods and depth of programming.  
Funding staff and donors may influence local decision-makers in government, business, or school administration. These relationships can often lead to important policies and resources that enable arts education in public schools. |
| Barriers | The tax status of grantmakers often limits policy influence through advocacy or lobbying due to real and perceived legal barriers.  
Family foundations’ grantmaking can sometimes suffer from non-strategic or inconsistent funding.  
Market and/or financial status impacts the endowments of grantmakers, which in turn impacts the availability of funding resources. |
| Success | Grantmakers are measured through their reputation, visibility, impact, and granting resources. Impact and outcomes from grants made are substantial determinants of success. |
| Collaborations | Grantmakers in the Arts (GIA) and Grantmakers for Education (GFE) make earnest efforts to inform membership of issues in arts education grantmaking.  
Arts Education Partnership (AEP) hosts a “partnering with philanthropy” forum each January.  
Americans for the Arts Private Sector Affairs work focuses on philanthropy. |
| Funding | In 2012, Grantmakers in the Arts formed a coalition of arts and education grantmakers to research and identify federal policy opportunities that promote equitable access to arts education in all public schools. |
| National Connections | Grantmakers in the Arts (GIA)  
Grantmakers for Education (GFE)  
Bill and Melinda Gates Foundation  
Council on Foundations (CoF)  
Association of Small Foundations (ASF)  
Americans for the Arts  
Arts Education Partnership (AEP) |
Local Arts Agencies

**Definition**

A local arts agency (LAA) is a community organization, or an agency of local government, that provides financial support, services, or other programs for a variety of artists and arts organizations for the benefit of the community as a whole.

LAAs work in partnership with local education staff and organizations, such as district offices and school administrators, to set goals in arts education and to enable the realization of those goals.

**Support for Arts Education**

LAAs can be leading partners in their communities by offering a variety of services in arts education, such as:

- Directories of arts organizations and artists that can serve the schools.
- Direct services, such as residencies, assembly performances, field trips, and workshops.
- Professional development for classroom teachers in both arts instruction and arts integration.
- Training programs for artists who want to teach in schools.
- Technical assistance for school districts and arts organizations wanting more information on a variety of issues, such as federal education policies, quality and equity in arts education, and strategic planning for arts programs.
- Funding for partnerships between schools and arts organizations.

Arts education staff at LAAs can also work to cultivate relationships with decision-makers in communities and schools in order to establish open dialogue regarding the value of arts education to both students and members of the community. Relationships with school board members, superintendents, curriculum supervisors, mayors, city council members, and state legislators become increasingly important during budget discussions.

**Barriers**

Staff capacity, funding, and local politics are the greatest barriers to the goals of a local arts agency.

**Success**

Budget health and growth, the reputation of the LAA, and its impact are the major measures of success for a local arts agency.

**Collaborations**

Americans for the Arts has developed an Arts Education Network to address the specific needs of LAA members working in arts education. Through the Arts Education Network, members can receive timely updates on important advocacy issues, learn about the latest research in arts education, hear of upcoming events, and discuss issues of importance through the blog and the listserv.

The Arts Education Council is a 15 member advisory body elected by the Arts Education Network to advise Americans for the Arts staff on network projects and activities, including conference sessions, listserv discussions, content for blogs and other publications, field surveys, and program evaluation.

**Funding**

LAAs receive funding from a mix of government, foundation, corporate, and individual support, as well as earned income from any services provided to their constituents. LAAs re-grant money to local artists, arts organizations, and arts education programs in their community.

**National Connections**

Americans for the Arts
## Voters

**Definition**

Voters elect people to public office. On Election Day, voters decide the fate of many of the participants in public policy, such as the president and members of Congress, state legislatures, school boards, mayors, city officials, and sometimes through actual policy items, such as education bond ballots. Voters have an enormous capacity to affect policy decisions through the people they elect into office.

**Support for Arts Education**

Voters set political priorities and support legislation and policy at every municipal level. Voters are a force that can determine major changes in school budgets and mandates in school policies. Voters fuel political debate, choosing topics and contributing to public dialogue. Voters fund political action committees and advocacy organizations, which contribute heavily to public policy.

**Barriers**

The primary barriers to voting are that voters sometimes don’t see the value in casting a ballot, and even if they did, many don’t know how to properly educate themselves to make a choice at the ballot box. Also, civic fatigue and mistrust in politics are barriers to civic participation.

Although education is a popular platform issue, according to the 2005 U.S. Census, roughly 80 percent of voters do not have school-aged children, leaving the remaining 20 percent of voters to find ways to support education related ballot initiatives, such as property tax increases.

**Success**

Favorable election results and the ability to see your elected officials carry out the policies they pledged a commitment to are common measures of success for voters.

**Collaborations**

The Americans for the Arts Action Fund, a 501(c)(4) organization, engages voters in education and advocacy in support of the arts and arts education. The Arts Action Fund’s goals are to enlist one million citizen activists who will ensure that public and private resources for the arts are maximized and that arts-friendly public policies are adopted at the federal, state, and local levels. Through its ArtsVote initiative, the Action Fund publishes a congressional report card for each member of Congress and a federal candidate survey to educate the voters. The Action Fund also administers the only national bipartisan political action committee (PAC) devoted to electing members of Congress who will fight for the arts and arts education at the federal level.

Americans for the Arts’ State Arts Action Network (SAAN) works at the state level with voters, educating them and providing resources that lead to a better understanding of the role of the arts in schools, businesses, and communities impacting student achievement, economic growth, and cultural heritage. Many of these groups conduct state candidate surveys on support for the arts and arts education.

The power of the voter is greatest at the local level. Many school board elections are decided by only a few hundred votes and are often an entry point for many higher-level officeholders.

Nationally, there are many issue-based organizations working to mobilize the public to change policy. The following organizations are known for public interest work on education and providing helpful informational resources to create an informed education voter:

- Bill & Melinda Gates Foundation
- National School Boards Association
- National Governors Association
- American Federation of Teachers
- National Education Association
- William and Flora Hewlett Foundation
- National Parent Teacher Association
- The College Board
- Arts Action Fund
- Politifact.com
- Center for Responsive Politics
- Project Vote Smart
- American National Election Studies
- Pew Research Center
- Public Agenda

**Funding**

Voters often put their dollars behind their beliefs and fund organizations and leaders who they feel can affect the change they wish to see in our education system.

Many organizations hire polling companies, such as Gallup, Harris, and Rasmussen, to gauge voters’ interest on a topic. For example, 93 percent of Americans agreed that the arts are vital to providing a well-rounded education, according to a 2005 Harris Poll.

**National Connections**

A number of organizations track candidate promises, voting records, and provide key information to inform voters in advance of election day. Here are some of those organizations:
## Local Constituencies: Students

### Students

<table>
<thead>
<tr>
<th>Definition</th>
<th>Students are the primary stakeholders in this ecosystem. All policy and funding decisions should be made with the view of how it will affect a student’s learning experience.</th>
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<tbody>
<tr>
<td>Support for Arts Education</td>
<td>Students’ primary role within arts education 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. 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.</td>
</tr>
<tr>
<td>Barriers</td>
<td>Students’ primary barrier to participating in arts learning is the lack of access to programs and classes at their school. 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. 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. Students’ participation in the arts during after school hours is often limited by competing activities, personal responsibilities at home or at work, and other limitations such as cost and transportation.</td>
</tr>
<tr>
<td>Success</td>
<td>Student achievement is measured through test scores, grades, college entrance, career prospects, teachers’ opinions of the students, and parental approval. Arts students also measure success by the development of skills in their pre–professional training and through their post-high school prospects as performers or emerging artists.</td>
</tr>
<tr>
<td>Collaborations</td>
<td>The Educational Theatre Association hosts high school theater competitions. 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. Americans for the Arts’ State Arts Action Network (SAAN) and the Kennedy Center Alliance for Arts Education Network (KCAAEN) work with high school and college students to engage them in arts education advocacy and conversations about the quality of arts education in their schools and districts.</td>
</tr>
<tr>
<td>Funding</td>
<td>The above national contests, in addition to many regional and local competitions, offer students scholarships and prizes for their work in the arts.</td>
</tr>
<tr>
<td>National Connections</td>
<td>American Student Government Association (ASGA) National Honor Society (NHS) Presidential Scholars U.S. Student Association</td>
</tr>
</tbody>
</table>