STATE POLICY PILOT PROGRAM

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<th>LOCATION</th>
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<tr>
<td>Dysart Unified School District (K–12)</td>
<td>Western Maricopa County/Phoenix Metro Area</td>
<td>Rural transitioning to suburban; high Latino population</td>
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<tr>
<td>Gilbert Unified School District (K–12)</td>
<td>Southeastern Maricopa County/Phoenix Metro Area</td>
<td>Rural/suburban; higher income</td>
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<td>Glendale Union High School District</td>
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<td>Peoria Unified School District (K–12)</td>
<td>Northwestern Maricopa County/Phoenix Metro Area</td>
<td>Suburban; mixed population; some high-income areas</td>
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<td>Phoenix Union High School District</td>
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<td>Suburban; lower income; high Latino population</td>
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<td>Tempe Union High School District</td>
<td>City of Tempe (Arizona State University)</td>
<td>Suburban; college town; mixed income</td>
</tr>
<tr>
<td>Yuma Union High School District</td>
<td>Southwestern Arizona/Yuma Country</td>
<td>Rural, small town; high Latino population</td>
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## KEY EDUCATION STAKEHOLDER GROUPS

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<tr>
<th>Arizona Business Education Coalition</th>
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<tr>
<td>Greater Phoenix Leadership (CEO-level leadership)</td>
<td>A for Arizona (Arizona Chamber of Commerce-sponsored group focused on replicating success of A+ performing Title I schools)</td>
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<td>Greater Phoenix Chamber of Commerce</td>
<td>Support Our Schools (grass-roots organizing group to support public schools)</td>
</tr>
<tr>
<td>Helios Foundation</td>
<td>Charter school representatives</td>
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</table>
AzCA MESSAGING TRIANGLE:
ADVOCATING FOR ARTS EDUCATION FUNDING

UNLOCK YOUR BRAIN

Arts education is the key that unlocks the brain, maximizing our greatest capabilities, talents, and human potential. Practicing and expressing the arts—from theater to music, from visual arts to literature—connects and leverages every skill we possess. It creates engagement, confidence, and enhanced communication skills. In schools and communities, arts education is connected to increased student performance and retention. Investing in arts education unlocks our full potential, both as individuals and a community, giving us the creative edge in our modern global economy.

SHORT

Arts education is the key that unlocks the brain to realize our every potential.

MEDIUM

LONG
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<tr>
<th>BASEUnIVERSE</th>
<th>PERSUASIONUnIVERSE</th>
<th>STAKEHOLDERS</th>
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<tr>
<td><strong>SHORT</strong></td>
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<td>Arts education is the key that unlocks the brain to realize our every potential.</td>
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<td><strong>MEDIUM</strong></td>
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<tr>
<td>Arts education is the key that unlocks the brain, maximizing our greatest capabilities, talents, and human potential. Practicing and expressing the arts connects and leverages every skill we possess, giving both our children and our communities the creative edge in our modern global economy.</td>
<td>Arts education is the key that unlocks the brain, maximizing our greatest capabilities, talents, and human potential. Engaging creativity in learning prepares our children to leverage the social and cognitive skills necessary to grow individually and to excel in our diversified, modern global economy.</td>
<td>Arts education is the key that unlocks the brain, maximizing our greatest capabilities, talents, and human potential. An education system enriched by the arts empowers students to connect vital skills with innovative ideas, preparing them to thrive in our 21st-century global economy.</td>
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<tr>
<td><strong>LONG</strong></td>
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<tr>
<td>Arts education is the key that unlocks the brain, maximizing our greatest capabilities, talents, and human potential. Practicing and expressing the arts connects and leverages every skill we possess. It creates engagement, confidence, and enhanced communication skills. In schools and communities, arts education is connected to increased student performance and retention. Investing in arts education unlocks our full potential both as individuals and a community, giving us the creative edge in our modern global economy.</td>
<td>Arts education is the key that unlocks the brain, maximizing our greatest capabilities, talents, and human potential. Creatively engaged learning prepares our children to leverage social skills such as critical thinking, collaboration, and respect with innovation and original ideas. In schools, arts education is connected to increased student performance and retention, which improves outcomes for our students and schools. Investing in arts education unlocks our full potential both as individuals and as a community, giving us the creative edge in our modern global economy.</td>
<td>Arts education is the key that unlocks the brain, maximizing our greatest capabilities, talents, and human potential. An education system enriched by the arts empowers students to connect vital social and cognitive abilities with innovative ideas. Creative learning via arts education is connected to increased student performance, retention, and community involvement. Investing in arts education unlocks our full potential both as individuals and as a community, giving us the creative edge our modern global economy requires.</td>
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## Revised Arizona Arts Education Standards
sequential for K-12; 4 key artistic processes, 11 “anchor standards”

<table>
<thead>
<tr>
<th>Creating - Conceiving and developing new artistic ideas and work.</th>
<th>Performing/Presenting/Producing - Realizing artistic ideas and work through interpretation and presentation.</th>
<th>Responding - Understanding and evaluating how the arts convey meaning.</th>
<th>Connecting - Relating artistic ideas and work with personal meaning and external context.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anchor Standard #1: Generate and conceptualize artistic ideas and work.</td>
<td>Anchor Standard #4: Analyze, interpret, and select artistic work for presentation.</td>
<td>Anchor Standard #7: Perceive and analyze artistic work.</td>
<td>Anchor Standard #10: Synthesize and relate knowledge and personal experiences to make art.</td>
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<tr>
<td>Anchor Standard #2: Organize and develop artistic ideas and work.</td>
<td>Anchor Standard #5: Develop and refine artistic work for presentation.</td>
<td>Anchor Standard #8: Interpret intent and meaning in artistic work.</td>
<td>Anchor Standard #11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</td>
</tr>
<tr>
<td>Anchor Standard #3: Refine and complete artistic work.</td>
<td>Anchor Standard #6: Convey meaning through the presentation of artistic work.</td>
<td>Anchor Standard #9: Apply criteria to evaluate artistic work.</td>
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Arkansans for the Arts—One Voice!
A 28-Month Strategic Planning Document:
September 2015 through December 2017

Mission, Vision, Purpose and Strategic Goals:

The Mission of Arkansans for the Arts: “To unite all supporters of the arts in Arkansas in one voice to educate, inform and advance the arts, arts education and the creative economy in our state.”

The Vision of Arkansans for the Arts: “To achieve wide recognition of the significance and impact of the diverse spectrum of the arts in our economy and to achieve stable funding for the arts as critically important in all major economic development strategies in the state.”

The Purpose of Arkansans for the Arts: “To serve the people of Arkansas as the only independent statewide organization providing leadership focused on the promotion and advancement of the creative economy, on transforming policy in arts education and uniting the state with a call to action by policy makers to increase investment in the arts.”

Four Basic Goals for Strategic Plans and Implementation Through December 31, 2017:
1. The Promotion of the “Creative Economy”
2. The Promotion of “Arts and Education”
3. Building the Infrastructure of “Communication and Marketing”
4. Building the Infrastructure of “Financial Stability and Staffing”

The Promotion of Arts and Education:
What? This is the three year program known as “State Policy Pilot Project” (SP3), sponsored by Americans for the Arts (AFTA) which is a commitment that Arts Advocates Arkansas board has taken on beginning in January of 2015. The Arkansans for the Arts Board has received and reviewed all the documentation submitted to Americans for the Arts application signed by Interim Executive Director, Bill Mitchell.
Who? The following task force has been identified by Arts Advocates Arkansas and provided to Americans for the Arts that includes.

Writing Team
Jessica DeLoach Sabin Executive Director Arts Advocates Arkansas
Lana Hallmark Fine Arts Program Advisor Arkansas Department of Education
Craig Welle Executive Director Arkansas Learning Through the Arts
Kim Wilson Professional Development A+ schools

Additional Task Force Members
Senator Joyce Elliot via Garbo Hearne Arkansas Senate
Representative Matthew Shepherd Arkansas House of Representatives
Cynthia Hass Arts Education Manager Arkansas Arts Council
Joy Pennington Executive Director Arkansas Arts Council

When? The timeframe is for 3 calendar years, 2015, 2016 and 2017—this commitment of AFA defines the 28 month strategic planning timeframe.
**How?** The details all clearly defined year by year in the SP3 Planning Documents.

**How Much?** SP3 provides $10,000 per year and a match funder another $10,000 per year; these funds paid to AFA contract for the executive director’s time/work commitment of up to $1000 per month in salary and travel compensation at agreed rates on the SP3 implementation. The remainder of the funds are to be used as recommended by the Writing Committee and approved by the Board of Directors.

Craig Welle, board liaison, and Jessica DeLoach Sabin, Executive Director, will provide to all board members and advisory board members the detailed plans of the SP3 program over the three years and explain at the appropriate board meetings, what the program is accomplishing and where it needs help, etc. The Executive Director is employed by and is accountable to Arts Advocate Arkansas’s Board of Directors for the overall management and coordination of activities and services.

Two key activities are entailed in the work of the SP3 program, of which the first is the building of network of volunteers throughout the state. The second is the dissemination of the recognized standards in the field of art and education. Lana Hallmark and Joy Pennington will collaborate to embed activities related to rolling out new Arts Education Frameworks for Arkansas into their work across the state in consultation with the entire SP3 committee.

**The first strategic task:** board and advisory board members to study and appropriate the details of this program by December of 2015 and approve the budget for the program for each year.

**The second strategic task:** board and advisory board members to volunteer to support and assist The SP3 Committee in their roles implementing the work objectives of the SP3 program over the 3 years, through December 2017.

**The third strategic task:** board and advisory board members with executive director to identify the intersections of this work with the objectives of the “creative economy” by December 2015.

**The fourth strategic task:** board and advisory board members with executive director to identify the creative intersection of technology and the arts.

**Other strategic tasks and timelines:** The Writing Team will keep abreast of project planning and evaluation processes required by Americans for the Arts including scheduled conferences calls and attending two required meetings each year for teams from across the country. AFTA will pay expenses for two committee members and Arkansans for the Arts will cover expenses for the other two members using the AFTA guidelines.
ATTACHMENT 3

Photos from Taking It To the Schools: Community Experiences in Fine Arts Professional Development series
ATTACHMENT 4

2016 Data Findings from Taking It to the Schools PD Participants

Following this workshop,

- 70.0%: I will be able to use the standards more effectively in my work.
- 60.0%: I will implement one or more of the instructional modules in my work.
- 50.0%: I did not find the instructional modules particularly valuable.
- 40.0%: I am still confused about the standards.
- 10.0%: Other

How frequently do you use the Arkansas Fine Arts Curriculum Frameworks?

- 80.0%: As a classroom teacher, I use them in my classroom every day.
- 10.0%: As a teaching artist, I refer to them frequently.
- 5.0%: I occasionally reference the standards in preparing for my work with students.
- 5.0%: I never use the standards.
I would like more information about

- the Arkansas Fine Arts Curriculum Frameworks.
- professional development opportunities in fine arts.
- Arkansans for the Arts.
- the Arkansas Arts Council’s Arts in Education grant programs.
- None of the above

If you are not employed by a school district, how are you involved with the arts?

- Teaching artist employed by community arts organization
- Independent teaching artist
- Participant in community arts programs
- I am employed by a district
**SUNDAY, OCTOBER 25**

**Preconference**

**Keep It Simple • Arts Marketing**
Compton Gardens and Conference Center
312 N. Main Street, Bentonville
1:00- 4:30 p.m.

*Speaker: Margaret Keough, director of marketing and communications, Mid-America Arts Alliance*

Learn marketing techniques to effectively tell your story and engage your audiences. Gain the knowledge you need to ace the fundamentals of marketing, including media relations, social media, and advertising.

**Opening Reception**
Crystal Bridges Museum of American Art
600 Museum Way, Bentonville
4:30 - 6:00 p.m.

Network with your peers at a casual reception at Eleven, the restaurant at Crystal Bridges. (Arrive before the reception to stroll the galleries and hit the trails. The museum opens at 11 a.m. with free admission.)

**Individual Artist Fellowship Award Presentation**
21c Museum Hotel
200 N.E. A Street, Bentonville
6:00 - 8:00 p.m.

Join us as we honor our Individual Artist Fellowship recipients at a reception and presentation. Awarded annually, our $4,000 artist fellowships recognize individual artistic ability and creative excellence in literary, performing, and visual arts.

**MONDAY, OCTOBER 26**

**Conference Registration**
The Jones Center Lobby
922 E. Emma Ave, Springdale
8:00- 9:00 a.m.

**Where Art Meets Science**
Room 226
9:00 - 10:00 a.m.
Speakers: Sam Dean, Kathleen Lawson and Dr. Lenore Shoalts with assistance from Brittny Kugler, Ashley Smith, and Courtney Taylor

Experience "tinkering," a great example of incorporating arts into traditional teaching methods, and hear representatives from the Arts and Science Center for Southeast Arkansas, the Museum of Discovery, and Amazeum discuss the nationwide movement to add arts to the STEM education program. The Tinkering Studio will be open for your enjoyment until 1:15 p.m.

**Tinkering Studio**
Room 226
8:30 a.m.-1:15 p.m.
Take a break, slow down, and immerse yourself in the art of tinkering! Presented by the Arkansas Discovery Network, the Tinkering Studio is a place of playful invention and exploration where science and art meet. A variety of tools and materials will be available, so see what your imagination can design!

**Intro to Arkansas Arts Council's Online Grant System**
The Jones Center Auditorium
10:15 - 11:15 a.m.
*Speakers: Dr. Jess Anthony, Robin McC/ea, and Brazier Watts*
By taking the last step to a paperless process, the Arkansas Arts Council joins other states in offering online applications through its new grant portal. Have the first look at what's new and what's still familiar as staff representatives lead you through the steps for login, application, and follow-up.

**Mid-America Arts Alliance Grants**
The Jones Center Auditorium
11:30 a.m. - 12:00 p.m.
*Speaker: Mary Kennedy, CEO, Mid-America Arts Alliance*
Hear an overview of programs offered by the Mid-America Arts Alliance, such as Artistic Innovations, ExhibitsUSA, Regional Touring Program, and NEH on the Road traveling exhibitions.

**Networking Lunch**
Room 227
12:00 - 1:15 p.m.
Boxed lunch and drinks provided.

**Welcome Address**
The Jones Center Auditorium
1:30 - 2:00 p.m.
*Speaker: The Honorable Asa Hutchinson, Governor of Arkansas*

**Lessons in Advocacy from Across America**
The Jones Center Auditorium
2:00 - 3:00 p.m.
*Speaker: Pam Breaux, CEO, National Assembly of State Arts Agencies*
Pam Breaux will reflect on best practices in advocacy for state arts advocacy networks. As Arkansans for the Arts positions itself to move arts advocacy forward in the state, Breaux will share strategic considerations for advocacy initiatives and lessons learned from states across America.
The Importance of Arts Advocacy
The Jones Center Auditorium
3:15 - 4:30 p.m.

Speakers: Jessica DeLoach Sabin and Bill Mitchell
Join leaders from Arkansans for the Arts as they outline the organization's goals and discuss its plans to represent every county in Arkansas. Hear them report on the implementation of new state standards for arts education, discuss the development of a legislative arts caucus among our elected officials, and announce their plans of creating partnerships statewide and nationwide to ensure the arts and creative economy continue to grow and flourish in Arkansas.

Reception presented by Arkansans for the Arts
Hosted by Hershey and Denise Garner
3390 East Mission Boulevard, Fayetteville
5:00 - 7:00 p.m.

TUESDAY, OCTOBER 27
Arkansas's Arts Advocacy Ecosystem
The Jones Center Auditorium
9:00 - 9:30 a.m.

Speakers: Laura Goodwin and Anne Kraybill
Laura Goodwin, vice president of learning and engagement at the Walton Arts Center, will share a plan for field trip advocacy. Anne Kraybill, director of education and research in learning at Crystal Bridges Museum, will provide ways to use evaluation to support advocacy.

9:30 - 10:15 a.m.

Speakers: Lana Hallmark, Narric W. Rome, and Craig Welle
Craig Welle, executive director of Arkansas Learning Through the Arts, will facilitate a discussion between Lana Hallmark, fine arts specialist for the Arkansas Department of Education, and Narric Rome, vice president of government affairs and arts education for Americans for the Arts, as they outline the successful implementation of the 2014 Fine Arts Curriculum Frameworks and the State Policy Pilot Program.

Experiential Theater for Children
The Jones Center Auditorium
10:30 a.m. - Noon

Speakers: Kassie Misiewicz and Christopher Parks
Close out the conference with Kassie Misiewicz and Christopher Parks as they demonstrate interactive performance methods with invited area students as they develop a bilingual production of Cinderella.

ARTLINKS SPEAKERS

Jess Anthony is the grant programs manager for the Arkansas Arts Council, a position he has held since 1995. He manages the general operating support and collaborative project support grant programs, creates the Arts Council's online grant guidelines and oversees the state's touring roster program for performers and visual artists. Anthony has served as a review panelist for the Nebraska Arts Council, the Oklahoma Arts Council, the Kentucky Arts Council, and Mid-America Arts Alliance. He has a degree in humanities from Hendrix College in Conway, a graduate organ degree from the University of Michigan in Ann Arbor, and a Doctor of Musical Arts degree in performance and literature from the Eastman School of Music at the University of Rochester in New York.
Pam Breaux is the chief executive officer for National Assembly of State Arts Agencies. She has held leadership positions at the local, state, and national levels. She recently served as assistant secretary of the Office of Cultural Development at the Louisiana Department of Culture, Recreation and Tourism (CRT). She is a former secretary of CRT and was executive director of the Louisiana Division of the Arts. During her time at CRT, Breaux led the state's cultural economy policy efforts, developed the annual World Cultural Economic Forum program, and spearheaded the state's attainment of UNESCO recognition of Poverty Point as a World Heritage site.

Sam Dean is the founding director of The Scott Family Amazeum in Bentonville and was responsible for overseeing the development, construction, and opening of the new museum. He previously worked with the Exploratorium in San Francisco, where he led a national program focused on providing exhibits, educational experiences, and professional development to partners around the country, including six museums in Arkansas. He has also worked at the Fort Worth Museum of Science and History and COSI Toledo. Known as "Sam Dean the Science Machine," he made hundreds of television appearances as a regular guest on a local science series while also co-writing and appearing in a statewide PBS show and webcast about the fun science of com. A native of Toledo, Ohio, Dean earned a bachelor's degree from Bowling Green State University and a master's degree from the University of Toledo.

Laura Goodwin is vice president of learning and engagement at the Walton Arts Center. She has been a member of WAC's education team for 20 years. She works with the WAC staff and board of directors, community groups, education administrators, and artists to create the vision for WAC Learning programs. Under her leadership, Walton Arts Center Learning programs have served more than 45,000 individuals in 2015, including nearly 28,000 school children. She received the Arkansas Governor's Arts Award for Excellence in Arts Education (2007); and was recognized by the Dana Foundation in Acts of Achievement: The Role of Performing Arts Centers in Education (2003). She currently serves on the board of directors of The Scott Family Amazeum. She holds a Bachelor of Science degree in textile design from Auburn University and Master of Fine Arts degree in graphic design from Savannah College of Art and Design.

Lana Hallmark is the fine arts specialist for the Arkansas Department of Education. Since 2011, she has been responsible for coordinating curriculum and professional development and serving as a resource to the state's music, visual art, theatre, and dance teachers in kindergarten through 12th grade. She has been an arts educator for more than 35 years. beginning immediately after college at Searcy High School as a theatre and forensics coach. In 1999, she left the classroom to found Center on the Square, a community and children's theatre organization which is now preparing to open its 15th season.

Asa Hutchinson was sworn in as the 46th Governor of Arkansas in January, and immediately set in motion his plan to bring more jobs and economic growth to his native state. Governor Hutchinson kept a major campaign promise by working to pass the biggest income tax rate cut in state history. His initiative to require computer-coding classes in every public high school makes Arkansas a national leader and signals to businesses everywhere that our students will be prepared for the 21st century economy. In addition, the Governor's emphasis on government efficiencies - including a hiring freeze instituted on his first day - has resulted in taxpayer savings and better focused state services. Before being elected governor, Hutchinson served as Director of the Drug Enforcement Administration and as the first Undersecretary of the Department of Homeland Security. Voters in Arkansas's Third District also elected him to Congress three times. A graduate of the University of Arkansas law school, Hutchinson, at age 31, was appointed by President Reagan as the nation's youngest U.S. attorney. He and his wife Susan have been married 42 years. They have four children and five grandchildren.

Mary Kennedy is the chief executive officer of Mid-America Arts Alliance, a position she has held since 2002. Her 25-year tenure at M-AAA began as curator of exhibitions for ExhibitsUSA, a national traveling exhibition program. Subsequently she was the director of ExhibitsUSA and the director of programs for M-AAA, during which she co-created major M-AAA programs such as HELP (Hands-on Experiential Learning Project), NEH on the Road, and ENGAGE. Prior to her M-AAA tenure, she served as the assistant director of the Kansas Arts Commission; research assistant at the Amon Carter Museum of American Art in Fort Worth, instructor at Texas Christian University in Fort Worth, and curator for a major private photography collection in Los Angeles. She is the author of numerous books and publications and speaks frequently on the arts and arts advocacy. She received her Bachelor of Arts degree with honors in art history from
the University of Kansas and her Master of Arts degree with departmental honors in art history and museum studies from the University of Southern California.

Margaret A. Keough is the director of marketing and communications for the Mid-America Arts Alliance. She has more than 24 years of museum experience at the Nelson-Atkins Museum of Art and the Kemper Museum of Contemporary Art, both in Kansas City, Missouri. She has presented on marketing related topics at the American Alliance of Museums, National Arts Marketing Project, Association of Midwest Museums, and Mountain Plains Museum conferences. She holds a Bachelor of Arts degree in art history and a Bachelor of Science degree in advertising from the University of Kansas, as well as an Executive Master of Business Administration degree from the Helzberg School of Management at Rockhurst University in Kansas City.

Anne Kraybill is the director of education and research in learning at Crystal Bridges Museum of American Art in Bentonville. In her previous position as the distance learning project manager, she developed an online accredited course for high school students. She joined Crystal Bridges as the school and community programs manager and developed and implemented all of the museum's programming related to K-12 students, teachers, and pre-services teachers, as well as community groups. She earned a Bachelor of Fine Arts degree in photography from Maryland Institute College of Art, a Master of Arts degree in museum education from The University of the Arts in Philadelphia and a Master of Science degree in instructional technology from East Carolina University in Greenville.

Brittney Kugler is the outreach educator for the Arkansas Discovery Network. Since 2013, her work has included traveling and delivering programming with the mobile museum, leading the Summer Science Teacher Institute, creating innovative professional development for museum and classroom educators, and serving as supervisor for the Maker Corps. In her previous endeavors, Kugler has worked at Historic Arkansas Museum as an education specialist delivering Arkansas history demonstrations and programs. She also served as content developer with Southwest Museum Services, which included work on the National Museum of Equatorial Guinea and Presidential Library of Liberia. She received her Bachelor of Science degree in anthropology from the University of Arkansas in Fayetteville.

Kathleen Lawson is the director of the Arkansas Discovery Network. She started as assistant director in January of 2012 before becoming the director in February of 2013. She manages the statewide network of six museums, which includes providing oversight and management of Network projects, such as the Summer Science Teacher Institute, Tinkerfest events, ongoing staff development, and traveling exhibits. Lawson earned a Master of Public Administration degree from the University of Arkansas at Little Rock. She also received a Bachelor of Social Work degree from the University of Arkansas at Little Rock, as well as an American Humanics Nonprofit Management certificate.

Kassie Misiewicz is the artistic director and founder of Trike Theatre in Bentonville. After earning a graduate degree in theatre for youth and working in professional theatres for young audiences in New Jersey, Milwaukee and Seattle, she and her family moved to Northwest Arkansas. Since opening its doors in 2008, Trike Theatre has attracted a dedicated team of artists, educators, and staff who have many years of experience working for professional theatres. Trike Theatre partners with arts and youth-focused non-profits and is a resident theatre company of the Walton Arts Center. The theatre, the only one of its kind, annually serves more than 30,000 people throughout Northwest Arkansas, the state, and nationally. Misiewicz is also a national teaching artist with the John F. Kennedy Center for the Performing Arts and a consultant with Focus 5, a national arts integration consulting company.

Bill Mitchell is president of MITCHELLworks and senior consultant for the North Group Inc., a planning and fundraising firm in New York City. He founded MITCHELLworks in 2000 to provide personalized service to the non-profit community in fundraising, feasibility and strategic planning. He continues in both roles, helping non-profits throughout the United States reach the levels of performance they seek. Mitchell was the founding director of the Walton Arts Center in Fayetteville where he orchestrated a $10,000,000 fundraising campaign to build and equip the center. He then became founding director of The Clay Center for the Arts & Sciences in Charleston, West Virginia, where over a three-year tenure, he helped to raise more than $40,000,000.
Christopher Parks is the founder and artistic director of the Experiential Theater Company in New Jersey. He is the former education director of The McCarter Theatre Center in Princeton, New Jersey. Parks and his colleagues developed an experiential theatre style of "if you're in the room, you're in the show," which puts audience members at the center of the creative process. Taking great works of myth and fable from around the world, these original youth theater productions were created under Parks' direction: The Adventures of Perseus; The Tempest, a puppet play; The Arabian Nights; The Odyssey Experience; and Sunjata Kama/enya: The story of the real Lion King of Africa.

Narric W. Rome is vice president of government affairs and arts education for Americans for the Arts. He is responsible for promoting the Americans for the Arts message to Congress and the administration, with the goal of influencing public policies that advance direct and indirect support for the arts and arts education. He also leads the policy planning for the annual Arts Advocacy Day and manages the Americans for the Arts arts education program. Rome has 20 years of experience in the public policy and congressional arena and has worked on several state and national political campaigns. Rome holds a bachelor's degree in political science from the University of Vermont and a master's in public administration from Columbia University.

Jessica Deloach Sabin is the executive director of Arkansans for the Arts and also serves as a political analyst, commentator, and writer. She previously worked as a partner with Arete Strategic Partners, where she guided the strategic consulting initiatives for non-profit, for-profit and individual clients in a variety of areas, including business, media and public relations, fundraising, event planning, and public affairs. She earned a triple major in political science, theater arts and liberal studies from the University of Arkansas at Little Rock. She earned certification in philanthropy and voluntary service from Georgetown University in 2006.

Lenore Shoults is the executive director of The Arts & Science Center for Southeast Arkansas in Pine Bluff. Her current position brings together every area of interest from art to science and theatre. Her first career was as a costumer traveling with Broadway tours. She earned a Bachelor of Arts degree in art history from Rutgers University in New Brunswick, New Jersey, a master's degree in mass communications, and a Ph.D. in heritage studies.

Ashley Smith is the digital technology specialist for The Arts & Science Center for Southeast Arkansas in Pine Bluff. She holds a bachelor's degree in computer technology and is currently working on a master's degree.

Courtney Taylor is the curator and assistant director of The Arts & Science Center for Southeast Arkansas in Pine Bluff. She is able to engage with artwork in unexpected and exciting new ways through tinkering technologies such as stop-motion animation. Taylor earned a master's degree in Museum Science and Management from the University of Tulsa and a bachelor's degree in history and art history from Hendrix College.

Brazier Watts is the grants administrator for the Arkansas Arts Council. She has worked within the area of grants management and administration for more than 12 years. She was program manager at the Arkansas Department of Education for the National Character Centered Teaching Grant and the Arkansas Service-Learning Grant, and also worked as project manager for the Arkansas Virtual Academy. Watts is a Certified Volunteer Manager and has a certificate in grant writing. She has a bachelor's degree in computer information systems with a minor in accounting.

Craig Welle is the executive director of Arkansas Learning Through the Arts. ALTIA is a non-profit organization that has been formed to connect arts learning to literacy and math standards for multiple school districts across Arkansas. He has recently joined the board of directors of Arkansans for the Arts and serves on the planning committee for the Arkansas State Policy Pilot Program (SP3), which is being sponsored in 10 states across the country by Americans for the Arts over the next three years. He served as a music/fine arts coordinator and taught choir, band, and general music for more than 15 years in Texas, Iowa, Japan, Germany, and Saudi Arabia. He earned his Bachelor of Music Education from Morningside College in Sioux City, Iowa, a Master of Arts degree in music education from the University of Iowa, and Mid-Management Educator Certification through the University of St. Thomas in Houston.

Arkansas Arts Council
The Arkansas Arts Council advances the arts in Arkansas by providing services and supporting arts endeavors that encourage and assist literary, performing and visual artists in achieving standards of professional excellence. In addition,
the Arkansas Arts Council provides technical and financial assistance to Arkansas arts organizations and other providers of cultural and educational programs.

The Arkansas Arts Council is an agency of the Department of Arkansas Heritage. Other agencies are the Arkansas Historic Preservation Program, Arkansas Natural Heritage Commission, Delta Cultural Center in Helena, Historic Arkansas Museum, Mosaic Templars Cultural Center and the Old State House Museum. Funding for the Arkansas Arts Council and its programs is provided by the State of Arkansas and the National Endowment for the Arts.

Arkansans for the Arts
Arkansans for the Arts is a newly formed organization designed to strengthen support for the arts and humanities in our state. Its focus lies specifically on generating an awareness of the creative economy of Arkansas, as well as advocating for the importance of arts in education. At present, the organization is developing partnerships to ensure that the arts and the creative economy continue to grow and flourish throughout the state and is also in the process of developing a legislative arts caucus in order to establish representation that covers the entirety of the state.
Regional Roundtable Agendas

Arkansas Arts Roundtable;
Why the Arts Are Essential to Southeast Arkansas
Revised Agenda

10:00 - 10:15 am

Welcome Address
Joy Pennington, Executive Director for Arkansans for the Arts
Mark Spencer, Dean, UAM School of Arts and Humanities

10:15 - 11:30 am

Art Education is Essential
Johnny Key, Commissioner of Education, Arkansas Department of Education
Michelle Burrows, Director, A+ Schools of North Carolina
On behalf of National A+ Schools Consortium
Jon Laffoon, Superintendent of Star City Schools

11:30 - 12:30 Lunch and Roundtable Ideation

12:30 - 1:30 pm

Art is Essential to Community and Economic Development
Skip Rutherford, Dean, UofA Clinton School of Public Service
Steven Ochs, Chair, Department of Art & Design, Southern Arkansas University
Thomas Bedward, President, Southeast Arkansas Concert Association

1:30 - 1:45 break

1:45 - 2:45 pm

Meet the Resources (Who Believe Arts are Essential)
Tiffny Calloway, Regional Economic and Community Development Officer
Delta Regional Authority
Skip Rutherford, Dean, UofA Clinton School of Public Service
Patrick Rolston, Director, Arkansas Arts Council

2:45 - 3:00 pm

Closing Thoughts
Joy Pennington
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 - 9:15</td>
<td>Welcome and Introductions: Joy Pennington, Executive Director of Arkansans for the Arts</td>
</tr>
<tr>
<td>9:15 - 9:30</td>
<td>Welcome and Comments: Jim Coleman, Provost and Executive Vice Chancellor for Academic Affairs, University of Arkansas</td>
</tr>
<tr>
<td>9:30 - 10:30</td>
<td>“The Arts Education Data Revolution”: Robert Morrison, Quadrant Research</td>
</tr>
<tr>
<td>10:30 - 11:30</td>
<td>Arts Education Panel</td>
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<td></td>
<td>Moderator: John Brown III, Executive Director, Windgate Foundation</td>
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<td></td>
<td>Panelists: Stacy Smith (Arkansas Department of Education), Anne Kraybill (Crystal Bridges), Gretchen Wilkes (Farmington Public Schools), Chal Ragsdale (University of Arkansas Music Dept), Laura Goodwin (Walton Arts Center), and Anna Clark (Northwest Arkansas Council)</td>
</tr>
<tr>
<td>11:30 - 12:15</td>
<td>Lunch provided.</td>
</tr>
<tr>
<td>12:15 - 12:45</td>
<td>“The Arts as the Interdisciplinary Driver of Education”: Todd Shields, Dean, J. William Fulbright College of Arts and Sciences, University of Arkansas</td>
</tr>
<tr>
<td>12:45 - 1:45</td>
<td>Successes in Creative Placemaking Panel</td>
</tr>
<tr>
<td></td>
<td>Moderator: Molly Rawn, Executive Director, Fayetteville Advertising and Promotion Commission</td>
</tr>
<tr>
<td></td>
<td>Panelists: Julia White (Tulsa Artist Fellowship), Joe Randel (Walton Family Foundation), State Representative Greg Leding, Michael Riha (University of Arkansas, Chair of Theatre), Patrick Ralston (Arkansas Arts Council), Bryce Harrison (Associate Creative Director at CJRW)</td>
</tr>
<tr>
<td>1:45 - 2:00</td>
<td>Final comments - Joy Pennington (ARftA)</td>
</tr>
</tbody>
</table>
CALIFORNIA
ATTACHMENT 1

**STUDENT LEARNING AND MASTERY**
Students who participate in theater programs are 20% more likely to be advanced readers by grade 10.

---

**SCHOOL CLIMATE AND CULTURE**
In arts-rich schools, discipline referrals decrease and students demonstrate more positive attitudes toward school.

---

**MAKE THE ARTS A PART OF YOUR SCHOOL SUCCESS STORY**
Research shows that arts strategies can help to achieve success in all four Title I goal areas.

---

**STUDENT ENGAGEMENT**
Students who participate in the arts demonstrate improved attitudes towards school, higher rates of attendance and class participation, and are five times more likely to graduate from high school as compared to peers without arts involvement.

---

**PARENT INVOLVEMENT**
Arts integration strategies foster environments that also effectively engage parents, increase parent support, and encourage community involvement.

---

Get the evidence at www.title1arts.org
FOUR THINGS YOU CAN DO TO START THE CONVERSATION ABOUT TITLE I AND THE ARTS

1. GET INFORMED - Familiarize yourself with Title I guidelines and the school-wide program planning cycle. Start with the title1arts.org website, which has an easy to follow overview of Title I as it pertains to the arts. Understanding the intersection of Title I and arts education strategies will help you anticipate opportunities and challenges when you begin to reach out more broadly.

2. FIND YOUR ALLIES - Reach out individually to education leaders and other influencers in your county or district to get a sense of the climate around Title I and who your supporters might be, unexpected and otherwise. Some likely suspects might be county or district Title I coordinators, principals, or parent organizations.

3. SHARE RESOURCES - When you meet with potential allies, make sure you have materials, connections, or examples you can point them to. CAAE's policy paper, the federal and state support letters around Title I and the arts, or the most recent information released by the federal government about Title I flexibility are all good options. You can also point them to title1arts.org for more resources and statewide examples.

4. ENGAGE YOUR SCHOOLS AND DISTRICT - Now that you are armed with information and allies, look together for ways to take action at the school and district level. Whether it’s a presentation at a school board meeting or space on the agenda at a school site council meeting, there are always opportunities to spread the word. Follow up with participants to find out what they are doing and offer help; document and share success stories.

SOURCES:

See www.ArtsEdSearch.org for detailed information on these and other studies about the impact of arts education.

See the stories at www.title1arts.org
Dear County and District Superintendents and Charter School Administrators:

FEDERAL FUNDING TO SUPPORT ARTS EDUCATION

This letter is an update to the California Department of Education’s June 15, 2012, letter, clarifying the use of federal funding to support arts education under the federal Every Student Succeeds Act (ESSA). Local educational agencies (LEAs) have the flexibility within certain programs to use federal funds to support the arts. While Title I, Part A funds may not be used to fund programs whose primary objective is arts education, these funds may be used in limited circumstances to fund aspects of arts education if the strategies have been demonstrated to improve student academic achievement in English language arts (ELA) and/or mathematics, or to improve other factors that directly impact student achievement, such as family engagement, school climate and culture, and student engagement. To use Title I, Part A funds at a school site, the school should ensure that these resources are consistent with the strategies to meet the goals addressing state priorities articulated in an LEA’s Local Control and Accountability Plan. If a school is required to have a Single Plan for Student Achievement (SPSA), then the School Site Council must develop, review, approve, and include these funds in the SPSA. Any LEA seeking to use funds for this purpose must comply with the requirements governing the development and approval of the SPSA.

Title I, Part A funding might be appropriately used to support arts education as a strategy to improve student achievement in ELA and/or mathematics at a Title I school if, after conducting a comprehensive needs assessment, the school has identified evidence-based strategies or programs incorporating arts instruction to improve student achievement. Implementation of the selected strategy or program should include student achievement objectives that are evidence-based, specific, measurable, attainable, and focused on increasing the academic achievement for all participating students in the school. At the end of each year, implementation of the strategy or program must be evaluated for effectiveness in terms of its impact on student achievement.

Additionally, other federal programs, including Title II, Part A can be used alone or in combination with Title I to support arts education in the context of professional development, strategic partnerships with nonprofit organizations, model program development, and the dissemination of best practices. Because of the complexity and varying rules of different federal programs, LEAs are encouraged to refer to their legal counsel regarding the specific uses of ESSA funds when designing programs.
As states around the country are building new accountability systems in compliance with the ESSA and the understanding of a well-rounded education, we want to continue to share with you opportunities and parameters for using federal funding to support school initiatives.

Superintendent Tom Torlakson believes that all California’s children should receive a holistic education that includes activities that reinforce academics, develop skills, capture student interest, and support student engagement. Arts education can play an important role in this regard. We hope this letter will assist you in making important decisions about the use of federal dollars to support arts education.

If you have any questions regarding this subject, please contact Lori Marshall, Interim Director, Improvement and Accountability Division, by phone at 916-391-0926 or by e-mail at lmarshall@cde.ca.gov.

Sincerely,

Keric Ashley, Deputy Superintendent District, School, and Innovation Branch

TT:Im
The Annual School Plan Planning Cycle

1. Start with Data
2. Assess Needs
3. Identify a Strategy
4. Develop a Plan
5. Submit a Plan
6. Implement the Program
7. Evaluate Impact
ATTACHMENT 4

Neighborhood Elementary School
Central Unified School District
2016-2017 Single Plan for Student Achievement
ACADEMIC GOAL — MATHEMATICS

CUSD Goal: Every student will reach high standards, at a minimum achieving proficiency or better in mathematics.

I. Indicate all data reviewed to address this Academic Goal:

SOURCE OF DATA: California Assessment of Student Performance and Progress (CAASPP), Interim Math Assessments, ST Math Data

II. Based upon the data reviewed, summarize the issues affecting student proficiency in mathematics:

The lowest percentage of academic achievement among 4th grade students in 2016 CAASPP Mathematics was in the Concepts & Procedures strand with 50% of students performing Below Standard. Comparing 4th grade student achievement in this mathematics strand that measures understanding of fractions, Neighborhood ES 4th grade students scored 17% lower than CUSD student averages. Based on Neighborhood ES’s 4th grade Interim Assessments in mathematics and ST Math data, students scored lower in CA Mathematics Standards Number & Operations — Fractions compared to other categories.

III. State the School’s Measurable Objective*:

Increase 4th grade teacher capacity to deliver math instruction in CA Mathematics Standards: Number & Operations-Fractions and regularly monitor the effectiveness of the instruction by providing formative assessments, analyzing the data, planning and providing additional instruction to increase the 4th grade student academic achievement in mathematics.

The 4th Grade students, who are designated as Below Standard, will be reduced from 50% to 35%.

IV. Focus Areas

<table>
<thead>
<tr>
<th>Describe the Evidence-based Strategy(ies) selected to achieve the School’s Measurable Objective(s) and the Actions/Tasks the school will use to accomplish the Strategy(ies).</th>
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<th>Identify the title/position of staff responsible.</th>
<th>What is the program funding source and expenditure?</th>
</tr>
</thead>
</table>
| Effective Instructional Program (Professional Learning and Classroom Instruction) | Neighborhood ES 4th grade teachers and Intervention Coordinator will be provided professional development by the Music Project (arts partner organization) addressing 4th grade student achievement in mathematics by deepening student knowledge and understanding about fractions by using an integrated instructional strategy incorporating mathematics and music education. The teachers will learn to incorporate this evidence-based arts integration model into their classrooms to provide standards-based instruction about fractions to students. The professional development is based on the research findings from Educational Studies in Mathematics, Volume 81, Issue 2 (2012); “Academic Music: Music Instruction to Engage Third-Grade Students in Learning Basic Fraction Concepts” by Susan Courey, Endre Balogh, and Jody Siker. | 09-01-16 to 06-01-17 | Pre-Assessment
  ST Math
  Interim Math Assessment
  Post-Assessment
  ST Math
  Interim Math Assessment | Principal
  4th Grade Teachers
  Intervention Coordinator | Title I
  Teacher Training Rate
  Service Contract |
Rural High School Desert
Unified School District
2016-2017 Single Plan for Student Achievement
CULTURE and CLIMATE GOAL — PARENT ENGAGEMENT

<table>
<thead>
<tr>
<th>DUSD Goal:</th>
<th>To involve our parents, families, and community stakeholders as direct partners in the education of all students.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Indicate all data reviewed to address this Academic Goal:</td>
<td></td>
</tr>
<tr>
<td>SOURCE OF DATA: 2015-16 Parent/Guardian Attendance Sign-In sheets for Back-to-School night, Open House, SSC meetings, ELAC meetings, Coffee-With-The-Principal meetings</td>
<td></td>
</tr>
<tr>
<td>II. Based upon the data reviewed, summarize the issues affecting suspension/expulsion and non-cognitive skills:</td>
<td></td>
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<tr>
<td>Data analysis of sign-in sheets demonstrates that only 32.6% to 39.4% of adult representatives (parent or designated guardian for each student) attended school events or meetings. Even fewer attended and participated at ELAC meetings (31.4%). Lack of parental involvement limits the staff’s ability to partner and work collaborative with parents to best serve the academic, social/emotional needs of each student. During 15-16, the school created more parent meetings, but this action did not increase parent involvement. Data demonstrated that the same parents participated with the increased number of meetings/events.</td>
<td></td>
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<tr>
<td>III. State the School’s Measurable Objective*:</td>
<td></td>
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<tr>
<td>Parent attendance at the following meetings will be increased by 30-40%:</td>
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<tr>
<td>Back-to-School Night: 33.4% X%73.4%</td>
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<tr>
<td>Open House: 32.6% X%62.6%</td>
<td></td>
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<tr>
<td>ELAC meetings: 39.4% X%79.4%</td>
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<tr>
<td>IV. Focus Areas</td>
<td></td>
</tr>
<tr>
<td>Increasing Parent Engagement to Build Parent Capacity and Partnership to Support Academic and Social / Emotional Goals</td>
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<tr>
<td><strong>Back-To-School Night</strong></td>
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<tr>
<td>Music, Dance, and Theatre teachers will provide with each class a mini info-performance demonstrating student learning and expectations to parents.</td>
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<tr>
<td><strong>ELAC Meetings</strong></td>
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<tr>
<td>Dance, Music, Theatre, or Visual Arts teachers will provide a short student performance or gallery walk to welcome parents to each meeting.</td>
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<tr>
<td><strong>Open House</strong></td>
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<tr>
<td>Student performances in Theatre, Music, and Dance will be occurring throughout the evening of Open House at various locations on campus.</td>
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<tr>
<td>Students from Visual and Performing Arts classes significantly attract more parents to attend a school activity, event or meeting by performing at the school event or meeting. Once parents attend meeting, teachers and administrators will strengthen their relationship with individual parents to communicate effectively, regularly and provide relevant information to parents at meetings. Rural HS is incorporating this evidence-based strategy to increase parent engagement as demonstrated in Oklahoma A Plus Schools: What the Research Tells Us 2002-2007, Barry, 2010.</td>
<td></td>
</tr>
<tr>
<td>Increasing Parent Engagement to Build Parent Capacity and Partnership to Support Academic and Social / Emotional Goals</td>
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<tr>
<td><strong>Pre-Assessment</strong></td>
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<tr>
<td>15-16 Parent/Guardian Attendance Sheets</td>
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<tr>
<td>Assistant Principal</td>
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<tr>
<td>Teachers</td>
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<tr>
<td>School Site Council Members</td>
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<td>Leadership Team</td>
<td></td>
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<tr>
<td>Principal</td>
<td></td>
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<tr>
<td>Title I Part A: Parent Involvement</td>
<td></td>
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<tr>
<td>Instructional Materials</td>
<td></td>
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<tr>
<td>Supplies</td>
<td></td>
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<tr>
<td>Teacher Hourly Rate</td>
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</tbody>
</table>
**Urban Elementary School**  
Southern Unified School District  
2016-2017 Single Plan for Student Achievement  
ACADEMIC GOAL — ENGLISH LANGUAGE ARTS

**SUSD Goal:** All students will attain proficiency or better in English Language Arts.

**I. Indicate all data reviewed to address this Academic Goal:**

| SOURCE OF DATA: California Assessment of Student Performance and Progress (CAASPP), Grade-level Team Formative Assessments, and Scholastic Reading Inventory |

**II. Based upon the data reviewed, summarize the issues affecting student proficiency in English language arts:**

From 2015-16 CAASPP, the following percentage of students performed Below Standard in the area of Reading: Demonstrating Understanding of Literary and Non-fictional Texts:

- 34% of 3rd grade students  
- 28% of 4th grade students  
- 33% of 5th grade students.

As demonstrated by formative assessments developed by grade-level teams, students need assistance with reading comprehension by receiving additional instruction and support with: 1) Understanding figurative language; and 2) Identifying details.

**III. State the School’s Measurable Objective***:

By June 20, 2017, the number of 3rd, 4th, and 5th grade students who are performing at Below Standard in the area of Reading will be reduced by 14% longitudinally across grade levels.

**Below Standard Percentage Targets:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>20% (15-16 2nd Grade = NA)</td>
</tr>
<tr>
<td>4th</td>
<td>20% (15-16 3rd Grade = 34%)</td>
</tr>
<tr>
<td>5th</td>
<td>14% (15-16 4th Grade = 28%)</td>
</tr>
</tbody>
</table>

**IV. Focus Areas**

<table>
<thead>
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<th>Describe the Evidence-based Strategy(ies) selected to achieve the School’s Measurable Objective(s) and the Actions/Tasks the school will use to accomplish the Strategy(ies).</th>
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</table>
| Effective Instructional Program (Professional Learning and Classroom Instruction) | Urban Elementary School will provide 3rd – 5th grade students with integrated instruction incorporating ELA and visual arts to improve student identification of details in various texts to increase understanding of reading. They will also provide integrated instruction incorporating ELA and theatre to increase student understanding of figurative language and grammar structures to increase reading comprehension. To achieve these strategies, the following tasks will be implemented:  
- Artists in residence and teachers will provide direct instruction in visual arts, theatre, and ELA.  
- Artists in residence and teachers will plan/deliver lessons integrating ELA/visual arts and ELA/theatre.  
- Grade-level teams will regularly review student formative data to analyze impact of instruction, determining additional instruction needed to support student learning and understanding of literary and non-fictional texts.  
Funds will be used to support professional development, collaboration time, instructional materials and artists in residence. | 09-01-16 to 06-20-17 | **Pre-Assessment**  
Scholastic Reading Inventory  
Grade-Level Formative Assessment | **Post-Assessment**  
Scholastic Reading Inventory  
Grade-Level Formative Assessment | Principal  
3rd, 4th, 5th Grade Teachers  
EL Coordinator | Title I  
PD Teacher Hourly Rate  
Instructional Materials  
Independent Contracts |
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</table>
|                | Applying evidence-based arts learning strategies to support student achievement of ELA grade-level CA Standards and Higher Order Thinking Skills is based on:  
  - The Effects of the Arts IMPACT Curriculum on the Ohio 4th Grade Proficiency Test by Forsythe, 2005. |                                         |                                                 |                                               | 16-17 CAASPP ELA |


**MUSD Goal:** To provide a physically and emotionally safe climate and learning environment that is culturally responsive to all students.

I. Indicate all data reviewed to address this Academic Goal:

SOURCE OF DATA: Specific Indicators from Municipal ES’s Student Information System: Student Attendance Data, Suspension Data, and Student Office Referral Data

II. Based upon the data reviewed, summarize the issues affecting suspension/expulsion and non-cognitive skills:

2015-16 Suspension Rate was .56%. Due to suspensions, 4 students lost a total of 6 instructional days and overall school attendance was decreased by 6 days.

The total number of Student Office/Behavior Referrals was three hundred twenty-three (323) with one hundred eighty-eight (188) students receiving referrals. From the total number of students receiving Student Office/Behavior Referrals, a total of one hundred eighty-two (182) instructional hours were lost due to students being referred and sent directly to the office during the school day.

III. State the School’s Measurable Objective*:

To ensure all students receive the maximum number of instructional minutes during the school day by increasing the overall school attendance, Municipal ES will reduce the Suspension Rate from .56% to 0%.

To ensure all students receive the maximum number of instructional minutes during the school day, the total number of Student Office/Behavior Referrals will be reduced from 323 to 194 (40% reduction) and lost instructional hours from 182 to 109 (40% reduction).

IV. Focus Areas

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</table>
| The MUSD District Arts Coordinator will:  
  - Facilitate professional development for Municipal ES teachers to incorporate a dance, standards-based instructional model that specifically strengthens the school’s Positive School-Wide Behavior and aligned to the school’s Positive Behavior Plan  
  - Assist in designing interventions that incorporate dance/arts strategies to address students with targeted behavioral needs  
The Dance Company (arts organization) will:  
  - Provide dance instruction incorporating self-behavior strategies to improve self-regulation and impulse control to improve overall student behavior  
  - Facilitate a culminating student performance at all grade levels | Pre-Assessment  
August, September and October 2016:  
- Suspension Data  
- Student Office/Behavior Referrals  
- Student Attendance | Principal  
Assistant Principal  
Teachers  
District Arts Coordinator | Title I  
Service Contract |
<table>
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</table>
|                | engage the school community and parents, reinforcing the understanding of positive student behaviors and expectations.  
• Provide these evidence-based services aligned with the research by Smithrim and Upitis (2005) “Lessons through the Arts: Lessons of Engagement” using arts integration to improve student social and emotional behavior outcomes.  
The District Arts Coordinator and Dance Company will collectively:  
• Provide bilingual presentations at ELAC, SSC, and Back-To-School meetings to parents about the arts integration strategies being taught at school to improve student behavior and educate parents about the school's Positive Behavior Plan. | Post-Assessment  
January, February, and March 2017:  
• Suspension Data  
• Student Office/Behavior Referrals  
• Student Attendance  
Overall 16-17 Data:  
• Suspension Data  
• Student Office/Behavior Referrals  
• Student Attendance | | | |
City Middle School  
Northern Unified School District  
2016-2017 Single Plan for Student Achievement  
SOCIAL / EMOTIONAL GOAL — ATTENDANCE, SUSPENSION/EXPULSION and NON-COGNITIVE SKILLS

I. Indicate all data reviewed to address this Academic Goal:  
SOURCE OF DATA: 2014-2015 and 2015-2016 Student Attendance Data, Student Suspension and Referral Data, Annual Student survey

II. Based upon the data reviewed, summarize the issues affecting suspension/expulsion and non-cognitive skills:  
- The Overall Attendance Rate for City MS was 94% in both 14-15 and 15-16 school years  
- Total Discipline Suspensions and Referrals in 15-16 was 1,238  
- 71% of 7th grade students expressed feeling Safe/Very Safe in Spring 2016 on CMS survey

Analyzing this student data demonstrated that over 50% of the students with poor attendance and/or substantial number of referrals is “double-blocked” into an additional ELA and/or math intervention class, eliminating their opportunity to take an elective class. City MS daily schedule is a 6-period day.

III. State the School’s Measurable Objective*:  
Improve school safety and climate by implementing strategies that encourage and enable students to attend school regularly, participate as engaged learners in classroom instruction, and demonstrate positive interactions with others.  
Measurable Targets:  
- Increase annual Overall Attendance Rate to 96%  
- Decrease student tardies by 25%  
- Increase 7th graders feeling Safe/Very Safe to 82%  
- Decrease Total Discipline Suspensions and Referrals by 25%

IV. Focus Areas  
Describe the Evidence-based Strategy(ies) selected to achieve the School’s Measurable Objective(s) and the Actions/Tasks the school will use to accomplish the Strategy(ies).  
<table>
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<tr>
<th>Focus Areas</th>
<th>Description</th>
<th>On what dates will the Actions begin and end?</th>
<th>How will the school measure the effectiveness of each Action?</th>
<th>Identify the title/position of staff responsible.</th>
<th>What is the program funding source and expenditure?</th>
</tr>
</thead>
</table>
| Social / Emotional Interventions | City MS’s Student Success Team will analyze student information to select students with: 1) excessive behavioral issues; and/or 2) attendance issues; and 3) no elective.  
A 7th period music class (intervention class) will be provided to these students. Upon parent approval, students will be enrolled to participate with | 09-06-16 to 06-09-17 | Pre-Assessment 2015-16 Data:  
- School Attendance  
- Classroom Attendance  
- Tardy  
- Discipline Referrals | Student Success Team (SST)  
Counseling Dept.  
Music Teacher Administration | Title I  
Teacher Hourly Rate  
Instructional Materials |
<table>
<thead>
<tr>
<th>IV. Focus Areas</th>
<th>Describe the Evidence-based Strategy(ies) selected to achieve the School’s Measurable Objective(s) and the Actions/Tasks the school will use to accomplish the Strategy(ies).</th>
<th>On what dates will the Actions begin and end?</th>
<th>How will the school measure the effectiveness of each Action?</th>
<th>Identify the title/position of staff responsible.</th>
<th>What is the program funding source and expenditure?</th>
</tr>
</thead>
</table>
| this daily class beyond the regular school day, which will provide rigorous, standards-based instruction in music through world drumming. The credentialed music teacher at City MS will be the designated teacher of this class. With students participating with this class, they will increase their ability to collaborate, communicate through making music in an ensemble, as well as improve their ability to analytically and creatively think. Through participating with this world drumming class, students will develop a sense of community as well as purpose to attend school. |  |  | • Suspension  
• Student Survey | Post-Assessment  
2016-17 Data:  
• School Attendance  
• Classroom Attendance  
• Tardy  
• Discipline Referrals  
• Suspension  
• Student Survey |  |
| As demonstrated by research, at-risk students, who are provided an opportunity to participate with a fine arts class such as a music class, are less likely to engage in risky, delinquent and/or violent behavior. Findings demonstrated increased social and civic success for at-risk students. |  |  |  |  |  |
MASSACHUSETTS
Arts for All Coalition
## Comparison Chart on Opportunities to Learn Arts Education

Compiled by Arts Learning for the Arts for All Coalition, January, 2017

Most of these documents are pre-2014 (before new national standards); therefore media arts are not addressed.

<table>
<thead>
<tr>
<th>Grades / Level</th>
<th>National Opportunities to Learn Arts Education¹</th>
<th>Connecticut²</th>
<th>New York State &amp; City³</th>
<th>South Carolina⁴</th>
<th>Massachusetts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre K-K</td>
<td>90 minutes per week in each art form (dance, music, theatre, visual arts)</td>
<td>60-80 minutes per week each music and visual arts 30-60 minutes per week each dance and theatre</td>
<td>Time not specified, but include dramatic play, creative art, and music</td>
<td>Time not specified, arts included and integrated throughout the day</td>
<td>40 continuous minutes per week each in dance, music, theatre, and visual arts (minimum scheduled time)</td>
</tr>
<tr>
<td>1-2</td>
<td>90 minutes per week in each art form (dance, music, theatre, visual arts)</td>
<td>60-80 minutes per week each music and visual arts 30-60 minutes per week each dance and theatre</td>
<td>20% of the weekly time spent in school allocated to dance, music, theatre, and visual arts (186 hours)</td>
<td>40 continuous minutes per week each in dance, music, theatre, and visual arts (minimum scheduled time)</td>
<td>40 continuous minutes per week each in dance, music, theatre, and visual arts (minimum scheduled time)</td>
</tr>
<tr>
<td>3-4</td>
<td>90 minutes per week in each art form (dance, music, theatre, visual arts)</td>
<td>60-80 minutes per week each music and visual arts 30-60 minutes per week each dance and theatre</td>
<td>Grade 3: 20% of weekly time spent in school. Grade 4: 10% of weekly time spent in school.</td>
<td>40 continuous minutes per week each in dance, music, theatre, and visual arts (minimum scheduled time)</td>
<td>40 continuous minutes per week each in dance, music, theatre, and visual arts (minimum scheduled time)</td>
</tr>
<tr>
<td>5</td>
<td>90 minutes per week in each art form (dance, music, theatre, visual arts)</td>
<td>60-80 minutes per week each music and visual arts 30-60 minutes per week each dance and theatre</td>
<td>10% of the weekly time spent in school allocated to dance, music, theatre, and visual arts (98 hours)</td>
<td>40 continuous minutes per week each in dance, music, theatre, and visual arts (minimum scheduled time)</td>
<td>40 continuous minutes per week each in dance, music, theatre, and visual arts (minimum scheduled time)</td>
</tr>
<tr>
<td>M.S. 6-8</td>
<td>1 Semester (90 classes) each year in each arts form (dance, music, theatre, visual arts)</td>
<td>1 Semester (90 classes) each year in each arts form (dance, music, theatre, visual arts)</td>
<td>Grade 6: 10% of weekly time spent in school Grades 7-8: ½ unit in music and ½ unit in visual arts for graduation requirements</td>
<td>Minimum scheduled time equivalent to other core academic subjects. Minimum requirements include dance, vocal and instrumental music, theatre, and visual arts.</td>
<td>Minimum scheduled time equivalent to other core academic subjects. Minimum requirements include dance, vocal and instrumental music, theatre, and visual arts.</td>
</tr>
<tr>
<td>H.S. 9-12</td>
<td>At least 2 years of study in at least one arts area effective 2018: At least one credit in arts for state graduation requirement</td>
<td>New York State Graduation requirements for the arts include one unit (one year) in visual arts and/or music, dance, or theater</td>
<td>Minimum scheduled time equivalent to other core academic subjects. Minimum requirements include dance, vocal and instrumental music, theatre, and visual arts (both performance and non-performance classes in all disciplines) No arts graduation requirement</td>
<td>MASSCore recommended one year of arts in one discipline</td>
<td></td>
</tr>
</tbody>
</table>

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The South Carolina Department of Education recognizes the importance of the visual and performing arts in the development of all students. The Essential Elements of a Quality Visual and Performing Arts Program serves as a recommended model for a quality, standards-based arts education program.
Massachusetts Creativity/Innovation Initiative
Rubric for Projects and Units that Foster Creativity and Innovation (In-and Out-of-School) Version 1.0

Background
In 2012 the Massachusetts Legislature established a Commission to Develop an Index of Creative and Innovative Education in Public Schools, which reviewed ways to support creativity and innovation in education and the workplace. As part of the Massachusetts Department of Elementary and Secondary Education’s College and Career Readiness work, the Massachusetts Creativity/Innovation Initiative grant program was established in the 2014-2015 school year. The purpose of this funding opportunity was to foster students’ creativity and capacity for innovation, critical for success in a 21st century economy. The grant supports the review, design, and implementation of middle and/or high school curricula that promote essential skills of creativity and innovation while improving students’ academic achievement and engagement. The Creativity/Innovation Rubric is based on a review of research about how creativity develops and can be encouraged in educational settings. The format of the rubric was adapted from the EPaIP Quality Review Rubric for Lessons and Units.

Using the Rubric
The Creativity/Innovation Rubric is designed to give guidance to teams of educators who wish to develop or revise standards-based curriculum projects or units in order to extend students’ opportunities to exercise their creativity and capacity for innovation. It is not expected that any single project or unit will address every criterion in every Dimension. Using the rubric can help educators identify areas to be strengthened or new resources or instructional approaches to explore. Curriculum developers and reviewers should consider the entire year’s curriculum in order to identify creativity/innovation elements that could be added to address specific gaps or needs.

- **Step 1 - Review an Existing Curriculum Project or Unit:** Record the grade and title of the project/unit at the top of the Rubric and scan the project/unit to see what it contains and how it is organized. Read key materials, particularly those related to instruction, assessment and teacher guidance. Work the student tasks and consider the project-based learning experience within the project/unit, keeping in mind all the possible creativity/innovation strategies students might use.

- **Step 2 - Apply Criteria in Dimension I: Alignment:** Identify the grade-level student learning standards from the MA Curriculum Frameworks that the project/unit targets. Closely examine the project/unit through the “lens” of each of the bulleted criteria. Check each criterion for which clear and substantial evidence is found. On your recording sheet enter your rating 0 – 3 for Dimension I. Compare individual ratings with those of your team. Identify and record specific improvements that might be made to address one or more of the criteria or to strengthen alignment.

- **Step 3 - Apply Criteria in Dimensions II – V:** Following the same process used for Dimension I, closely examine the project/unit through the “lens” of each of the criteria. Check each criterion for which clear and substantial evidence is found. On your recording sheet enter your rating 0 – 3 and record notes on criteria that have been met as well as specific improvements that might be made to meet or strengthen one or more criteria. Depending on the experience level of the team in using the rubric, individuals may choose to compare ratings after each dimension or delay comparison until each person has rated and recorded notes for the remaining Dimensions II – V.

- **Step 5 - Compare Ratings and Determine Next Steps:** Note where there are similarities and differences among raters and evidence cited to arrive at final ratings and key summary comments. Have a conversation about recommended next steps for refining and strengthening the project/unit.

The Creativity Rubric can be found at: [http://resources21.org/forum/creativityresources.asp](http://resources21.org/forum/creativityresources.asp) in the Contextual Learning Portal under the “Featured Resource” at the top of the page.

Massachusetts Department of Elementary and Secondary Education

February 2015
### Rubric for Projects and Units that Foster Creativity and Innovation (In-and Out-of-School) Version 1.0

**Name of Project:**  
**Curriculum Area(s):**  
**Grade Levels:**

<table>
<thead>
<tr>
<th>I. Alignment with MA Curriculum Frameworks</th>
<th>II. Learning Environment</th>
<th>III. Time and Resources</th>
<th>IV. Classroom, Community, and Career Connections</th>
<th>V. Reflection and Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Challenging grade-level work</td>
<td>Environment that supports initiative, risk-taking, and persistence</td>
<td>Time and resources for in-depth work</td>
<td>Exploration of classroom, personal, community and career/workplace-related interests</td>
<td>Evaluation of both the creative process and the product</td>
</tr>
<tr>
<td>• Students engage in challenging, in-depth work, based on grade level standards.</td>
<td>• Students show initiative and imagination, take risks, demonstrate persistence, and make and learn from mistakes in an environment that welcomes trial and error as well as success.</td>
<td>• Students have the opportunity to develop, explore and pursue classroom, personal, community and career/workplace-related interests.</td>
<td>• Students identify and solve a problem that could have multiple solutions that range from imaginative to practical and in a process that uses critical and creative thinking to hone insight into innovation.</td>
<td></td>
</tr>
<tr>
<td>• Projects and units introduce new material and/or build upon learned concepts and skills.</td>
<td>• Students and teachers collaborate in the development of project plans and students have an active role in shaping the direction of their creative work.</td>
<td>• Students have opportunities to develop technical skills relevant to their creative work and practice appropriate use of tools and materials.</td>
<td>• Student learning is supported by clear evaluation and scoring guidelines.</td>
<td></td>
</tr>
<tr>
<td>Development of critical and analytical thinking skills</td>
<td>• Students work collaboratively and productively with others during some phase of the project/unit and develop and demonstrate teamwork and leadership skills and learn to show respect for others’ ideas.</td>
<td>• Students select and use resources needed to success and produce their creative work, and have access to school and/or community resources, such as a maker/craft room, library, business, or art gallery.</td>
<td>• Assessment by variety of evaluators</td>
<td></td>
</tr>
<tr>
<td>• Students develop analytical and critical thinking skills, such as how to develop an open-ended research question, gather and analyze data, evaluate sources of information, construct an argument supported by evidence, explain a difficult concept, or solve a complex problem.</td>
<td>• Students consider familiar and new ideas and perspectives other than their own.</td>
<td>• Students have not had the opportunity to access art and/or use tools, media, technologies and modes of expression.</td>
<td>• The assessment strategy identifies who will evaluate the final product, e.g. peers, teacher and student, customers/ consumers of a product or service, job/ internship supervisors, business partners or mentors, a panel of judges, or other options.</td>
<td></td>
</tr>
<tr>
<td>Connections across disciplines</td>
<td>Creative thinking skills and problem solving</td>
<td>Variety of tools and techniques for showing work</td>
<td>Communication and presentation of creative work to a variety of audiences</td>
<td>Reflection on the creative experience</td>
</tr>
<tr>
<td>• Students apply knowledge and techniques, drawing on skills developed through writing, reading, oral communication and through the study of math, the arts, literature, languages, history, science, engineering, technology and/or other areas.</td>
<td>• Students develop creative thinking skills (flexibility, originality, and elaboration) and apply these skills to problem solve and invent new solutions and/or products.</td>
<td>• Students are encouraged to show what they have learned in many ways, including graphics, images, symbols, models, simulations, and presenting performances and exhibits.</td>
<td>• Assessments and reflections give students the opportunity to define and describe the skills, techniques, and processes used in their creative and innovative work.</td>
<td></td>
</tr>
</tbody>
</table>

**Rating:**  
5 = Project/unit meets most or all of the criteria  
4 = Meets many of the criteria  
3 = Meets some of the criteria  
2 = Meets a few or none of the criteria  
1 = Does not meet any of the criteria  
0 = Does not meet any of the criteria  

Scale for each Dimension:  
5 = Project/unit meets most or all of the criteria  
4 = Meets many of the criteria  
3 = Meets some of the criteria  
2 = Meets a few or none of the criteria  
1 = Does not meet any of the criteria  
0 = Does not meet any of the criteria  

This rubric is based on the MAELP rubric, which in turn was derived from the Tri-State Rubric and the collaborative development process led by Massachusetts, New York, and Rhode Island and facilitated by Achieve. Educators may use or adapt the Creativity and Innovation Rubric. If modified, please attribute the Massachusetts Department of Elementary and Secondary Education and MAELP and re-title.
October 2012

To Members of the Legislature and Interested Parties:

I am pleased to present to you the Report of the Massachusetts Commission to Develop an Index of Creative and Innovative Education in the Public Schools. From September 2011 through June 2012, Commission members reviewed research on creativity in learning and explored ways of designing and implementing an index to measure the extent to which our public schools and districts offer opportunities for students to exercise their creativity.

The Commission’s work comes at a time of great national urgency as forty-six states and the District of Columbia work to implement the Common Core State Standards and prepare all students for success after high school. Massachusetts has been a leader in both the creation and implementation of the Common Core State Standards. The Commission views the Index as a means to identify creativity and innovation as higher order skills central to Common Core implementation and an essential component of the definition of college and career readiness.

I want to thank the members of the Commission for the dedication, scholarship, and imagination they brought to this work. I am confident that the report will be useful to the many people who care about the quality of public education in the Commonwealth.

Sincerely,

Mitchell D. Chester, Ed.D.
Commissioner of Elementary and Secondary Education
Campaign Plan: Keeping Arts in the Draft DESE Accountability System

Goals:
- Keep participation in arts education as an indicator in the DESE Accountability System.
  - Generate lots of public awareness that arts education is in the draft Accountability System to encourage Commissioner Chester to stand strong. The more people know and say they’re excited that arts education is in there, the harder it will be for DESE to take it out.
  - Build and maintain a 6 vote majority on the Board

Process:
- M 1.23/T 1.24: DESE released Accountability System Executive Summary
- W 2.22: Draft likely finalized.
- M 2.27/T 2/28: DESE releases Accountability System Draft
- 30 day public comment period
- W 3.22: Final Accountability System likely finalized
- M 3.27/T 3.28: DESE votes on Accountability System

Target Decision Makers:
- DESE Commissioner Mitchell Chester
- DESE Board Members that are swing votes:
  - Margaret McKenna
  - Ed Doherty
  - Michael Moriarty
  - Penny Noyce
  - Mary Ann Stewart

Strategy:
- Show grassroots support for draft and encourage DESE Commissioner Mitchell Chester to support keeping the arts education indicator in the Accountability System.

Tactics:
- Field Pressure/Persuasion
  - Emails to Commissioner Chester. Message: The arts and cultural community is thrilled that arts education is an indicator in the Accountability System.
    - MASSCreative comes up with email language, VoterVoice tool, social media toolkit
  - Turn out to public hearings and DESE meetings
- Media
  - Article: Arts education included in Accountability System
    - Matt reaches out to Susan
- VIP Pressure/Persuasion
  - Individual Letters to Mitchell Chester with cc: to any other DESE decision-maker they may know
    - Sample language for letter - MASSCreative
    - Anita and MCC Board members – Greg
    - North Adams and Somerville mayors – Andre
- Ben Forman and business leaders – **Matt**
- Roger Brown – **Edvestors**
- Other college presidents in ProArts Consortium – **Charles**
- Brainstorm list of others and reach out – **ALL**

- Meetings with BESE members
  - Mary Ann Stewart – **Jonathan**
  - Margaret McKenna – **Jonathan**
  - Michael Moriarty – **Andre**
  - Ed Doherty – **Andre**
  - Talking points for framing meetings – **Jonathan and EdVestors**
  - Plan for other members – **Andre**
  - Coming up with alternative measure – **Jonathan and Andre**

- Other meetings/calls
  - Matt Pakos – **Andre**
  - Matt Deninger – **Jonathan**
  - Stan Rosenberg meeting – **Jonathan**
  - Find out about CT + NJ Accountability Systems
    - Greg asks Diane to reach out to colleagues
    - Jonathan asks Lurline to reach out to colleagues
    - Matt reaches out to contact in CT

### Tactics and Timeline:

<table>
<thead>
<tr>
<th>Dates</th>
<th>1.23-1.29</th>
<th>1.30-2.5</th>
<th>2.6-2.12</th>
<th>2.13-2.19</th>
<th>2.20-2.26</th>
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</thead>
<tbody>
<tr>
<td><strong>Grassroots</strong></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Emails to Chester</td>
<td>MC comes up with draft language and tools</td>
<td>Emails to Chester</td>
<td>Emails to Chester</td>
<td>Emails to Chester</td>
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<tr>
<td><strong>Media</strong></td>
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<tr>
<td>Article</td>
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<tr>
<td>All reach out to assigned VIPS</td>
<td></td>
<td>VIPs send letters</td>
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<tr>
<td>BESE meetings</td>
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</tr>
<tr>
<td>All reach out to assigned board members</td>
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<tr>
<td><strong>VIP</strong></td>
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<tr>
<td><strong>Other meetings/calls</strong></td>
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<tr>
<td>Matt Pakos – <strong>Andre</strong></td>
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<tr>
<td><strong>Coalition</strong></td>
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<tr>
<td>Meetings/calls</td>
<td>1.24: call</td>
<td></td>
<td></td>
<td></td>
<td>1.27: call</td>
</tr>
</tbody>
</table>
Email to field:
Subject: Arts Education: It's in the Mix!

{{ recipient.first_name_or_friend }} --

I have good news to report on arts education in Massachusetts. Last week, I attended the Department of Elementary and Secondary Education (ESE) board meeting, where staff released their draft recommendations [link] for the Commonwealth’s Accountability System on what determines a successful school.

Access to arts education is squarely in the draft staff recommendations to the board and is specifically placed in the plan as a strategy to broaden the curriculum for every Massachusetts child.

This is a direct result of public comments calling on ESE to include participation in arts education as an indicator of success in K-12 Massachusetts schools.

Send a note of support to thank ESE Commissioner Mitchell Chester,

As you may know, the new federal Every Student Succeeds Act (ESSA) directed states to restructure their accountability and assistance systems for schools and districts. Massachusetts has taken this opportunity to move beyond its current accountability system based on just test scores, graduation rates, and language proficiency by including access to arts education.

ESE is making some final modifications to the draft before it is officially released in mid-February. Once that happens, a 30-day public comment period will begin before a final board vote in mid-March. Because ESE has not only listened to public comments, but adapted arts education recommendations into the Accountability System, we need to follow up on our requests by telling ESE Commissioner Mitchell Chester that we’re pleased that arts education is in the mix.

Send a note of support to ESE Commissioner Mitchell Chester.

Keep up the good work,

VoterVoice to Chester:
Subject: Pleased to see arts in the MA School Accountability System

I’m pleased to hear that access to arts education has been included in the draft staff recommendations to the ESE board regarding the new School Accountability System. I’m especially glad to see that access to arts education is being recommended as a strategy to broaden the curriculum for every Massachusetts child.

Every child in Massachusetts deserves a full and balanced education with opportunities to learn through a wide range of academic subjects. As you know, the new federal Every Student Succeeds Act (ESSA) requires that states create measures that achieve this goal, and specifically includes the arts and music in its definition of a “well-rounded education.” This designation—alongside reading, math, and science—confirms that the arts are a core academic subject and thus should be available to all students. I’m glad to see access to arts education included as an indicator of school quality.

I look forward to the official release of the Accountability System draft and more opportunities to voice support for it, including arts education in the mix.
March 8, 2017

Mitchell Chester, Commissioner of Elementary and Secondary Education
Board of Elementary and Secondary Education
Massachusetts Board of Education
75 Pleasant Street
Malden MA 02148

Re: Arts Education under ESSA

Dear Commissioner Chester and the Board of Elementary and Secondary Education,

Members of the Massachusetts Legislature are pleased to see that the Department of Elementary and Secondary Education’s draft accountability and assistance plan has included participation in arts education from Grades K-12. This embraces the intent and spirit of the new Every Student Succeeds Act (ESSA) to guarantee a well-rounded education for every student.

Developing accountability for arts education is in line with our state’s tradition of global and national leadership in education. By legislative initiative, Massachusetts provided the first public school arts education in the nation in 1870—an economic imperative then as it is today. Arts education fosters independent thought, problem-solving skills, the ability to adapt, and independent inquiry; it is a foundation for student success in the 21st century. Learning through the arts helps prepare students to work in jobs that don’t yet exist using technologies that haven’t been invented.

We congratulate our ESE leaders for the outstanding educational achievements that place Massachusetts students among the top achievers not only nationwide, but across the world. However, maintaining our educational reputation means adjusting to complex and rapidly changing times. Recognition of the value of arts education re-asserts our leadership in student creativity and innovation.

The arts foster success in school and after graduation; help students develop discipline and grit; grow their problem-solving skills; and challenge them to deeper thinking, more effective communication, and greater civic engagement. Schools with effective arts education consistently demonstrate increased academic achievement.

- Research has shown that arts education develops student motivation and engagement, including improved attendance, persistence, focused attention, heightened educational outcomes, and intellectual risk taking.
- Arts education can be a powerful driver of school climate and culture. The arts enhance relationships between teachers, students, families, and the community, creating new connections, fostering collaboration, and increasing school pride.
• When used as an explicit part of school turnaround plans, arts education has been linked to lower suspension rates, higher graduation rates, and a marked increase in Math and English/Language Arts test scores.

We know that your staff has worked tirelessly for months to develop quality measures that capture meaningful learning, and we applaud your efforts. Your inclusion of arts education will not only help reverse the narrowing of the curriculum caused by No Child Left Behind, but will provide incentives for districts to take actions proven to reduce the Commonwealth's still persistent achievement gap.

DESE's inclusion of arts education as an indicator of school success is in keeping with Massachusetts's history as an international leader in public education. Thank you for your support of quality education for all of the Commonwealth's children.

Sincerely,

Sen. Sonia Chang-Díaz
2nd Suffolk

Sen. Eric Lesser
1st Hampden and Hampshire

Sen. Adam Hinds
Berkshire, Hampshire, Franklin and Hampden

Sen. Stanley Rosenberg
Hampshire, Franklin, and Worcester
President of the Senate

Rep. Cory Atkins
14th Middlesex

Rep. Alice Peisch
14th Norfolk

Rep. Jonathan Hecht
29th Middlesex

Rep. James Cantwell
4th Plymouth

Rep. Colleen Garry
36th Middlesex

Rep. Denise Provost
27th Middlesex

Sen. Patrick O'Connor
Plymouth and Norfolk

Rep. Kay Khan
11th Middlesex
Rep. Tricia Farley-Bouvier
3rd Berkshire

Rep. Aaron Vega
5th Hampden

Rep. Natalie Higgins
4th Worcester

Rep. Mike Connolly
26th Middlesex

Rep. William Smitty Pignatelli
4th Berkshire

Sen. Eileen M. Donoghue
1st Middlesex

Rep. Byron Rushing
9th Suffolk

Rep. Brian W. Murray
10th Worcester

Rep. Carlos Gonzalez
10th Hampden

Sen. Michael O. Moore
2nd Worcester

Sen. Julian Cyr
Cape and Islands

Sen. Jason Lewis
5th Middlesex

Rep. Adrian C. Madaro
1st Suffolk

Senator Thomas McGee
3rd Essex

Rep. Solomon Goldstein-Rose
3rd Hampshire

Rep. Steven S. Howitt
4th Bristol

Rep. Elizabeth Poirier
14th Bristol

Rep. Christine Barber
34th Middlesex
MASSCreative, the state’s advocacy organization for the arts and cultural community representing almost 400 organizations, commends DESE for taking advantage of the opportunity ESSA presents states to broaden the curriculum to educate the whole child. The proposed ESSA State Plan marks a positive step forward for the schools and children of the Commonwealth. In particular, MASSCreative commends your work on putting arts education as a vital part of a quality education for both elementary and secondary education. Additionally, MASSCreative applauds the inclusive, deliberative approach to outreach and consultation with stakeholders that lead to the production of the plan; and calls for that approach to continue as we address the next steps in development and implementation.

MASSCreative supports inclusion of the arts as part of the definition of a well-rounded education in the High Schools. It is also great there is an indicator looking at access to arts, explicitly, in all grades. MASSCreative agrees that participation in a well-rounded education is a key part of a successful high school experience, waiting until high school to measure runs the risk of too many districts attempting to only provide arts education in secondary school. This would have the effect that students come to the subject unprepared to partake in quality secondary arts programming, blunting the benefits of arts education as a developmental strategy. Having an indicator that looks at participation in arts education at all grades provides the best possible incentive to having arts education be available to all grades.

MASSCreative appreciates the alignment of the access to a well-rounded education indicator with the MassCore requirements. The Commonwealth has long known that success in post-secondary endeavors, be they in further education or in the workforce, depends on more than just English/Language Arts and Math. Having a system that recognizes the need for a well-rounded secondary education is a good step forward to guarantee college and career readiness, in keeping with DESE’s larger mission.

MASSCreative also strongly supports the inclusion of growth as an indicator. As the report notes, we lack meaningful baselines for these indicators, but we can assume they are below where the Commonwealth ought to be, especially in resource-challenged districts. Including growth as an indicator allows districts to build robust and meaningful programming rather than attempt one year increases that game the system at the cost of genuine student learning and achievement.

Recognizing that the Draft Plan still has questions to answer in terms of establishing baselines and formulas, the outline to date understands the need to look holistically at education without allowing schools to skimp on core metrics of attainment. MASSCreative and it’s partner organizations look forward to working with DESE in a collaborative matter to address these questions in the same productive spirit as produced the draft. As you work to finish your determinations, we have a couple of specific places for comment.

In your chart of Indicators, on page 40, MASSCreative, as mentioned above, applauds your commitment to measuring access to arts in all grades. We also recognize that work needs to be done to develop a clear metric...
for that access. We support the idea presented by Jonathan Rappaport of Arts|Learning at the January Regular Board Meeting, of measuring elementary instructional time with certified arts teachers. This best balances the need to get at some measure of quality in arts education while being both easy to understand and avoiding the difficulties of an attempt to introduce a quantitative measure of arts educational attainment. We
Letter Template to Commissioner Chester in Support of Arts Education and ESSA

Mitchell Chester, Commissioner of Elementary and Secondary Education
Board of Elementary and Secondary Education
Massachusetts Board of Education
75 Pleasant Street
Malden MA 02148
www@doe.mass.edu

Dear Commissioner Chester and the Board of Elementary and Secondary Education,

The intent of the Every Student Succeeds Act (ESSA) is to guarantee a well-rounded education for every Massachusetts child. I am pleased to see that the Department of Elementary and Secondary Education’s draft accountability and assistance plan for schools embraces the spirit of this guarantee by including participation in arts education from Grades K-12.

[Include personal impact. i.e. As a parent, teacher, the CEO Company X, and/or leader of Organization X, this is of interest to me because…]

I know that your staff has worked tirelessly for months to develop quality measures that capture meaningful learning and I applaud your efforts. Your inclusion of arts education will not only reverse the narrowing of the curriculum inadvertently caused by No Child Left Behind, but will provide incentives for districts to take actions proven to reduce the Commonwealth’s still persistent achievement gap.

Arts education prepares students for success after high school by enhancing student engagement, and promoting academic achievement. Additionally, it has been proven to be an effective strategy in turning around low-performing districts. (Use/adapt one or two of the following bullets)

- Arts education helps students develop the skills they need to be successful in college and in the 21st century workplace, such as problem solving, critical and creative thinking, dealing with ambiguity and complexity, and collaboration and team work skills.
- Research has shown that arts education develops student motivation and engagement, including improved attendance, persistence, focused attention, heightening education outcomes, and intellectual risk taking.
- Arts education can be a powerful driver of school climate and culture. The arts enhance relationships between teachers, students, families, and the community, creating new connections, fostering collaboration, and increasing school pride.
- When used as an explicit part of school turnaround plans, arts education has been linked to lower suspension rates, higher graduation rates, and marked increase in Math and English/Language Arts test scores.

DESE’s inclusion of arts education as an indicator of school success is in keeping with Massachusetts’s history as the leader in public education. Thank you for your support of quality education for all of the Commonwealth’s children.

Sincerely,

Name
Organization, Contact Information
ESSA Public Outreach – Preliminary Analysis

Over the past several weeks, ESE held five public forums where we sought feedback from stakeholders in a number of areas related to ESSA: new indicators to use in our accountability system, modifications to our accountability leveling system, supports that would provide a safe and supportive learning environment, supports that would provide students with a well-rounded education, and supports that would provide students with equitable access to high quality educators.

In all, we captured and analyzed over 1,500 ideas from a broad spectrum of stakeholders (approximately 20% parents, 20% teachers, 20% administrators, 20% advocacy groups, 20% concerned citizens). The following represents the most frequently listed ideas, with number of responses in parentheses, in each category.

New Indicators for our accountability system

- **School climate** (88) – Stakeholders wanted three fundamental things for their students: to feel safe at school, to have positive learning experiences, and to feel like they're cared for at school. Respondents felt that a school climate survey was appropriate mechanism, developed by parents and educators alike, and given to students, educators, and parents. Some, however, had concerns about validity and response rates, and suggested that other indicators like discipline rates could/should supplement this measure.

- **Access to the arts** (74) – Stakeholders were vocal about the pressures that schools have been put under to perform well on ELA, math, and science MCAS tests, and what that pressure has done to limit arts curricula. Advocates would like arts seen as a core subject rather than an enrichment subject, and would like a measure that captures both access to arts and quality of arts instruction. Some, however, were concerned that access to the arts will only differentiate small/poor districts from well-resourced districts.

- **Access to a well-rounded curriculum** (63) – Stakeholders were supportive of giving students access to a well-rounded curriculum, generally. Most spoke of core subjects (ELA, STEM, Social studies history) along with arts, world languages, physical education, advanced coursework, and libraries/media.

- **Chronic absenteeism** (50) – While this measure resonated with many stakeholders, as it would encourage districts to reach out to students who may be falling through the cracks, others (15) cautioned that districts have limited control because of the host of reasons students may be absent (citing differences in cultures, ages, etc.)

- **Use of a pro-social curriculum** (42) – Stakeholders felt strongly about holding districts accountable for using pro-social supports throughout their school.

- **Discipline rates** (42)

- **Access to advanced coursework** (34)

- **Family/parent/community engagement** (27)

- **Access to libraries and librarians** (16)

- **Access to and participation in extracurricular activities** (15)

- **Give greater weight to student growth** (13)

- **Passing 9th grade courses** (12) – Although it's important to note that nine stakeholders had concerns that grade 9 courses are inconsistent in their rigor, it's an indicator that's easy to game, it might lead to more grade 9 retention, and it won't to a good job of differentiating mid-higher performing districts.
December 13, 2016

**Modifications to Accountability Levels**
- Use descriptors instead of, or as main component of, levels. Make them easily understandable, as numbers don’t mean much to the average citizen. (36)
- Keep levels as they are (21)
- Eliminate levels altogether (17)
- More gradations in leveling system (14)
- Fewer gradations in leveling system (11)
- Criterion-referenced leveling (8)

**Safe/Supportive Environment - Programming**
- Social/emotional/behavioral professional development for staff. Access to counselors and other mental health professionals and support staff (32)
- Discipline/de-escalation techniques PD for staff – restorative justice and PBIS programming (24)
- Trauma sensitivity training for staff (20)
- Cultural proficiency training for staff (15)
- Partnerships with families/community organizations that cater to parents (15)
- Tiered systems of support and special needs sensitivity (7)

**Well-Rounded Education - Programming**
- Arts and integration of arts into the general curriculum (38)
- Community involvement/service learning (16)
- Libraries (13)
- Internships/externships/work-based learning (13)
- College/career planning/career education (12)
- Physical education (9)
- After/out of school programming (8)
- Social emotional learning (8)
- Civics (7)

**Equitable Access to High Quality Educators - Programming**
- Teacher assistance networks/peer networks (10)
- Teacher leadership opportunities (10)
- Collaborations with higher education/educator preparation/workforce (9)
- Induction/mentoring programs (9)
- Recruitment programs, especially for diverse candidates (9)
- Flexible PD (8)
- Retention programs (8)
- Social emotional learning competencies for teachers (7)
We Need Your Input!

ESSA COMMUNITY FORUMS

Massachusetts is building on its world-class public education system, and we want your feedback.

The federal Every Student Succeeds Act (ESSA), recently signed into law by President Obama, provides all states and schools an opportunity to grow stronger through innovation.

The Massachusetts Department of Elementary and Secondary Education invites you to join us in a discussion and share your ideas on how to improve school assistance, accountability, and engagement, so that schools receive the supports they need to benefit each and every student.

Please join us at one of our upcoming public forums by registering online at http://DESE.ESSA.gizmo.com/s3/.

JOIN US AT A PUBLIC FORUM

November 14 (6-7:30 pm)
Boston Public Schools
Bolling Building, 2nd floor
2300 Washington St., Roxbury

November 21 (6-7:30 pm)
Shrewsbury's Oak Middle School
45 Oak St., Shrewsbury

November 29 (6-7:30 pm)
Brockton High School
470 Forest Ave., Brockton

December 1 (6-7:30 pm)
Holyoke High School
500 Beech St., Holyoke

December 6 (6-7:30 pm)
Salem's Collins Middle School
29 Highland Ave., Salem

CAN'T JOIN A FORUM?

Complete our survey instead; we still want to hear from you!


For more information, visit www.mass.gov/ese/essa or email essa@doe.mass.edu
The following are excerpts from Massachusetts’ consolidated state plan under the Every Student Succeeds Act (ESSA) in which the arts were included (highlighted in yellow). This was a draft for public comment in February 2017.

Massachusetts ESSA Plan: Executive Summary
Revised draft for discussion – February 2017

Introduction
With the passage of the Every Student Succeeds Act (ESSA), Congress maintained the Elementary and Secondary Education Act’s original focus on advancing equity and excellence for all students, particularly disadvantaged and high need students. ESSA’s priority areas—academic standards that represent readiness for the expectations of post-secondary education and employers; accountability, support, and improvement for schools; ensuring effective educators; supporting all students; and academic assessments that form the backbone of accountability for results—align closely to the Commonwealth’s existing strategies.

Massachusetts has much to be proud of in K–12 public education. Our schools are recognized as best in class among the states, and our students perform at academic levels commensurate with the highest performing education systems in the world. Yet despite our overall success, substantial gaps in student outcomes persist in our state, and too often those gaps are correlated with students’ racial/ethnic identification, family economic background, disability status, and English language proficiency.

The goal of the Massachusetts public education system is to prepare all students for success after high school. This means that all students will be prepared to successfully complete credit-bearing college courses or certificate or workplace training programs, enter economically viable career pathways, and engage as active and responsible citizens in our democracy. Our work is to broaden students’ opportunities and close gaps so that all students, regardless of background, are ready for the world that awaits them after high school.

The Massachusetts Department of Elementary and Secondary Education employs five strategies to advance towards this goal:
1) Strengthen standards, curriculum, instruction, and assessments
2) Promote educator development
3) Support social-emotional learning, health, and safety
4) Turn around the lowest performing districts and schools
5) Use technology and data to support student learning

Our particular focus is using these strategies to strengthen the quality and breadth of the instructional program students experience, as that is our major lever for ensuring success after high school for all students. This focus includes special attention to two areas where state performance has been stagnant—early grades literacy and middle grades mathematics—to ensure our students are well prepared with strong literacy and mathematics skills. It also includes special attention to our high schools, ensuring that all students have multiple high-quality pathways to educational and career opportunities after secondary school. Lastly, we continually focus on providing additional supports for students who have historically struggled to attain our proficiency standard—including English language learners, students receiving special education services, and students from economically disadvantaged backgrounds—to ensure that we reach all students.

Massachusetts intends to use its ESSA implementation to refine, deepen, and accelerate our work on our five strategies and to promote coherence across our strategies through our focus on instructional quality. We will
strengthen the design of our system of accountability to better identify those districts and schools making the most and least progress towards improving student outcomes, and we will improve our assistance for those farthest behind. And we will help districts reconsider how they use their people, time, and fiscal resources in support of these objectives.

We have great confidence in the ability of the Commonwealth’s excellent educators and education system to successfully tackle the gaps in performance that exist, and will continue to highlight and share the incredible work being done in schools and districts. Our state’s success in turning around schools and districts convinces us that low achievement in high poverty communities and neighborhoods is not pre-destined. We look forward to using the opportunity that Congress has provided through ESSA to build on what is working in Massachusetts, to curtail what is not working, and to accelerate our progress, particularly in our lowest performing schools and districts.

Our successes so far and the challenges that remain
By any measure, Massachusetts public school students are among the strongest performing in the nation and the world. Our students have scored at the top of the National Assessment of Educational Progress (“the nation’s report card”) tests in grades 4 and 8 English language arts and mathematics for over a decade—a result unparalleled in any other state. In the most recent international PISA test of 15 year olds, none of the 72 participating countries or territories performed higher than Massachusetts in reading, only one performed higher in science, and only 11 performed higher in mathematics. Our four-year high school graduation rates have improved steadily each year to 87.3 percent for the graduation cohort of 2015, and fewer than 5,400 students dropped out in the 2014–15 school year, down from nearly 10,000 in 2007–08.

While we have made strong strides in providing an excellent education in Massachusetts, we have still not attained our goal to prepare all students for success after high school. A few facts highlight the broader story:

- Although most economically viable career pathways today require at least some postsecondary education, about one-quarter of Massachusetts public high school graduates do not enroll in a college or university in the fall immediately after their high school graduation.
- Among Massachusetts public high school graduates who go on to enroll in Massachusetts public colleges, more than one-third take at least one remedial, non-credit-bearing course in their first semester in college.
- Student performance overall is strong compared to other states and nations, but some subjects and grade spans have not shown improvement. For example, proficiency in grade 3 reading has lingered at approximately 60 percent of students for more than a decade, as has proficiency in grade 6 mathematics.
- Students who are absent from school are not experiencing the curriculum and instruction that will help them become prepared for success. Yet 12 percent of students were chronically absent last year, meaning that they missed 10 percent or more of their days of enrollment in a public school.
- Exposure to a broad curriculum is an important part of a student’s overall educational development. Yet at the high school level, only 72 percent of students completed MassCore, the state’s recommended curriculum for college readiness. About 6 percent of elementary and middle school students took no arts course in 2015–16; at the high school level, more than 50 percent took no arts.
- In 2016, 79 percent of grade 9 students completed and passed all their courses; 21 percent did not. In Massachusetts, students who do not pass all their grade 9 courses are 14 times more likely to not complete high school in four years.
- Exposure to college-level coursework while in high school has been demonstrated to increase the likelihood of success in college. Yet only 36 percent of Massachusetts public high school juniors and seniors took at least one Advanced Placement or International Baccalaureate (college-level) course in 2016.
• Critically, the students who are not experiencing these opportunities are disproportionately our historically underserved, or high needs, student groups: students who are English language learners, receiving special education services, economically disadvantaged, and/or members of racial and ethnic minority groups. Performance for high needs students on the above indicators is substantially worse. For example, proficiency rates for high needs students in both grade 3 reading and grade 6 math are approximately 20 percentage points lower than proficiency rates for all students, cohort graduation rates for disadvantaged students in Massachusetts are 10 to 20 percentage points lower than our state averages, and these students are two to three times more likely to drop out of school.

Advancing and accelerating our state strategies will help us close these gaps and move closer to our goal of success after high school for all Massachusetts public school students.

Our state strategies and connections to ESSA

1) Strengthen standards, curriculum, instruction, and assessments
2) Promote educator development

Our expectations for student learning, the instructional program that students experience, and student success depend on the effectiveness of our educators. Thus, our first two strategies are fundamentally intertwined, and we benefit from their synergy when we tackle them together. Our aim is that all students attain ambitious academic content standards as outlined in the Massachusetts Curriculum Frameworks by participating in an instructional program that well prepares them for the transition after high school, provides support for them as individuals, and ensures access to great teachers and administrators. To accomplish this, we have identified three immediate priorities:

• **Priority 1**: Increase the effectiveness of first-year teachers to have an impact on students on day one and accelerate teacher impact in years two and three.

We will advance this work under ESSA by:

• **Strengthening educator preparation programs** to ensure the effectiveness of first-year teachers. We will continue to refine our educator preparation program review process to focus on outcomes rather than inputs, including implementing performance-based assessments for teacher and principal candidates. We will also encourage educator preparation programs and school districts to create structured partnerships that benefit the preparation program, the school district, and the first-year teacher.

• **Supporting implementation of an educator evaluation and development framework that provides educators with meaningful feedback.** The state will continue to work with districts to support strong implementation of the Massachusetts Educator Evaluation Framework by providing guidance and resources, such as a calibration instrument that promotes shared understanding of expectations for strong instruction and conversations about effective feedback.

• **Directing greater attention to students’ learning experiences and their access to effective educators.** We will provide reports to districts that identify and compare rates at which student subgroups are taught by inexperienced, out-of-field, and ineffective teachers. Accompanying these tools will be support to districts in use of this tool through technical assistance, comprehensive video tutorials, and other resources.

• **Expanding the principal pipeline and promoting principal development.** The state will also provide support for all principals’ understanding of the curriculum frameworks and will promote strong implementation, high instructional expectations, and effective feedback for educators. We will also work to build our cadre of principals prepared to serve in turnaround schools, so that we can accelerate the improvement of those schools through effective school leadership strategies.

• **Priority 2**: Increase the quality of instruction such that instruction across all of our schools and districts is aligned to the high expectations of the Massachusetts Curriculum Frameworks.
We will advance this work under ESSA by:

- **Improving program and instructional quality in early learning.** In an effort to strengthen developmental and learning outcomes for our state’s youngest students, the state will continue to address program and instructional quality for public school programs in preschool through third grade. We will continue to work collaboratively with our state colleagues at the Department of Early Education and Care, as we know successful connections across state agencies are critical to achieving excellence within the K-12 system. This initiative aligns with the focus for our collaborative work with the Department of Public Health on our State Systemic Improvement Plan for students with disabilities: improved outcomes for preschool children with disabilities. Together, we will continue to build partnerships and alignment between state agencies, public schools, and community-based preschool and after-school and out-of-school time programs.

- **Focusing statewide efforts on early grades literacy and middle grades mathematics: areas where student performance is relatively weak or stagnant.** The early literacy focus of our state plan will ensure that students reach upper elementary grades with strong literacy skills. The middle grades mathematics focus will ensure that greater numbers of students reach high school ready to succeed in higher level mathematics. The state will prioritize these areas for supports and assistance for districts so that we can shift our trajectory upward.

- **Increasing student access to an ambitious, engaging, well rounded curriculum.** We will support educators to understand the curriculum frameworks and employ high expectations for instruction. We will encourage districts to increase student access to high quality curriculum and enrichment opportunities that include the core subject areas, civics, the arts, foreign languages, computer science, career development education, and alternate pathways to preparation for success after high school. We will provide guidance, technical assistance, and professional learning networks to support implementation of these initiatives, for both pre-service and in-service educators. This support will include targeted support for educators working with students with disabilities and English learners.

- **Priority 3: Increase student access to the supports they need to be successful in achieving the standards in the Massachusetts Curriculum Frameworks.**

We will advance this work under ESSA by:

- **Implementing more effective programs to serve the students farthest behind.** ESSA provides us with many opportunities to improve results for student groups that have historically struggled to meet proficiency standards: students from economically disadvantaged backgrounds, English language learners, and students receiving special education services, in particular. Through grant funding, prioritized access to resources, and program initiatives at the state and local levels, we will accelerate their improvement.

- **Implementing the new MCAS test and supporting districts to develop common assessments.** The state will upgrade the MCAS to better measure the critical thinking skills students need for success in the 21st century. The new test, informally called Next Generation MCAS, will build upon the best aspects of the MCAS assessments that have served the Commonwealth well for the past two decades. The tests will be administered entirely online for grades 3 to 8 by 2019. We will also work with districts to develop assessments that are common across schools, grades, and subjects so that they can more effectively compare progress and provide consistent feedback to teachers on their students’ performance.

**School and district accountability**

The state’s accountability system is our primary way of measuring each school’s and district’s progress on attaining the state goal of success after high school for all students. ESSA provides us with an opportunity to refine our accountability system to better align it with the agency’s goals and strategies. This will allow us to broaden the dimensions of performance we consider, as well as to improve our system for assisting those schools and districts farthest behind in attaining the state’s goals.
Our state’s existing accountability system rests primarily on student achievement and growth and graduation data, with an emphasis on closing gaps for historically low performing subgroups. These data are fundamental to the educational enterprise. If students are not proficient on grade-level material and are not graduating, then schools and districts are not doing their jobs. And if not all students are performing well, the accountability system should highlight those gaps.

In our proposed new accountability system, these data remain core measures of school and district results, and opportunity gaps for high needs students remain of paramount consideration. In addition, we propose to expand the measures included in the system to create a more comprehensive picture of student opportunity and outcomes, and increase the value placed on improvement. By doing so, we intend to promote a more well-rounded view of school performance and to encourage schools and districts to focus on increasing equitable access to educational opportunities. These measures also more strongly connect to our agency strategies.

In keeping with the focus on excellence and equity, our proposed new system will prioritize strong outcomes for all students and closing gaps for high needs students. High needs students are defined as students who are current or former English language learners, receive special education services, and/or are economically disadvantaged.

Proposed measures to be included in the system for elementary and middle schools are as follows:

<table>
<thead>
<tr>
<th>Status for ALL students</th>
<th>Gap closing for HIGH NEEDS students</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Core measures</strong></td>
<td></td>
</tr>
<tr>
<td>1. ELA and math scaled score</td>
<td>1. ELA, math, and science gap reduction</td>
</tr>
<tr>
<td>2. Science performance index</td>
<td>2. ELA and math student growth percentile</td>
</tr>
<tr>
<td>3. ELA and math student growth percentile</td>
<td>3. ACCESS growth (English language learners)</td>
</tr>
<tr>
<td>4. ACCESS progress (English language learners)</td>
<td></td>
</tr>
<tr>
<td><strong>Additional measures</strong></td>
<td></td>
</tr>
<tr>
<td>1. Chronic student absenteeism</td>
<td>1. Improvement in chronic absenteeism</td>
</tr>
<tr>
<td>2. Access to the arts</td>
<td>2. Improvement in access to the arts</td>
</tr>
<tr>
<td>3. School climate</td>
<td>3. Improvement in school climate</td>
</tr>
</tbody>
</table>
Proposed indicators for *high schools* are as follows:

<table>
<thead>
<tr>
<th>Status for ALL students</th>
<th>Gap closing for HIGH NEEDS students</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ELA and math scaled score</td>
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</tr>
<tr>
<td>3. ELA and math student growth percentile</td>
<td>3. ACCESS growth (English language learners)</td>
</tr>
<tr>
<td>4. ACCESS progress (English language learners)</td>
<td>4. Graduation and dropout rate gap reduction</td>
</tr>
<tr>
<td>5. Graduation and dropout rates</td>
<td></td>
</tr>
</tbody>
</table>

**Core measures**

- 1. Chronic student absenteeism
- 2. Grade 9 course passing
- 3. Access to advanced coursework
- 4. Access to the arts
- 5. Breadth of curriculum
- 6. School climate

**Additional measures**

- 1. Improvement in chronic absenteeism
- 2. Improvement in grade 9 course passing
- 3. Improvement in access to advanced coursework
- 4. Improvement in access to the arts
- 5. Improvement in breadth of curriculum
- 6. Improvement in school climate

These measures would be aggregated into an overall school performance percentile. Per the federal law, the core measures outlined above would be given much greater weight in the calculation than the additional measures.

The school percentile would be used as the first step for classifying schools into performance levels. Each level would have an associated percentile range. But, the system for designating performance levels would not be entirely relative. Every year the state would also set out performance targets based on the measures in the percentile for each of the school performance levels. If a school met or exceeded those targets, it could attain that level even if its percentile would have otherwise placed it lower. In this way the expectations for performance are clear and known ahead of time for all schools, and performance level designations do not depend solely on the performance of other schools.

A district’s level would be determined by the overall performance of its students, rather than the level of its lowest performing school as it is currently. Additional measures of school and district performance beyond those in the formal accountability system would be included on a public report card to provide further insight and comparative data to the public.

Per the requirements of the federal law, the lowest performing 5 percent of schools and high schools with four-year graduation rates below 67 percent will be identified for comprehensive support and improvement. Schools above the bottom 5 percent overall but that have very low performing subgroups will be identified for targeted support and improvement. These schools, along with schools nearing those categories, will implement a turnaround plan to improve student performance and will be eligible for a wide variety of supports and services aligned to our evidence-based practices for school turnaround, as described above.

An important caveat to this section of our plan is that we do not currently have state data on several of the indicators we have proposed. Most notably, we are just beginning a new statewide assessment program in the
2016–17 school year so do not yet have data on student performance under the new assessment system. Until we have data and can conduct simulations for combining multiple indicators to generate the summary measures of school and district performance, we present this section as a conceptual framework for the accountability system we plan to launch at the end of the 2017–18 school year. The academic and other indicators that we generate at the close of the 2016–17 school year will serve as a baseline for the new system.

**Section 2: Consultation and Performance Management**

**2.1 Consultation.**

*Instructions:* Each SEA must engage in timely and meaningful consultation with stakeholders in developing its consolidated State plan, consistent with 34 C.F.R. §§ 299.13 (b) and 299.15 (a). The stakeholders must include the following individuals and entities and reflect the geographic diversity of the State:

- The Governor or appropriate officials from the Governor’s office;
- Members of the State legislature;
- Members of the State board of education, if applicable;
- LEAs, including LEAs in rural areas;
- Representatives of Indian tribes located in the State;
- Teachers, principals, other school leaders, paraprofessionals, specialized instructional support personnel, and organizations representing such individuals;
- Charter school leaders, if applicable;
- Parents and families;
- Community-based organizations;
- Civil rights organizations, including those representing students with disabilities, English learners, and other historically underserved students;
- Institutions of higher education (IHEs);
- Employers;
- Representatives of private school students;
- Early childhood educators and leaders; and
- The public.

Each SEA must meet the requirements in 34 C.F.R. § 200.21(b)(1)-(3) to provide information that is:

1. Be in an understandable and uniform format;
2. Be, to the extent practicable, written in a language that parents can understand or, if it is not practicable to provide written translations to a parent with limited English proficiency, be orally translated for such parent; and
3. Be, upon request by a parent who is an individual with a disability as defined by the Americans with Disabilities Act, 42 U.S.C. 12102, provided in an alternative format accessible to that parent.

**A. Public Notice.** Provide evidence that the SEA met the public notice requirements, under 34 C.F.R. § 299.13(b), relating to the SEA’s processes and procedures for developing and adopting its consolidated State plan.

To be completed prior to plan submission.

**B. Outreach and Input.** For the components of the consolidated State plan including Challenging Academic Assessments; Accountability, Support, and Improvement for Schools; Supporting Excellent Educators; and Supporting All Students, describe how the SEA:

i. Conducted outreach to and solicited input from the individuals and entities listed above, consistent with 34 C.F.R. § 299.13(b), during the design and development of the SEA’s plans to implement the programs that the SEA has indicated it will include in its consolidated State plan;
and following the completion of its initial consolidated State plan by making the plan available
for public comment for a period of not less than 30 days prior to submitting the consolidated
State plan to the Department for review and approval.

In preparing its ESSA plan, the Massachusetts Department of Elementary and Secondary
Education (ESE) conducted an extensive outreach effort over the course of nearly a full year.
From the beginning of the effort, it was our goal to hear from a broad range of stakeholders
about Massachusetts’ state plan. ESSA provided us an opportunity to reconsider the strategies
we use to improve student outcomes, the data we use to measure school and district progress,
and the types of supports and assistance we make available. As such, we organized our work
into four phases: Listening Phase 1 (April to June 2016): Where we asked broad questions of
our stakeholder community about their thoughts on the purpose and design of the state’s
accountability and assistance system, among other topics related to ESSA. Modeling (June to
September 2016): Where we developed specific proposals based on the feedback we heard
during the first listening phase. Listening Phase 2 (September 2016 to January 2017): Where
we shared our draft proposals with stakeholders to further refine and improve them. Revising
(January to March 2017): Where we incorporated a wide variety of feedback into a proposed
state plan, put the plan out for public comment, and finalized the plan based on the feedback we
received during public comment period.

Throughout the nearly 12-month process, we sought to gather feedback through a variety of
mechanisms with the goal of maximizing stakeholder participation. We developed a master list
and engaged nearly 200 stakeholder groups (advocacy organizations, civil rights organizations,
affinity organizations, American Indian tribes, policy organizations, researchers, professional
associations, special education organizations, community-based organizations, representatives
from higher education, English Learner organizations, teachers unions, charter schools,
governmental agencies, the business community, the Governor’s education secretariat, state
legislators, our Board of Elementary and Secondary Education, and many more) along with
hundreds of educators, parents, and students from our 409 school districts and nearly 2,000
schools.

We conducted several online surveys, which we and our contacts distributed widely, which
allowed anyone in the public to submit their thoughts: as of January 2017, right before the state
plan went out for public comment, we had well over 1,500 combined responses to our ESSA
surveys. The Department held five public forums around the Commonwealth in the fall of 2016,
where we gathered a variety of feedback using a process known as brain-swarming, where
every piece of feedback is discussed and/or captured in some way. Over 250 people
participated in these forums, and we were pleased by the wide variety of attendees
(approximately 20% parents, 20% teachers, 20% administrators, 20% advocacy groups, 20%
concerned citizens). The state also held a series of focus groups for representatives of
stakeholder associations who wanted to provide more detailed feedback in a discussion format.
Furthermore, the state participated in close to 100 different community meetings and
presentations with associations and organizations who wanted to discuss the implications of
ESSA with us.

We gathered formal input from others in the state’s education policy governance structure, such
as the governor’s office, the legislature, the state Board of Elementary and Secondary
Education, and many of the Board’s Advisory Councils, including the Accountability and
Assistance Advisory Council, Gifted and Talented Advisory Council, Family and Community
Engagement Advisory Council, State Student Advisory Council, and Arts Education Advisory
Council.
Appendix listing stakeholder organizations/contacts to be added.

ii. Took into account the input obtained through consultation and public comment. The response must include both how the SEA addressed the concerns and issues raised through consultation and public comment and any changes the SEA made as a result of consultation and public comment for all components of the consolidated State plan.

The Department has relied heavily on the feedback we received from our many stakeholders through the consultation we conducted starting in spring 2016. The overall design of the consultation period allowed us to maximize the feedback from our field. We looped back with our stakeholders on multiple occasions during the development of this plan, making them an integral part of the entire process. The voices of stakeholders are widely reflected on the pages of this plan.

Concretely, the inclusion of measures related to “students’ access to a well-rounded education” and “school culture and climate” in our accountability system is a direct result of the feedback we heard from the field. Our analyses of the feedback, along with our many conversations with a multitude of stakeholders, confirmed that these measures deeply resonated with a wide variety of stakeholders. As a result, the Department determined that we would include these measures in the accountability system, given how much support the measures had garnered throughout the feedback process.

Additional items to be described following comment period.

C. Governor’s consultation. Describe how the SEA consulted in a timely and meaningful manner with the Governor consistent with section 8540 of the ESEA, including whether officials from the SEA and the Governor’s office met during the development of this plan and prior to the submission of this plan.

The Secretary of Education for the Commonwealth, appointed by Governor Baker, is an ex-officio member of the Board of Elementary and Secondary Education. Our agency reported to the Board on a frequent basis about the ESSA state plan development process. By virtue of his position on the Board, the Governor’s appointee was involved throughout the process, from the inception of the state planning, through the public comment period, and to the ultimate finalization of the plan.

Date SEA provided the plan to the Governor: To be completed prior to plan submission.

Check one:
☐ The Governor signed this consolidated State plan.
☐ The Governor did not sign this consolidated State plan.

Section 4: Accountability, Support, and Improvement for Schools

Instructions: Each SEA must describe its accountability, support, and improvement system consistent with 34 C.F.R. §§ 200.12-200.24 and section 1111(c) and (d) of the ESEA. Each SEA may include documentation (e.g., technical reports or supporting evidence) that demonstrates compliance with applicable statutory and regulatory requirements.

4.1 Accountability System.

A. Indicators. Describe the measure(s) included in each of the Academic Achievement, Academic Progress, Graduation Rate, Achieving English Language Proficiency, and School Quality or Student
Success indicators and how those measures meet the requirements described in 34 C.F.R. § 200.14(a)-(b) and section 1111(c)(4)(B) of the ESEA.

- The description for each indicator should include how it is valid, reliable, and comparable across all LEAs in the State, as described in 34 C.F.R. § 200.14(c).
- To meet the requirements described in 34 C.F.R. § 200.14(d), for the measures included within the indicators of Academic Progress and School Quality or Student Success measures, the description must also address how each measure within the indicators is supported by research that high performance or improvement on such measure is likely to increase student learning (e.g., grade point average, credit accumulation, performance in advanced coursework).
- For measures within indicators of School Quality or Student Success that are unique to high school, the description must address how research shows that high performance or improvement on the indicator is likely to increase graduation rates, postsecondary enrollment, persistence, completion, or career readiness.
- To meet the requirement in 34 C.F.R. § 200.14(e), the descriptions for the Academic Progress and School Quality or Student Success indicators must include a demonstration of how each measure aids in the meaningful differentiation of schools under 34 C.F.R. § 200.18 by demonstrating varied results across schools in the State.

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Measure(s)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Academic Achievement</td>
<td>Grades 3-8 English language Arts (ELA) and Mathematics: average scale score.</td>
<td>The average scale score will replace the use of a proficiency index in the district and school accountability system. The average scale score better represents the range of scores at the district and school level.</td>
</tr>
<tr>
<td></td>
<td>Grades 5 and 8 Science: average scale score equated to Next-Generation ELA and Math MCAS scale.</td>
<td>Massachusetts will begin its assessment transition with grades 3-8 ELA and Mathematics in the 2016-17 school year. In an effort to report comparable data to districts, schools and the public, the science assessment scores will be equated to the Next-Generation ELA and Mathematics scale scores until such time that the grade 10 assessments have transitioned.</td>
</tr>
<tr>
<td></td>
<td>Grade 10 ELA, Math and Science: average scale score equated to Next-Generation ELA and Math MCAS scale.</td>
<td>Massachusetts will begin its assessment transition with grades 3-8 ELA and Mathematics in the 2016-17 school year. In an effort to report comparable data to districts, schools and the public, the grade 10 assessment scores will be equated to the Next-Generation ELA and Mathematics scale scores until such time that the grade 10 assessments have transitioned.</td>
</tr>
<tr>
<td>ii. Academic Progress</td>
<td>Mean student growth percentile (SGP)</td>
<td>Massachusetts will continue its use of the student growth percentile (SGP) as a measure of student growth. Beginning in 2016-17, we will follow the advice of our Technical Advisory Committee and use the mean SGP as opposed to the median to better reflect the full range of growth</td>
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<tr>
<td>Indicator</td>
<td>Measure(s)</td>
<td>Description</td>
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<td></td>
<td>• Measure of growth to standard (to be incorporated in the future)</td>
<td>As Massachusetts transitions its assessment program over the coming years, we will pursue the possibility of using a growth to standard measure for public reporting and as a metric in the district and school accountability system.</td>
</tr>
<tr>
<td>iii. Graduation Rate</td>
<td>• Four-year cohort graduation rate</td>
<td>Massachusetts will continue to use the four-year graduation rate in its district and school accountability system. This rate has been calculated since 2006 and will continue to be a main driver of accountability at the high school level.</td>
</tr>
<tr>
<td></td>
<td>• Five-year cohort graduation rate plus percentage of students still enrolled in high school</td>
<td>In addition to the four-year graduation rate, Massachusetts will also use a modified version of the five-year graduation rate in its district and school accountability system. A traditional calculation of the five-year graduation rate includes only students that have received a diploma within five years of entering the assigned cohort. Massachusetts proposes to use a rate that is equal to the sum of the percentage of students that have graduated within five years plus the percentage of students that are still enrolled in school after years. The district and school accountability system should incentivize welcoming students back into the school environment regardless of whether they are on track to graduate in four or five years. Many high schools now have alternative programming designed for off-track students and an accountability system should reward these types of programs rather than negatively impacting schools with a traditional five-year graduation rate calculation.</td>
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<tr>
<td></td>
<td>• Annual dropout rate</td>
<td>The graduation rate of a high school is certainly a key indicator of success. However, in a district and school accountability system that makes annual determinations, it is often difficult to make large gains in a graduation rate calculation in one year because much of the rate has been determined in grades 9-11. The number of high school dropouts on an annual basis is a significant component of the graduation rate calculation.</td>
</tr>
</tbody>
</table>
### Indicator: Achieving English Language Proficiency

- **Progress made by students towards attaining English language proficiency as measured by growth on the ACCESS for English language learners.**

Massachusetts will use the percentage of students achieving proficiency in English along with those making progress towards attaining English language proficiency as its measure for English language learners (ELL). ELLs enter schooling at very different points in their English language development and these differences are evident across districts. As a result, it is most appropriate to measure the progress of ELLs towards English language proficiency rather than the attainment of English proficiency. Massachusetts will use a measure of student growth on the state’s English language proficiency assessment, ACCESS for ELLs.

### Indicator: School Quality or Student Success

- **Chronic absenteeism (all grades)**

Massachusetts proposes to use a measure of chronic absenteeism as a measure of School Quality or Student Success because the district and school accountability system should incentivize a minimal loss of classroom instruction time. Chronic absenteeism would be defined as the percentage of students missing at least 10% of their days in membership in a school (18 days or more in a typical 180 day school calendar). This measure would be applied to all grades and would be done with minimal exceptions granted for lost instruction time. While some absences are understandable and perhaps might be excused, ultimately the student has lost instruction time regardless of the reason. There has been significant research on the impact of absenteeism. Two examples can be found here and here.

- **Student access to the arts (all grades)**

Massachusetts proposes to include student access to the arts as a measure of School Quality or Student Success. It is important for students at all grade levels to have access to a well-rounded curriculum and research has shown the positive impact on student learning when students have access to arts education. Examples of that research can be found here and here.
<table>
<thead>
<tr>
<th>Indicator</th>
<th>Measure(s)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>School climate index (all grades over time)</td>
<td>Massachusetts proposes to include a school climate index as a measure of School Quality or Student Success. At this time, Massachusetts does not have the data to incorporate a measure of school climate into the district and school accountability system. Beginning in 2016-17, Massachusetts will pilot a school climate survey to begin capturing baseline data to possibly be used in future accountability metrics.</td>
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<tr>
<td>Success in grade 9 courses (high school)</td>
<td>Massachusetts proposes to include success in grade 9 courses as a measure of School Quality or Student Success at the high school level. The impact of grade 9 performance is a leading indicator to student success in high school and beyond. According to the most recent data available in Massachusetts (2015), students that failed any courses in 9th grade were four times more likely to drop out of school than those students that did not. Although data validation measures will need to be put into place to guard against improper grade inflation, the importance of the measure is too critical to ignore.</td>
<td></td>
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<tr>
<td>Student access to a well-rounded curriculum (high school)</td>
<td>Massachusetts proposes to include student access to a well-rounded curriculum as a measure of School Quality or Student Success at the high school level. This measure would be defined as the percentage students that enroll in each of the four core course areas (English, math, science and social science), at least one foreign language and at least one arts course in a school year. A high school accountability system should incentivize practices to improve student achievement and prepare students for college and career. According to the most recent data available (2015), just over 25% of high school students are meeting this definition of an annual access to a well-rounded curriculum. While it might not be reasonable to expect all students to meet this benchmark, there is room for growth and to more adequately prepare students for their next challenge.</td>
<td></td>
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<tr>
<td>Student access to</td>
<td>Massachusetts proposes to include</td>
<td></td>
</tr>
<tr>
<td>Indicator</td>
<td>Measure(s)</td>
<td>Description</td>
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<tr>
<td></td>
<td>advanced coursework (high school)</td>
<td>student access to advanced coursework as a measure of School Quality or Student Success at the high school level. This indicator would measure the percentage of students that enroll in advanced coursework (defined as AP, IB, honors etc.) in a school year. The accountability system would incentivize student access to these types of courses. The most recent data available in Massachusetts (2015) indicate there are varying levels of participation in advanced coursework across the state and within school districts there are equity gaps in participation across subgroups. In addition, Massachusetts PSAT, SAT and course grade data indicate that additional students are prepared for advanced coursework and are not enrolling. Some of the national research in this area can be found here.</td>
</tr>
</tbody>
</table>

B. Annual Meaningful Differentiation. Describe the State’s system for annual meaningful differentiation of all public schools in the State, including public charter schools, consistent with the requirements of section 1111(c)(4)(C) of the ESEA and 34 C.F.R. §§ 200.12 and 200.18.

See below.

Describe the following information with respect to the State’s system of annual meaningful differentiation:

1. The distinct and discrete levels of school performance, and how they are calculated, under 34 C.F.R. § 200.18(a)(2) on each indicator in the statewide accountability system;

The state’s accountability system is our primary way of measuring each school’s and district’s progress on attaining the state goal of success after high school for all students. ESSA provides us with an opportunity to refine our accountability system to better align it with the agency’s goals and strategies. This will allow us to broaden the dimensions of performance we consider, as well as to improve our system for assisting those schools and districts farthest behind in attaining the state’s goals.

Our state’s existing accountability system rests primarily on student achievement and growth and graduation data, with an emphasis on closing gaps for historically low performing subgroups. These data are fundamental to the educational enterprise. If students are not proficient on grade-level material and are not graduating, then schools and districts are not doing their jobs. And if not all students are performing well, the accountability system should highlight those gaps.
In our proposed new accountability system, these data remain core measures of school and district results, and opportunity gaps for high needs students remain of paramount consideration. In addition, we are expanding the measures included in the system to create a more comprehensive picture of student opportunity and outcomes, and we are increasing the value placed on improvement. By doing so, we intend to promote a more well-rounded view of school performance and to encourage schools and districts to focus on increasing equitable access to educational opportunities. These measures also more strongly connect to our agency strategies.

In keeping with the focus on excellence and equity, our proposed new system will prioritize strong outcomes for all students and closing gaps for high needs students. High needs students are defined as students who are current or former English language learners, receive special education services, and/or are economically disadvantaged. Proposed measures to be included in the system are as follows.

Proposed measures to be included in the system for **elementary and middle schools** are as follows:

<table>
<thead>
<tr>
<th>Status for ALL students</th>
<th>Gap closing for HIGH NEEDS students</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Core measures</strong></td>
<td></td>
</tr>
<tr>
<td>1. ELA and math scaled score</td>
<td>1. ELA, math, and science gap reduction</td>
</tr>
<tr>
<td>2. Science performance index</td>
<td>2. ELA and math student growth percentile</td>
</tr>
<tr>
<td>3. ELA and math student growth percentile</td>
<td>3. ACCESS growth (English language learners)</td>
</tr>
<tr>
<td>4. ACCESS progress (English language learners)</td>
<td></td>
</tr>
<tr>
<td><strong>Additional measures</strong></td>
<td></td>
</tr>
<tr>
<td>1. Chronic student absenteeism</td>
<td>1. Improvement in chronic absenteeism</td>
</tr>
<tr>
<td>2. Access to the arts</td>
<td>2. Improvement in access to the arts</td>
</tr>
<tr>
<td>3. School climate</td>
<td>3. Improvement in school climate</td>
</tr>
</tbody>
</table>

Proposed indicators for **high schools** are as follows:
### Status for ALL students

1. ELA and math scaled score
2. Science performance index
3. ELA and math student growth percentile
4. ACCESS progress (English language learners)
5. Graduation and dropout rates

### Gap closing for HIGH NEEDS students

1. ELA, math, and science gap reduction
2. ELA and math student growth percentile
3. ACCESS growth (English language learners)
4. Graduation and dropout rate gap reduction

### Core measures

<table>
<thead>
<tr>
<th>Status for ALL students</th>
<th>Gap closing for HIGH NEEDS students</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Chronic student absenteeism</td>
<td>1. Improvement in chronic absenteeism</td>
</tr>
<tr>
<td>2. Grade 9 course passing</td>
<td>2. Improvement in grade 9 course passing</td>
</tr>
<tr>
<td>3. Access to advanced coursework</td>
<td>3. Improvement in access to advanced coursework</td>
</tr>
<tr>
<td>4. <strong>Access to the arts</strong></td>
<td>4. <strong>Improvement in access to the arts</strong></td>
</tr>
<tr>
<td>5. Breadth of curriculum</td>
<td>5. Improvement in breadth of curriculum</td>
</tr>
<tr>
<td>6. School climate</td>
<td>6. Improvement in school climate</td>
</tr>
</tbody>
</table>

These measures would be aggregated into an overall school performance percentile through a methodology illustrated in the table below. Per the federal law, the core measures outlined above would be given much greater weight in the index than the additional measures. This approach differs significantly from the current accountability system due to its approach to measuring relative improvement in addition to the status of a school. The current system only looks at where a school is in relation to other schools and does compare the amount of progress that a school has made on a given indicator.
Section 6: Supporting All Students

6.1 Well-Rounded and Supportive Education for Students.

Instructions: When addressing the State’s strategies below, each SEA must describe how it will use Title IV, Part A funds and funds from other included programs, consistent with allowable uses of fund provided under those programs, to support State-level strategies and LEA use of funds. The strategies and uses of funds must be designed to ensure that all children have a significant opportunity to meet challenging State academic standards and career and technical standards, as applicable, and attain, at a minimum, a regular high school diploma.

The descriptions that an SEA provides must include how, when developing its State strategies, the SEA considered the academic and non-academic needs of the following specific subgroups of students:

- Low-income students;
- Lowest-achieving students;
- English learners;
- Children with disabilities;
- Children and youth in foster care;
- Migratory children, including preschool migratory children and migratory children who have dropped out of school;
- Homeless children and youths;
- Neglected, delinquent, and at-risk students identified under Title I, Part D of the ESEA, including students in juvenile justice facilities;
- Immigrant children and youth;
- Students in LEAs eligible for grants under the Rural and Low-Income School program under section 5221 of the ESEA; and
- American Indian and Alaska Native students.

A. The State’s strategies and how it will support LEAs to support the continuum of a student’s education from preschool through grade 12, including transitions from early childhood education to elementary school, elementary school to middle school, middle school to high school, and high school to post-secondary education and careers, in order to support appropriate promotion practices and decrease the risk of students dropping out; and

Massachusetts has engaged in a number of initiatives in recent years to ensure that all students successfully transition from pre-kindergarten (pre-K) through grade 12 and beyond to enjoy success after high school. We recognize the importance of providing supports and interventions across the grade spans to minimize proficiency gaps and build a foundation for future success. A number of examples of ESE’s ongoing work in this realm are described below and provide a basis for our plans to support successful transitions. This work is supported with a combination of state and federal funding.

Massachusetts’ Birth to Grade 3 (B3) Advisory Group, an inter-agency collaboration, developed a document called "Building the Foundation for College and Career Success for Children from Birth Through Grade 3." This document is aligned with our state's definition of College and Career Readiness and Preparation for Civic Life and speaks to the importance of addressing children's development across all domains, including social and emotional development, through the provision of high quality early learning opportunities. In addition to the B3 Advisory Group, state agencies closely collaborate on work in the early learning realm, including, but not limited to: the development of Massachusetts Standards for Preschool and Kindergarten - Social and Emotional Learning (SEL) and Approaches to Play and Learning (APL); the development of a report focused on strengthening the early learning workforce; the implementation of our federally-funded Pre-K Expansion Grant (PEG); and joint professional networking opportunities on topics such as transitions between pre-K and
kindergarten, family engagement and gender identity in the early years.

As we build and strengthen early learning supports to prevent students from falling behind, we also continue to support all students, including our most at-risk students, in the later grades. A number of ESE initiatives focus on supporting schools and districts to lower dropout rates and improve graduation rates of all students. For example, the Massachusetts’ Dropout Prevention and Re-Engagement Work Group is a statewide network of schools and districts working together to learn from each other, along with experts, to develop/refine action plans to help students transition in and through high school. Additionally, a competitive grant intended to support at-risk students has provided schools with resources to implement research-based strategies to retain at-risk students and earn a diploma.

ESE has developed an early warning indicator system (EWIS). The EWIS tool is designed to improve response time to students at-risk, determine success of interventions in all tiers, and develop predictive analytics for schools and districts based on specific educational milestones, including state-level assessment scores, passing all 9th grade classes, and graduation from high school. We provide ongoing professional development and support to schools and districts in effectively employing EWIS.

Massachusetts has also established partnerships to support students with disabilities and students whose first language is not English (FLNE), to help them transition successfully from pre-K through grade 12. These efforts currently include a grant program with America’s Promise in which 10 urban districts are focused on identifying and strengthening programs and interventions to improve the graduation rate of students who are FLNE. Our Special Education Policy and Planning unit also partners with the College, Career and Technical Education unit to identify the needs and supports of students with disabilities and are developing an action plan for improving graduation rates.

ESE’s Educational Stability team works to ensure that students who are homeless, in foster care, migratory and/or in active military duty families have full access to a consistent education. We work with a variety of partners, including schools, districts and families, to help ensure that these students have transportation and other supports needed to successfully transition through school.

ESE provides guidance and technical assistance for schools and districts to support children and adolescents who are absent from school on a regular basis due to chronic and life threatening illness, family illness/death, truancy, head injury, discipline removal, or coping with a family related crisis. ESE will identify and/or develop additional supports for schools and districts to effectively use technology and other means to minimizing the loss of instructional time, and help to keep these students engaged and on track with their education while they are unable to come to the school building. Schools are also encouraged to create and employ plans for safe and supportive transitions for students returning back to school.

ESE provides support for family literacy programs, which provide parents and family members with foundational skills that boost their knowledge and confidence to support the educational development of, and to become educational advocates for their children. Parents and family members are able to improve their skills to achieve readiness for postsecondary education or training, job advancement, and economic self-sufficiency. Programs are designed to make sustainable improvements in the economic prospects for a family and to better enable the family to support their children’s learning needs.

ESE will support and encourage LEAs to consider the importance of successful transitions when performing their needs assessment, as well as in developing their action plans for utilizing their Title IV, Part A and other allocations under ESSA.

B. The State’s strategies and how it will support LEAs to provide equitable access to a well-rounded education and rigorous coursework in subjects in which female students, minority students, English learners, children with disabilities, or low-income students are underrepresented. Such subjects could
include English, reading/language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health, or physical education.

Massachusetts has developed a comprehensive set of rigorous curriculum frameworks and standards across the content areas. We are in process of updating our English Language Arts and Mathematics frameworks, to ensure that all students have the foundational skills needed to effectively engage in a well-rounded education. In 2016, the Board of Elementary and Secondary Education (BESE) adopted new science and technology/engineering standards that are intended to drive engaging, relevant, rigorous and coherent instruction that emphasizes student mastery of core ideas and how to apply science and engineering practices. Ultimately, the standards support student readiness for citizenship, college, and careers. In early 2017, we began the process of revising the 2003 History and Social Science curriculum framework. In addition, we provide curriculum frameworks for: comprehensive health, foreign languages, arts, digital and computer science, and vocational/technical education, as well as WIDA English Language Development standards. The curriculum frameworks and corresponding standards provide schools and districts in the Commonwealth with a blueprint for developing a rigorous curriculum for all students pre-K through grade 12.

ESE provides support and resources for teachers to improve the quality of teaching and learning to ensure a well-rounded education for all students in the Commonwealth. We collaborated with Massachusetts educators to develop over 100 Model Curriculum Units (MCUs) using the Understanding by Design process that aligns to the Massachusetts Curriculum Frameworks. These units cover many of the content areas and incorporate a variety of engaging instructional strategies. We have also developed resources including the Educator Guidebook for Inclusive Practice, which promotes evidence-based best practices for inclusion following the principles of Universal Design for Learning, Positive Behavior Interventions and Supports, and Social and Emotional Learning. ESE offers professional development on implementing standards-aligned, engaging, student-centered instruction. This work, along with the other efforts outlined in Section 5 of this plan, ensures that students’ well-rounded education is provided by high-quality educators.

Since 2007, Massachusetts has recommended that all high schools require students to complete MassCore, a minimum program of academic studies, before graduation. MassCore recommends course-taking requirements across the disciplines (including foreign languages, the arts, health, civics, and technology) to ensure that students are prepared for success after high school. MassCore encourages that all students have access to AP and dual-enrollment opportunities, as well as the integration of work-based and service-learning opportunities throughout a course of study. During school year 2014-15, approximately 72% of all Massachusetts high school graduates completed MassCore, compared with only 57% of students who are economically disadvantaged. We recognize the continued need to support schools and districts to close the gap in accessing a well-rounded education for many subgroups of students.

In addition to the above work, Massachusetts will use Title IV, Part A and other funds to build upon ongoing efforts in this area that may include but are not limited to the following:

- Starting in 2014, the BESE spearheaded a Civic Learning and Engagement Working Group (Working Group,) comprised of pre-K-16 educators and non-profit partners to investigate the current status of civic learning in schools, identify promising practices, and identify opportunities for elevating civic education and engagement. In June 2015, the BESE voted to endorse the recommendations laid out in the Working Group’s report. In February of 2016, the BESE joined the Board of Higher Education in adopting a revised joint definition of College and Career Readiness that incorporates preparation for civic life. May 2016 marked the first annual Civics Literacy conference. During school year 2016-17, a Civic Learning and Engagement Task Force has supported ESE in developing a strategic plan to guide its work in continuing to promote and
support civic education.

• In 2015, ESE launched the Science Ambassadors Program. The Science Ambassadors are a group of talented science educators available to assist schools and districts to understand the impact of the 2016 Science Technology Engineering (STE) standards on their curriculum and instruction efforts. In partnership with the Museum of Science, ESE prepares Ambassadors to deliver presentations on the key shifts and considerations for transition and implementation of the STE standards. In addition, they share and explain the many helpful resources available.

• In cooperation with the Centers for Disease Control and Prevention (CDC), ESE collects data on youth and school health policies and practices through the Youth Risk Behavior Survey (YRBS) and School Health Profiles (Profiles) to help inform school health policies and practices, including health education offerings. In addition, ESE works with priority districts that have higher percentages of students at risk for teen pregnancy, HIV, and other STDs, to ensure that all students have access to exemplary sexual health education.

• The arts are a critical part of a well-rounded course of study for preparation for postsecondary success in a vibrant, critical and creative thinking 21st century economy. ESE’s Arts Education Advisory Council works to address the issues innate in revising the Arts Curriculum Framework as well as to research, review, and document recommendations for advancing the arts. The Council is considering ways to support districts in effective and meaningful curriculum integration in arts education. In addition, we are considering including a measure of access to arts education in our new accountability system.
MASSCreative Arts for All Coalition praises state education leaders for adopting measures to increase arts access and visibility

BOSTON, March 27, 2017—MASSCreative Arts for All, a coalition of seven arts education advocates, today praised the state’s Board of Elementary and Secondary Education (ESE) for adopting new guidelines that will prioritize arts education for students across the Commonwealth. The new guidelines were written in response to a new federal law, the Every Student Succeeds Act (ESSA), which emphasizes every student’s access to a well-rounded education, including the arts.

The Arts for All Coalition includes MASSCreative, Arts|Learning, Edvestors, the Massachusetts Cultural Council, Boston Public Schools, Young Audiences of Massachusetts, MassINC, and Project LEARN-Lowell.

Under the new ESE plan, every school district will report arts education access and participation data on their school and district “report cards.” This will give transparency to parents, students, and communities as to the status of arts education in every community in Massachusetts. State education leaders have also committed to revising the Arts Curriculum Framework, which were last amended in 1999. Curriculum frameworks are the guides districts and schools use to develop local curricula and to determine a quality education in each subject area.

“Public polls consistently find that upwards of 90 percent of people think arts education is a core part of a quality education, so we’re proud to see Massachusetts leading on this front,” said MASSCreative Executive Director Matt Wilson. “These new guidelines will ensure that arts education is not something that’s simply nice for the districts that can afford it, but something that is necessary for every district in the state.”

Passed by Congress in late 2015 with overwhelming bipartisan support, ESSA includes instruction in the arts in the federal definition of a “well-rounded education.” In preparation for implementation of ESSA for the 2017-18 academic year, each state must revise its accountability plan for school districts to reflect this new definition. In addition to test scores, accountability standards must include other indicators of school quality, such as measures of participation in arts instruction.

ESE officials spent 10 months researching district needs for the new guidelines and meeting with key stakeholders. The Arts for All Coalition engaged in the process providing research and public input on the importance of arts education in a well-rounded education. One of the state’s educational challenges identified during this process was that six percent of elementary and middle school students and 50 percent of high school students do not have the opportunity to engage in quality arts instruction.

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Founded in 2012, MASSCreative works to build a more vibrant, healthy, and equitable Massachusetts. MASSCreative works with artists, leaders, supporters, and partners of the arts, cultural, and creative community to advocate for the resources and support necessary for the sector to thrive. Nearly 400 arts and cultural organizations and working artists from across the Commonwealth are members of MASSCreative.
Good morning, and thank you for the opportunity to address the Board this morning regarding the ESSA Accountability Plan which you are discussing today.

My organization, Arts|Learning, is one of 8 organizations in the Arts for All coalition, which includes the MA Cultural Council, MASSCreative, MassINC, the Boston Public Schools, Edvestors, Young Audiences of MA, and Project Learn-Lowell. Our coalition represents thousands of arts enthusiasts, educators, institutions, parents, and non-profit organizations. We are committed to having arts education be one of the driving forces of excellence in education in Massachusetts.

Our coalition thanks Commissioner Chester and his staff for the open way in which they sought public comment. We are, quite frankly, disappointed that the arts are not a quality indicator in the final draft Accountability and Assistance Plan for the State, in spite of a positive response of 96% of respondents who indicated this is important. We hope there will be a frank discussion of the intent of the ESSA law, which was to move away from a primary focus on tested subjects towards ensuring a balanced and well-rounded education for all students, including the arts.

With that said, we are pleased that Commissioner Chester has indicated a commitment to follow the lead of New Jersey and several other states that list arts education access and participation in school and district profiles, commonly called the school "report card." We applaud this commitment, and stand ready to offer any help for this to happen.

Additionally, the Commissioner has indicated a commitment to soon begin a revision of the Arts Curriculum Framework which has not been revised since 1999. Our partners are anxious to begin this work to align our state curriculum with National Core Arts Standards published in 2014, and to add a fifth arts domain of media arts.

We have also pointed out that by state law, the arts are part of the Core Curriculum in Massachusetts. We believe that language is very important when describing core curriculum subjects. Unfortunately the arts are at times referred to as “other” and not part of the core. (Example, p. 12, Executive Summary, "access to courses beyond core subjects, such as the arts…") We trust that the ESE will provide leadership and model correct language to superintendents, principals, and school committees on this point.

We are eager to share with our constituents the good news of these commitments regarding arts education, and our partners stand ready to help ESE achieve these goals. We look forward to hearing from the Department about the next steps, and where we can provide assistance from the field. Please don’t hesitate to contact us as needed. Thank you.
Thank you for your help in communicating support for the inclusion of an arts indicator in the draft MA Accountability and Assistance Plan.

Letters should be address to:
Mitchell D. Chester, Ed. D.
www@doe.mass.edu
Commissioner of Elementary and Secondary Education
Massachusetts Department of Elementary and Secondary Education
75 Pleasant Street
Malden, MA 02148-4906

A second copy should be sent to:
James Peyser
eoe@massmail.state.ma.us
Secretary of Education
Executive Office of Education
One Ashburton Place, Room 1403
Boston, MA 02108

Additional copies can be sent to the members of the Board of Elementary Education, either at the Malden address above, or via email:
Paul Sagan, Chair; psagan@doe.mass.edu
James Morton, Vice Chair; jmorton@doe.mass.edu
Katherine Craven; kcraven@doe.mass.edu
Ed Doherty; edoherty@doe.mass.edu
Roland Fryer; roland.fryer@doe.mass.edu
Margaret McKenna; mmckenna@doe.mass.edu
Nathan Moore; nathan.moore@doe.mass.edu
Michael Moriarty; Michael.moriarty@doe.mass.edu
Penny Noyce; pnoyce@doe.mass.edu
Mary Ann Stewart; mstewart@doe.mass.edu
A copy of your letter should be emailed to Arts|Learning at info@artslearning.org and MASSCreative (tkonopinski@mass-creative.org) so we can track how many letters are sent.

**Talking points**—please feel free to choose and select any of the following, BUT PLEASE PUT THEM IN YOUR OWN WORDS SO THEY APPEAR DIFFERENT:

Please begin your letter by congratulating and/or thanking the Commissioner and his staff for including the arts in the Accountability and Assistance Plan draft for MA, which will help guarantee a well-rounded education as defined in the Every Student Succeeds Act (ESSA).

Tell a personal story of how the arts impacted you, or people you know, or students you teach.

This really matters because (choose some of these topics in your own words):

- DESE’s inclusion of arts education as an indicator of school success is in keeping with Massachusetts’s history as an international leader in public education.

- Including the arts in MA accountability indicators will help ensure that MA remains a leader in innovative and creative education, something industry feels is one of the most important skill sets for new employees.

- Arts education helps students develop the skills they need to be successful in college and in the 21st century workplace, such as problem solving, critical and creative thinking, dealing with ambiguity and complexity, and collaboration and teamwork skills.

- Research has shown that arts education develops student motivation and engagement, including improved attendance, persistence, focused attention, heightening education outcomes, and intellectual risk taking.

- Arts education can be a powerful driver of school climate and culture. The arts enhance relationships between teachers, students, families, and the community, creating new connections, fostering collaboration, and increasing school pride.

- When used as an explicit part of school turnaround plans, arts education has been linked to lower suspension rates, higher graduation rates, and marked increase in Math and English/Language Arts test scores.

- Arts education will not only reverse the narrowing of the curriculum inadvertently caused by No Child Left Behind, but will provide incentives for districts to take actions proven to reduce the Commonwealth’s still persistent achievement gap.

Please end the letter by thanking the Commissioner and his staff for their hard work in developing an accountability system for which we will all be proud. Please express how pleased you are that ESE recognizes the importance of broadening the accountability system to ensure a well-rounded education is received by every student, including the arts.

*Thank you for your help. It is deeply appreciated.*

**Arts for All Coalition:**
Keeping Arts Education in the Mix

A NEW ERA UNFOLDS TO EDUCATE OUR STUDENTS
In December, 2015, Congress retired No Child Left Behind (NCLB), the federal law that guided the nation’s educational system for the last two decades. NCLB emphasized instruction in Math and English, coupled with annual testing, as a means of measuring progress. One of the admitted, unintended consequences of No Child Left Behind has been a national narrowing of the curriculum to focus on English/Language Arts (ELA), Math and Science, as those fields have standardized tests. This narrowing is especially noticeable in low-income urban and rural districts, resulting in an even greater disparity of educational opportunity.

In its place, Congress passed the Every Student Succeeds Act (ESSA). Under ESSA, instruction in the arts is now included in the definition of a “well-rounded education.” As part of the plan, each state must submit an accountability plan for implementing ESSA. Massachusetts has revised its metrics for success in education to reflect the new law’s definition of a well-rounded education. In addition to test scores – the new systems must include other indicators of school quality, such as participation in arts instruction.

MASSACHUSETTS ESSA STATE PLAN PUTS ARTS EDUCATION IN THE MIX
After ten months of research and outreach to stakeholders throughout the Commonwealth, the Department of Elementary and Secondary Education (ESE) approved their Massachusetts ESSA State Plan in March, 2017. In the plan, access and participation in arts education for grades K-12 will be included as indicators on school and district report cards as a strategy to broaden the curriculum for every Massachusetts child. ESE also committed to a reworking of the Commonwealth’s arts education curriculum framework, which was last updated in 1999.

MASSCreative supports the creation of robust and accessible school report cards on arts education and the rewriting of the Commonwealth’s outdated arts education curriculum frameworks.

ARTS EDUCATION EDUCATES THE “WHOLE CHILD” IN SUPPORT OF ESSA’S GOALS
Arts education prepares students for success after high school by enhancing student engagement and promoting academic achievement. Additionally, it has been proven to be an effective strategy in turning around low-performing districts.

Arts education helps students develop the skills they need to be successful in college and in the 21st century workplace, such as problem solving, critical and creative thinking, dealing with ambiguity and complexity, and collaboration and teamwork skills.

Research has shown that arts education develops student motivation and engagement, including improved attendance, persistence, focused attention, heightening education outcomes, and intellectual risk taking.

Arts education can be a powerful driver of school climate and culture. The arts enhance relationships between teachers, students, families, and the community, by creating new connections, fostering collaboration, and increasing school pride.

When used as an explicit part of school turnaround plans, arts education has been linked to lower suspension rates, higher graduation rates, and marked increase in Math and English/Language Arts test scores.

ESE will submit their approved plan to the U.S. Department of Education in April, 2017.

The Massachusetts Arts for All Coalition consists of MASSCreative, Arts|Learning, EdVestors, the Boston Public Schools, the Massachusetts Cultural Council, Project LEARN - Lowell, MassINC, and Young Audience of Massachusetts.
February 28, 2017

Mitchell Chester, Commissioner of Elementary and Secondary Education
Board of Elementary and Secondary Education
Massachusetts Board of Education
75 Pleasant Street
Malden MA 02148
www@doe.mass.edu

Dear Commissioner Chester and the Board of Elementary and Secondary Education,

On behalf of the Boch Center, we enthusiastically applaud your inclusion of arts education in support of the new federal law, Every Student Succeeds Act (ESSA), and are pleased to see that the Department of Elementary and Secondary Education’s draft accountability and assistance plan for schools embraces including participation in arts education from Grades K-12. Your inclusion of arts education will not only reverse the narrowing of the curriculum inadvertently caused by No Child Left Behind, but will provide incentives for districts to take actions proven to reduce the Commonwealth’s still persistent achievement gap.

Arts education prepares students for success after high school by enhancing student engagement, and promoting academic achievement. Additionally, it has been proven to be an effective strategy in turning around low-performing districts.

- Arts education helps students develop the skills they need to be successful in college and in the 21st century workplace, such as problem solving, critical and creative thinking, dealing with ambiguity and complexity, and collaboration and teamwork skills.
- Research has shown that arts education develops student motivation and engagement, including improved attendance, persistence, focused attention, heightening education outcomes, and intellectual risk taking.
- Arts education can be a powerful driver of school climate and culture. The arts enhance relationships between teachers, students, families, and the community, creating new connections, fostering collaboration, and increasing school pride.
- When used as an explicit part of school turnaround plans, arts education has been linked to lower suspension rates, higher graduation rates, and marked increase in Math and English/language Arts test scores.

We both know firsthand about the dramatic impact arts education can have on school children of all ages and share a passionate belief that the arts can turn around lives as well as schools.

Last year, the Music Drives Us Foundation (a Boch family nonprofit organization) celebrated ten years of helping hundreds of individuals, organizations, and schools by supporting music education programs, supplying schools with musical instruments, sponsoring music therapy programs, and so much more. Has Music Drives Us made a difference in the schools we partner with? This teacher at the Corley School in Jamaica Plain says it better than we can — click here to see the difference in action.

A nonprofit organization
Additionally, the Boch Center, which stewards the iconic Wang and Shubert theaters, has impacted hundreds of thousands of school children and families through its FREE programs for 25+ years. Most recently, we have partnered with the Target Corporation over the past seven years to present a total of 28 10-week residency programs in Title I schools. Focusing on elementary-level English Language Learners (ELL), these in-school programs are tied to Common Core standards and have consistently and measurably made progress against English Language Arts and literacy-based goals and outcomes. Listen (click here) to the principal, teachers, and students at East Boston’s PJK School talk about the life-changing impact of this program and you’ll understand why your plan sounds like music to our ears!

Henry Wadsworth Longfellow once called music “the universal language of mankind.” We both passionately believe that arts education in the schools is critical in developing the Commonwealth’s next generation of creative thinkers, doers, and leaders. DESE’s inclusion of arts education as an indicator of school success is in keeping with Massachusetts’s history as the leader in public education but also towards cultivating an innovative and creative workforce that will shine on the global stage. Thank you for your support of quality education for all of the Commonwealth’s children.

Sincerely,

Josiah A. Spaulding Jr.
CEO/President, Boch Center

Ernie Boch Jr.
President/CEO, Boch Enterprises

Cc: Governor Charlie Baker
Mitchell Chester, Commissioner of Elementary and Secondary Education
Board of Elementary and Secondary Education
Massachusetts Board of Education
75 Pleasant Street
Malden MA 02148
www@doe.mass.edu

February 21, 2017

Dear Commissioner Chester and the Board of Elementary and Secondary Education,

The intent of the Every Student Succeeds Act (ESSA) is to guarantee a well-rounded education for every Massachusetts child. I am pleased to see that the Department of Elementary and Secondary Education’s draft accountability and assistance plan for schools embraces the spirit of this guarantee by including participation in arts education from Grades K-12.

As a dance professor at Salem State University and the President of the MA Dance Education Organization I see the impact of the arts, specifically dance, on students. Arts education helps students develop the skills they need to be successful in college and in the 21st century workplace, such as problem solving, critical and creative thinking, dealing with ambiguity and complexity, and collaboration and teamwork skills.

Your inclusion of arts education will not only reverse the narrowing of the curriculum inadvertently caused by No Child Left Behind, but will provide incentives for districts to take actions proven to reduce the Commonwealth’s still persistent achievement gap.

DESE’s inclusion of arts education as an indicator of school success is in keeping with Massachusetts’s history as the leader in public education. Thank you for your support of quality education for all of the Commonwealth’s children.

Sincerely,

Meghan McLyman
Associate Professor, Salem State University
MADEO President
Mitchell D. Chester, Ed. D.
Commissioner of Elementary and Secondary Education
Massachusetts Department of Elementary and Secondary Education
75 Pleasant Street
Malden, MA 02148-4906

Dear Commissioner Chester,

I would like to express my deep appreciation for including the arts in the ESSA Accountability and Assistance Plan draft.

As an entrepreneur building several arts/media-based businesses in Massachusetts, which have attracted close to 100 million dollars of revenue to the Commonwealth, as well an educator teaching media production at Boston College for close to thirty years. I know the robust economic impact the arts can have on communities – and for my students who have gone on to derive their livelihoods in arts-related fields.

But stakes are even bigger than that. The arts help foster critical creativity skills, which lead to innovation and invention. Over 180 organizations helped shaped the Partnership for 21st Century Skills Framework, which targeted must-have for students to be economically viable, productive citizens in the 21st century. Which were the top four skills identified out of the eighteen skills in the framework? The 4Cs – communication, collaboration, critical thinking and creativity.

In the innovation economy, creativity is not a nice-to-have – it is absolutely essential.

Arts education in our schools is where we incubate the attributes of creativity – fostering self-directed, resilient, creative problem-solvers and original thinkers who are critical to Massachusetts’s future as a leader across industry innovation sectors. By wiring in the arts & creativity as an overlay to the entire curriculum, we position the Commonwealth as a leader in the development of next-gen innovators – who will take lead in helping solve a myriad of potentially crippling local, national and global challenges in the decades to come.

As you work to broaden the accountability system, I am deeply grateful for your efforts to champion and integrate the arts into the unfolding plans.

All best.

Paul Reynolds, CEO/Co-Founder

www.fablevision.com  www.reynoldsTLC.org
FableVision/Reynolds Center for Teaching, Learning & Creativity | 303 Congress Street | Boston, MA | 02210
Roger Brown  
President  
March 1, 2017  

James Peyser  
Secretary of Education  
Executive Office of Education  
One Ashburton Place, Room 1403  
Boston, MA 02108  

Dear Secretary Peyser,  

Thank you for your department’s work to include the arts in the Accountability and Assistance Plan draft for the state of Massachusetts. As president of Berklee, I am writing to express my support for these efforts.  

I find that artists have a unique way of looking at the world that is intuitive and therefore an asset to today’s 21st century workforce. At Berklee we see this first hand. Through their arts education students learn how to work effectively within groups; communicate; and think creatively, independently, and critically. On a recent trip to Silicon Valley to meet with music and technology companies, our students’ questions impressed a well known technology company so much that the company decided to offer three internships to Berklee students on the spot. And while the majority of our graduates go on to establish careers in the arts, there are many that translate the skills they learned through their arts education to pursue successful careers in the fields of medicine, law, government, and business to name a few.  

I believe that including arts education as an indicator of success will help maintain Massachusetts’ status as a leader in innovative and creative education that prepares students for today’s workforce. Of course, it will also encourage the creation of art that helps give meaning to the world around us—and this benefit cannot be overstated.  

Thank you again for your efforts to develop an accountability system for the state that will ensure a well-rounded education for all students includes the arts.  

Sincerely,  

Roger H. Brown  
President, Berklee
February 23, 2017

Mitchell Chester, Ed.D.
Commissioner
MA Department of Elementary and Secondary Education
75 Pleasant Street
Malden, MA 02148

Dear Commissioner Chester:

On behalf of the Massachusetts Association of School Committees and in reflection of the consensus of our membership, we urge that the Board of Elementary and Secondary Education include access and participation in sequential K-12 arts education in the Massachusetts State Plan for ESSA Accountability.

We take this position based on our association’s commitment to a well-rounded education for all students that includes the spectrum of arts education such as fine art, music, drama, dance and key elements of literature related to them. We also believe that such inclusion, when used for student development, improved instruction, and better outcomes overall – and not punitively – will be of great value.

For several years, MASC has worked with Arts/Learning and our state music, art, drama and dance educators to promote arts education, and, as you may remember, we have also supported establishment of a creativity index to guide teachers, students and parents. In addition, we have featured at our meetings and conferences particular sessions that demonstrate the value of arts that flow over to the MCAS tested subjects including math, science, and English language arts.

As a result, we view inclusion of arts education as a valuable source of data and to reflect the value that we place on developing the “whole child.”

Yours truly,

Glenn S. Koocher
Executive Director
Mitchell Chester, Commissioner of Elementary and Secondary Education
Board of Elementary and Secondary Education
Massachusetts Board of Education
75 Pleasant Street
Malden MA 02148
www@doe.mass.edu

Dear Commissioner Chester and the Board of Elementary and Secondary Education,

As Dean of the College of Fellows of New England Theatre Conference, I want to take this opportunity to endorse an important piece of pending legislation.

New England Theatre Conference, now in its 65th year of serving theatre throughout the six-state region, embraces theatre in all its manifestations—professional, community, and most importantly for this letter, educational from K-12, as well as university.

I am writing to you in support of Every Student Succeeds Act (ESSA), which aims to provide a well-rounded education for every Massachusetts child. I am pleased to see that the Department of Elementary and Secondary Education’s draft accountability and assistance plan for schools embraces the spirit of this guarantee by including participation in arts education from Grades K-12.

As a career educator in the arts (Ph.D. in Theatre Education, NYU; four decades of teaching theatre at the college level) I am keenly aware of how important the arts are in the education of the whole human being. The arts often provide the key to discovery and development for many students otherwise challenged by standard classroom practices.

The heavy emphasis on standardized testing in the current educational scene may be balanced by the heuristic, open-ended, participatory environment of the arts classroom.

The many months of work that your staff has contributed to the development of quality indicators is greatly appreciated. The inclusion of arts education, with its accompanying reliance of *criticism* rather than testing alone will provide the framework for both student experience and learning evaluation.

Some may view arts education as a “luxury,” taking time and resources away from more practical technical and scientific training necessary for the students’ success in our increasingly technological economy. But not all students will apply their arts experience in school to pursuit of a professional career in painting, dance, music or theatre.

Although my experience is mainly in higher education, the same values apply to K-12. Let me share an example. One of my favorite former students excelled as a stage manager, keeping track of the myriad details
involved in producing a play—communications within the company, listing props, costumes and cues, maintaining a calm and supportive atmosphere amongst his peers despite the tension of tight schedule and performance pressures. For many decades since, this graduate has pursued a successful career in the travel industry—keeping track of clients’ details, managing schedules and budgets, and maintaining a calm and orderly experience for the client despite what complications loom. Problem solving, critical and creative thinking, dealing with ambiguity and complexity, respect for contributions of others, and collaboration and team work skills were part of his undergraduate theatre curriculum. I like to think that mastering that curriculum formed the basis of his highly successful career in the travel industry.

Research has shown that arts education develops student motivation and engagement, including improved attendance, persistence, focused attention, heightening education outcomes, and intellectual risk taking. A difficult to measure yet valuable outcome of a successful arts program is the enhanced social climate of the school, with enhanced relationships between students, teachers, parents and community. Higher graduation rates, lower suspension rates, and improved Math and English/Language Arts tests scores are related to emphasis on arts education.

DESE’s inclusion of arts education as an indicator of school success is in keeping with Massachusetts’s history as the leader in public education. Thank you for your support of quality education for all of the Commonwealth’s children.

Sincerely,

ANN MARIE SHEA, PH. D.

New England Theatre Conference, College of Fellows
Professor emerita, Worcester State University, Dept. of Visual and Performing Arts
February 13, 2017

Massachusetts Department of Elementary and Secondary Education
Attn: Commissioner Mitchell Chester, Ed.D.
75 Pleasant Street
Malden, MA 02148-4906

Dear Commissioner Chester:

I am writing to thank you and your staff for supporting a comprehensive arts education in the Commonwealth of Massachusetts as evidenced in the Department’s draft Accountability and Assistance Plan and to offer my support for maintaining strong arts education programming in our public schools.

Arts advocates will always, and rightly, highlight the benefit of an arts education in preparing students to be successful in the 21st century workplace where problem-solving and creativity are in high demand. Few could dispute the evidence that an arts education can positively influence student motivation, engagement, attendance, and intellect, among other attributes. But for me, arts advocacy has a much more personal connection that continues to be a driver in my efforts to champion this cause as a public school superintendent.

Discovering music when I was in third grade at Leucet Street Elementary School in Manchester, NH changed my life. It didn’t matter that my trumpet lessons took place in the nurse’s office in my very small neighborhood elementary school, playing my instrument became my outlet for expression. Making music became my voice—my power. I suppose that most of us have a childhood story that includes growing up with some significant obstacle that we had to overcome; and I suppose that coming from a household where watching my parents struggle with a failing marriage probably isn’t too different from many others who may have endured the same; but the significant role that music played in my life as my own personal sanctuary is significant to me, and something that I have championed over my career as a music educator and school- and district-level administrator. In a world of mental health crisis in public education, never has there been a greater need for our students to find their voice and be supported in safe environments where they can express themselves. The arts, for so many, continues to be a safe space where talent and creativity can flourish.

Once again, thank you for your continued support of the arts in public education in the Commonwealth of Massachusetts. Please do not hesitate to call upon me if I can be helpful in any way as a voice for arts advocacy.

Very truly yours,

Robert A. Tremblay, Ed.D., Superintendent
Weston Public Schools

Copy: Dr. James Peyser, Secretary of Education
Executive Office of Education
One Ashburton Place – Room 1403, Boston, MA 02108

Massachusetts Board of Elementary and Secondary Education
75 Pleasant Street, Malden, MA 02148-4906

ArtsLearning
Post Office Box 483, Medfield, MA 02052
info@artslearning.org

MASSCreative
tkonopinski@mass-creative.org
VOTER VOICE CALL TO ACTION

In February, the Department of Elementary and Secondary Education (DESE) released their Massachusetts 'Every Student Succeeds Act' (ESSA) State Plan on what determines a successful school in the Commonwealth.

Access and participation in arts education for grades K-12 is squarely in the Massachusetts ESSA State Plan and is specifically placed as a strategy to broaden the curriculum for every Massachusetts child.

This is a direct result of thoughtful work and outreach by the DESE staff and the public encouraging DESE to include access and participation in arts education as an indicator of success in K-12 Massachusetts schools. Great work by all.

Show your support for the new standards by sending a quick note to state education officials below.

The new federal Every Student Succeeds Act (ESSA) directed states to restructure their accountability and assistance systems for schools and districts. Massachusetts has taken this opportunity to move beyond its current accountability system based on just test scores, graduation rates, and language proficiency by including access to arts education.

DESE is welcoming public comments until March 9th, before the DESE board votes to approve the Massachusetts ESSA State Plan. DESE then expects to submit their approved plan to the U.S. Department of Education on April 3rd.

Because DESE has not only listened to public comments, but adapted arts education recommendations into Massachusetts ESSA State Plan, we need to follow up on our requests by telling state education officials that we're pleased that arts education is in the mix.
Arts Education in Michigan

Key Dates

2009 - Arts Education Policy Forum for the creation of the Policy Agenda
2010 - Michigan Arts Education Policy Agenda-In-Brief
October 2011 to December 2011 - Census data gathered
2012 - Arts Education Census Report was published recommendations
2012 - 2017 Michigan Arts Education Instruction and Assessment Program commissioned by MDE (responds to assessment items in MI Arts Education Policy Agenda)
2013 - Applied for SP3
2014 - Announced as one of ten pilot states selected for Americans for the Arts' State Policy Pilot Program
2014 - Calls with Arts Education Roundtable members and key arts education stakeholders
2015 - Creative Many Public Policy Summit, includes arts education
2015 - Begin working with contractor Erin Skene-Pratt to develop arts education policy agenda
2016 - June, Michigan Arts Education Policy Summit, development of draft policy agenda
2016 - August, Initial ESSA meeting with MDE
2016 - ESSA Forums
2017 – April, Michigan Department of Education submits state’s final ESSA plan to the US Department of Education. Final plan includes arts education specific components.
2017 - MDE Roadshow
2017 - Case study being written
MI ARTS EDUCATION CENSUS

In the fall of 2011, Quadrant Arts Education Research, on behalf of the Arts Education in Michigan Schools Research Project, began a study of the level of arts education in Michigan schools. Principals of 4,163 schools, including 718 private and 293 charter schools, were asked to complete an on-line survey providing detailed information on arts education in their schools. The survey captured baseline data on arts education, including:

- Types of arts courses (curricular and extra-curricular) offered, by grade level (for music, visual arts, theater, and dance);
- Number of students enrolled in arts courses;
- Number of hours in a year dedicated to arts education, by arts discipline;
- Certification level of teachers providing arts education;
- Non-salary budgets allocated to arts education;
- Use of visiting artists, field trips, and artists-in-residence;
- Professional development offerings to art and general classroom teachers;
- Policies in place regarding arts education (adoption of standards, high school arts graduation requirements, etc.).

A total of 826 schools completed a questionnaire -- a 20% response rate. A total of 460,066 students, or 30% of the total student population were represented by responding schools.
AVAILABILITY OF ARTS EDUCATION IN MI SCHOOLS

Schools With at Least One Course, By Arts Discipline

94% of schools have at least one course in any of the four arts disciplines.
93% of schools have at least one course in any of the four arts disciplines.
92% of schools have at least one course in any of the four arts disciplines.

Q1: What is the total number of courses offered in EACH arts area?
RECOMMENDATIONS

– **Access for All** – Michigan Department of Education, Michigan State Board of Education, in partnership with concerned statewide organizations, determine the reason more than 100,000 students attend schools without any arts education and provide recommendations and strategies to reduce this number to zero.

  - **Accountability** – Michigan Department of Education require schools to publicly report annually information regarding access to arts courses; level of student participation; educators assigned to provide instruction; and a demonstration of how schools are meeting the arts standards.

– **Arts Education Policy** – Michigan State Board of Education adopt a policy addressing the importance of arts education in a student’s holistic development while outlining what a high quality arts education is in Michigan.

  - **Arts Education Strategic Plans** – Each school district include the visual and performing arts education in district strategic plans.

  - **Develop Appropriate Student/Teacher Assessment System** – Development of an appropriate assessment system, centered around the acquisition of skills and knowledge in all four arts disciplines, to be piloted in the 2013/2014 school year.
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TO: Michelle Ribant  
Director for 21st Century Learning  
Michigan Department of Education

Gregg Dionne  
Supervisor, Curriculum and Instruction Unit  
Michigan Department of Education

FROM: Michigan’s State Policy Pilot Program

SUBJECT: Arts Education Dashboard

Dear Michelle and Gregg,

First, we wanted to extend our sincere thanks for taking the time to meet earlier this month and offering your time and expertise to our conversation. Your ideas on new approaches to data collection and willingness to develop an arts education dashboard were insightful and greatly appreciated.

As promised, we’ve collectively examined the arts education dashboards currently available in New Jersey, Ohio, and California. Below is a detailed outline that reflects the best components of each dashboard to consider incorporating into a Michigan Arts Education Dashboard.

We look forward to working with you as this project progresses. Please let us know if we can be of further assistance and/or provide any further information.

Contact information:
• Sarah Triplett – sarah@creativemany.org
• Ana Cardona - cardona.analuisa@gmail.com
• Chad Badgero - badgeroc@michigan.org

Michigan Arts Education Dashboard
The New Jersey model seems furthest along in displaying a dashboard that presents the information in a clear and compelling manner. Several key components of the website that would be ideal to mirror include:

• Visually appealing
• Interactive (searchable)
• Provide tabs that help easily sort information
  o NJ presents detailed information by incorporating the ability to hover over each of the tab/bar graphs to expand the information provided.
• Divide information by:
  o Elementary, middle, and high school
  o Student/teacher ratio
  o County
  o School district
  o Map of schools with/without access to arts education by county/school district
• Percentage of schools with artform
• Discipline

It would be helpful for Michigan’s dashboard to include a tab that highlights information specific to the current one(1) fine arts requirement. Additionally, as seen in the New Jersey model, it would be helpful to maintain the ability to disaggregate the date by all subgroups and income groups that Michigan already disaggregates school data, e.g. race, income (free and reduced), ELL, special needs. The newly released California Dashboard contains demographic data from the Common Core of Data file from the National Center for education Statistics using the following codes. A layout of the disciplines offered and dashboard under the CA model may best suit the needs of the Michigan model as we know we have many different types of programs available.

Questions we may be able to answer:

• How many students have access to the arts?
• How many teachers are providing arts programming?
• How many schools are providing arts programs?
• What art forms are being provided?
• What arts courses (names of courses)?
• Who has access?
• Who does not?

Resources:
New Jersey Interactive Dashboard
California Interactive Dashboard
Michigan Arts Education 2010 Policy Agenda

A shared vision that schools should be educating the whole child and offering a complete education which includes the visual and performing arts at every grade level.

Endorsed by 20 arts education organizations – including MDE, ArtServe (now Creative Many), MCACA, Michigan Youth Arts…

Policy areas identified for action:
- Student Access
- Accountability
  - Implement a baseline survey for data on current arts education in all schools in Michigan.
  - Develop an assessment system for arts education.
- Professional preparation and development

2011 Michigan Arts Education Census

108,000 students of schools surveyed (20% response rate) received no arts education as part of their daily instruction.

MDE support for “An approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both”. (Provided by Kennedy Center ArtsEdge)

2012 Michigan Arts Education Instruction and Assessment (MAEIA)

Michigan Department of Education partners with Michigan Assessment Consortium and Data Recognition Corporation to develop an assessment system for arts education. 2016-17 roll-out of resources and interactive website hub for arts education communications and access to all resources.
Possible Data Points for the Michigan Department of Education
Arts Education Dashboard

Seeking to identify data points that would align under the following six categories:

1. Early Learning
2. Engagement
3. Equity
4. Efficacy
5. Effective Educators
6. Exit Ready

School Information (Pre-K through graduation)
- Course name
- How many students are receiving arts education
- Breakdown numbers by school district and building
- Enrollment number for year vs students enrolled
- Schools using Title I funding for arts education
- Number of arts and cultural events happening in the school (concerts, plays, etc.)
- Does the school offer a four year (three year) arts sequence
  - How many students complete that sequence

Instructional Hours
- Amount of time and frequency of arts instruction
  - How long is a session?
  - How often does it happen?
  - Average

Professional Development
- Does the schools offer professional development?
- Does the school offer specific professional development for arts educators?
- How much time does a teacher have available for professional development?
- How many hours are arts educators participating in professional development?
- Who is offering professional development?

Teachers
- How many certified teachers are on your staff
- How many students do they instruct/how many buildings are they teaching in

High School Graduation Requirement
- Are students achieving the high school credit? (Met, not met, exceeded)
- What grade are they most likely to meet this goal

Assessment
- How are your teachers assessing student progress in the arts
Facilities and Resources
- Where are students receiving their instruction
  - Dedicated arts classrooms
  - Art on the cart
  - Multipurpose rooms
  - Any available classroom
  - Outside arts and cultural organization facility
- What technology tools are used by students in your schools art classes?
- Arts and Cultural Organizations
  - Who is providing services to schools?
  - In what form?
  - How much time?
- Do they have an artist in residency program?

Finances
- Money dedicated to the arts
  - Government – State, county, city
  - Nonprofit arts and cultural organization
  - Grants
  - Foundations
  - Boosters
ATTACHMENT 6

Michigan Department of Education
ESSA Final Draft
Creative Many Michigan Analysis and Questions

February 17, 2017

On February 14, MDE released the final draft of the ESSA Consolidated plan. Of particular importance for the arts education community is the inclusion of the arts in several significant ways:

**Long-term Goals:** MDE long-term goals align with arts education evidence-based programs.

- **Academic Achievement:** Michigan's long-term goal is to have 75% of schools and 75% of student subgroups meet the 2016-17 statewide proficiency rates at the 75th percentile in English language arts, mathematics, science, and social studies by the end of the 2024-25 school year, to coincide with Michigan's Top 10 in Ten timeline.

- **Graduation Rate:** Michigan's long-term goal is to have 75% of schools and 75% of student subgroups meet the 2016-17 statewide four-year graduation rate at the 75th percentile.

- **English Language Proficiency:** For students in Kindergarten-12 grade, students scoring below particular thresholds and proficiency on the W-APT are recommended to be entered into EL services.

Additionally, based on the advocacy efforts of individuals and organizations within the arts education community, several significant changes were included. They are:

1. **Time spent in fine arts, music and physical education is now an indicator in the State’s Accountability System.** This indicator uses a 100-point index. This measure is the amount of exposure students have to courses in the fine arts, music, and physical education. At least 10 students need to be enrolled for this measure to be calculated. Calculation are done for all valid subgroups. This measure will include additional data collection but is key to Michigan’s strategic 10 in 10 initiatives.

2. **Arts access data will be part of the transparency dashboard.** MDE plans on developing a School Quality and Student Success Transparency Dashboard with key indicators that provides quality data to educators and families that can ultimately impact student achievement. Art access data is currently being collected. The draft plan creates an additional indicator on the dashboard to highlight the available data on Art Access on the dashboard.

3. **Arts educators are described as "helping with the comprehensive needs assessment and with the evidence-based practices work so that LEAs can identify need in those areas and access evidence-based strategies."**
2.2 System of Performance Management (pg 17)

Michigan requires LEAs to do a Comprehensive Needs Assessment and then use the information from this assessment to build the improvement plans that address the identified needs. The MDE is taking the opportunity offered by ESSA to redesign our comprehensive needs assessment process so that it is reflective of the “whole child” and a “well-rounded education.”

- **Well-Rounded Education that includes the Arts** *(Consolidated Draft Plan)*
  
  A true focus on the whole child and the aspects of a well-rounded education, including not only academic subjects like fine arts and physical education, but also areas related to safety, health, school culture and climate, food and nutrition, early childhood, postsecondary transitions, and social-emotional learning.

- Is the definition of the arts as a component of a well-rounded education consistent throughout the plan? Inclusive language throughout
  - North Carolina model embedding throughout the titles
    - Title I: Improving Basic Programs Operated by State and Local Educational Agencies 
      - Section 1008: Schoolwide Programs
        - (Schoolwide Program Plan): Plans which may be executed via a combination of federal, state and local funds, in efforts to improve the overall educational program of a school meeting the appropriate threshold of disadvantaged students to become eligible. Strategies should seek to strengthen academic programs, increase the amount and quality of learning time, and provide a WELL-ROUNDED education (music, arts). (pg. 164)
  - How are we defining the arts? Fine arts? Fine and performing arts?

*Integrating comprehensive needs assessments*

Integrating comprehensive needs assessments across various grant/programming areas, including early childhood, social/emotional, school climate/culture, behavior, academics, etc.

- Will there be an ability to utilize resources in different targeted areas? The arts to address issues of school climate/culture?
- Is it possible to work with the MDE to determine the questions critical to the arts within the Comprehensive Needs Assessment?

Once that new comprehensive needs assessment process-including an expanded definition of the partners who need to be engaged in the process—is developed, LEAs will be required to go through it every three (or possibly) five years.

- How does the arts community become a partner in this process?

*Evidence-Based Practices*

The MDE will provide LEAs with access to a list of evidence-based practices for each area of the comprehensive needs assessment, and will develop expedited approval processes for those evidence based practices that are key to our strategic Top 10 in To plan, which captures the essence of our consolidated state plan.

- How do we ensure that the arts will be included in the list of evidence-based practices?
- What type of information can we provide?
• Arts Education Partnership – ArtEdSearch.org is the nation’s first online research and policy clearinghouse focus entirely on student and educator outcomes associated with arts learning in and out of school. Featuring user-friendly summaries of high-quality research, and overviews of current research examined through different lenses, ArtEdSearch provides reliable and objective information about the academic, cognitive, personal, social and professional outcomes of an arts education.
• MDE developed MAEIA resources should also be considered as evidence-based interventions. Willing to work with MDE.

Continuous Improvement
Stakeholder input, process and outcome data are critical to the continuous improvement process.
• Can we work with MDE throughout this process?

Section 4 Accountability, Support and Improvement for Schools (Page 24)

Indicator: School Quality or Student Success – Time Spent in Fine Arts, Music and Physical Education. This indicator uses a 100-point index. This measure is the amount of exposure students have to courses in the fine arts, music and physical education. At least 10 students need to be enrolled for this measure to be calculated. Calculations are done for all valid subgroups. This measure will include additional data collection but is key to Michigan’s strategic 10 in 10 initiatives.
• Fine arts? Performing arts?

Section 4.2 Identification of Schools

Michigan’s Strategic Vision focuses programming and intervention at the district level, because schools exists within district systems, and evidence support the theory that system-wide improvement is necessary for a turnaround.
• Is there a role for the arts advocacy community to play in helping share information at the district level?

Section 4.3 State Support and Improvement for Low-performing Schools (Page 37)

Michigan intends to award section 1003 funding in a combination of formula and competitive grants. Michigan will give priority to formula grants to LEAs with schools receiving D or F grades in Michigan’s A-F system and then implementing comprehensive support and improvement plans including early childhood that are based on the comprehensive needs assessment and emphasize the whole-child approach to education.

The SEA is in the process of identifying a statewide definition of the comprehensive needs assessment process and multi-tiered systems of support (MTSS) that will serve not only the ESSA requirements, but will stand as an accepted and consistent statewide standard across local, state and federal programs. Once defined, these will form the basis of the work.

• Arts education evidence based interventions need to be included on that list.
• MDE developed MAEIA resources should also be considered.
• Use artsedsearch.org as a resource.

Technical Assistance Regarding Evidence-Based Interventions

Evidence-Based Intervention
Consistent with 200.21(d), the SEA will review all comprehensive support schools plans to determine if a developmentally-appropriate, evidence-based intervention (EBI) has been selected. The SEA is in the process
of developing an approved list of evidence-based interventions. This list will be developed prior to the beginning of the 2018-2019 academic year. However, technical assistance will include a focus on helping LEAs learn a process for EBI selection rather than just selecting from a list.

- How will this happen for the arts? We have vetted resources we can bring to the table – AEP, MAEIA, Program Review Tool, Blueprint and Research and Recommendations with strategies for using these in school improvement and teacher effectiveness.
- How do arts education evidence based programs (EBIs) become part of the larger EBI list?
- Important for arts ed questions to be on CAN.

**Implementation Facilitator**

Technical assistance will include a focus on helping LEAs learn a process for EBI selection rather than just selecting options from a list. LEAs will develop these skills within the framework of implementation science, with particular emphasis on the connections to multi-tiered systems of support. Districts with Title I Comprehensive Support Schools will be assigned an SEA approved Implementation Facilitator. The Implementation Facilitator will be knowledgeable about evidence-based school turnaround/continuous improvement strategies as well as research-based systems improvement.

- Can the arts education community be involved in designing the training for the Implementation Facilitators to ensure that they are comfortable understanding the role of the arts in the CAN and how to identify evidence-based strategies in the arts that contribute to other indicators like school climate, attendance, etc.
- Will Implementation Facilitators be trained in arts education evidence based programs?
- Will they be broadly trained with the understanding that arts education can address areas of school turnaround, school climate, parent participation?

**Exit Criteria**

One required outcome of the comprehensive support and improvement plan must be that the school meets the state determined exit criteria at the end of three years.

- Is the VPAA Graduation Credit requirement included in the exit criteria? Since it is state law, it should be included in the exit criteria for schools that receive comprehensive support.

**Professional Learning**

MDE has also signaled a commitment to developing high-quality professional learning for educators that meets evidence-based standards to support the implantation of various priority initiatives, beginning with the MDE’s Early Literacy Initiative. This approach to professional learning also supports the development of a coordinated birth-age 8 aligned professional development system that ensures that educators have skills and knowledge to support young children’s learning.

For each of the initiatives identified, the MDE will collaborate with various partners, including Intermediate School Districts, professional organizations, and instructional designers to develop professional learning modules that are available to all early childhood and school educators on demand.

- Is it possible for arts educators to be a part of these collaborations. The arts, are particularly important in early learning.

**Multi-Tiered Systems of Support**

The effort is using a transformation zone approach from implantation science to develop state, regional, and local implementation teams that are being used to design and test professional learning supports through ISD training and district level coaching as primary mechanisms to support implantation fo components of the system.

- Possibility of including arts educators?
• Similarly for the Blueprint for Turnaround. Arts ed could be a big support.

Section 6: Supporting All Students
As referenced earlier, a “whole-child” comprehensive needs assessment is key to LEAs supporting the continuum of a student’s education.

• Whole child definition.

Michigan has the MMC – Fine arts requirements.
• Michigan already has in place the MMC which requires students to take coursework in mathematics, English/language Arts, science, social studies, foreign languages and fine arts.
• Does this mean just the 1 credit requirement.

Safe and Healthy Students
LEAs will utilize Title IV, Part A funding on areas identified through the CAN. An LEA that identifies the need to fund activities for creating safe and healthy students may implement any of the following activities across the early childhood and/or K-12 grades.
• Can arts programs be considered as a portion of this work as research shows that arts programs can promote supportive school climates, improving dropout rates, high-quality early childhood services, physical education.

Technology – Expand to include STEAM.

Title IV, Part B: 21st Century Community Learning Centers

Transparency Dashboard
• Crosslinks – Climate, AP, etc.

OTHER QUESTIONS:
• Partnership District Network – How does this work?
• Apprentice Programming – Sculptors, potters, metal and glass workers, etc.
• Next steps in the process?
• STEM/STEAM
How do you communicate content to students?

INDICATOR 3A: COMMUNICATES LEARNING TARGETS AND CONTENT CLEARLY AND EFFECTIVELY

I. COMMUNICATES LEARNING TARGETS AND CONTENT

Explanations are creative and connected to prior knowledge; Students explain content to peers; Directions are clear; Students may develop procedures when appropriate.

Teacher evidence could include various elements, and today the checked statement(s) apply:

- Posts, restates, and reviews dance-specific learning targets during class
- Uses dance-specific and age-appropriate vocabulary in learning targets
- Clearly articulates instructions for work as a full class, in small groups, and/or individually
- Demonstrates and models standard dance terminology
- Dances with students

Student evidence that may be observed today:

- Students are able to articulate and/or demonstrate learning targets
- Students are able to follow instructions with minimal confusion
- Students articulate their personal contributions to dance class
- Students participate in feedback protocols
- Students write artist statements that reflect the learning targets
NEW JERSEY
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<td>Bob Morrison</td>
<td>Governance Chair</td>
<td>NJAEP</td>
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<td>Kristin Wenger</td>
<td>Director</td>
<td>NJAEP</td>
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<tr>
<td>Dale Schmid</td>
<td>Visual and Performing Arts Coordinator</td>
<td>NJDOE</td>
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<tr>
<td>Robin Middleman (Replaced by Danielle Bursk)</td>
<td>Senior Program Officer</td>
<td>NJSCA</td>
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<td>Ann Marie Miller</td>
<td>Director of Advocacy &amp; Public Policy</td>
<td>ArtPride New Jersey</td>
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<td>Wendy Liscow</td>
<td>Program Director</td>
<td>Geraldine R. Dodge Foundation</td>
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<td>Edith Fulton</td>
<td>Member</td>
<td>NJ State Board of Education</td>
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<tr>
<td>Mary Reece</td>
<td>Director of Special Projects</td>
<td>Foundation for Educational Administration</td>
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NORTH CAROLINA
The North Carolina Center for the Advancement of Teaching

14082 · What We See and Why It Matters: Linking Visual Literacy with Comprehension
March 8 - 11, 2016
Ocracoke, NC

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<th>Program Description</th>
<th>Instructional Outcome</th>
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<td>Being literate in the 21st century entails more complex criteria than in prior generations. As students move away from print reading and journey into a world of literacy that is predominantly visual, sensory, and technologically based, visual literacy instruction becomes an important part of a child’s education. It allows for a deeper interaction with the “text” and introduces the process of analytical thinking. From picture books to classics, from artwork to advertising, learn how teaching visual literacy helps students better interpret texts of all kinds. Join us for a hands-on, engaging, in-depth exploration which will provide opportunities to link visual literacy with comprehension. Presented by A+ Schools Program of the North Carolina Arts Council.</td>
<td>Teachers will:</td>
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<td>• Interact with “texts” of all kinds</td>
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<td>• Define visual literacy and broaden understanding of how visual literacy can include the arts.</td>
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<td>• Develop strategies for strengthening student engagement with and comprehension of texts of all kinds.</td>
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<td>• Explain and demonstrate in lesson planning how to use visual literacy along with standards from the NC Essential Standards to plan engaging and integrated literacy lessons.</td>
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<td>• Identify resources for engaging with visual literacy in the classroom.</td>
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NCCAT Faculty/Staff/Presenters

Alton Ballance, Center Faculty, NCCAT, Ocracoke, NC
Lena O’Neal, Program Associate, NCCAT, Ocracoke, NC
KT Childress, A+ Fellow, Teaching Artist and Artist, Durham, NC
Mimi Herman, A+ Fellow, Teaching Artist and Writer, Durham, NC
Lisa Milliken, A+ Fellow and Academically Gifted Educator, Raleigh, NC

TUESDAY, MARCH 8

1:00-4:00 p.m. Arrival and Settling In, Lobby

4:30 Welcome and Orientation, Seminar Room 200

5:15 “Reading” the Group – Welcome and Opening, Seminar Room 200
Let’s get to know each other and see what’s in store for the week.

6:00 Dinner, Dining Room

7:00 Bookin’ It – Upcycling Pages, Remaking Your Story, Seminar Room 200
Let’s get our hands dirty as we “remake” your story. We will explore how to transform old Books into new projects. Try book folding, black out poetry, pop ups and white out art as you create your own story.

For NCCAT after hours security – Dial 252.921.0422 or 252.921.0062  Wifi Password: Password2!!
The North Carolina Center for the Advancement of Teaching

**WEDNESDAY, MARCH 9**

8:00 a.m.  **Breakfast, Dining Room**

9:00  **Framing our Work – The Power of Visual Literacy, Seminar Room 200**
Let's take a little time to consider visual literacy – what it is, what it could be and how we use it.

10:15 a.m.  **Break/Group Photo**

10:30  **Read Me a Picture - Using Visual Images as Text, Seminar Room 200**
Let’s look at how to read a visual image as text. Can we make comparisons between a painting, the images in a picture book, environmental print, photographs, and written text? Come and explore the process and purposes of artists and others who create visual text.

12:00 p.m.  **Lunch, Dining Room**

1:00  **Independent Reflection**

3:00  **Thinking Out of the “Text” – Connecting with Music, Drama and Dance, Seminar Room 200**
We’re accustomed to listening to - as well as watching - performances of music, drama and dance: what happens when we have to understand these three art forms entirely with our eyes?

4:45  **How to Read a Sunset - Visual Literacy and the Natural World, Seminar Room 200**
Even the natural world provides opportunities for visual literacy, as we constantly make sense of all the things we see outdoors. While we enjoy an Ocracoke sunset, we’ll figure out how much we can discern from what we see in nature, thinking in terms of science, art and personal appreciation.

6:00  **Dinner, Dining Room**

7:00  **The Geography of Your Life: Map Your History through Signs and Symbols, Seminar Room 200**
Maps allow us to comprehend large regions visually, using pieces of paper small enough to carry in our pockets. In this workshop, we’ll explore ways to represent our own histories and relationships through shape, color, size and form as we create maps of our own lives.

**THURSDAY, MARCH 10**

8:00 a.m.  **Breakfast, Dining Room**

9:00  **Thinking Beyond, Exploring the Visuals of the Island, Seminar Room 200**
How can we be in this beautiful place and not explore it? In this session, we will seek out the visuals that the island has to offer.

10:15  **Break, Seminar Room 200**

10:30  **Can You See It? Playing with Color, Seminar Room 200**
Come explore how you see your world visually through movement, painting and visual arts! How does red move? How do shapes dance? What is your visual story?

12:00 p.m.  **Lunch, Dining Room**

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1:00  Ekphrasis: Transforming Visual Literacy to Verbal Literacy through Poetry, Seminar Room 200
From Homer to Keats, poets have historically found inspiration in visual art, translating visual literacy into a verbal art form. We will explore a variety of artworks, find the ones that inspire us, take them in through our eyes, and express them with our pens.

2:30  Independent Reflection

4:30  Wrapping Up the Work – Connection and Reflection, Seminar Room 200
Spend some time integrating visual literacy in your lessons, making connections, and planning for continuing the work back at school. Reflect on and bring the week to a close.

6:00  Dinner, Dining Room

6:45  Closing Opportunities for Further Professional Development, Evaluations, Seminar Room 200

FRIDAY, MARCH 11
Before departing on the early morning ferry or by 8:00 a.m., please check out of your room by placing sheets and towels in lobby laundry bins, latch room door open, and hang your room key on the keyboard in the lobby.

6:00  Continental Breakfast in Teacher Commons, Departures & Farewell

For NCCAT after hours security – Dial 252.921.0422 or 252.921.0062  Wifi Password: Password2!!
Ensuring Student Success Through the Arts

Comprehensive Arts Education • North Carolina
artsednc.org
COMPREHENSIVE ARTS EDUCATION IN NORTH CAROLINA

A broad-based vision for creating globally competitive, innovative, creative students who will become well-rounded, successful citizens of the 21st century.

Arts Education
The arts (dance, music, theatre arts, visual arts) as core academic subjects; taught by licensed arts educators.

Arts Integration
The arts as a catalyst for learning across the curriculum – weaving together arts and non-arts disciplines.

Arts Exposure
Exposure to quality arts experiences offered during and outside of school, such as artists-in-residence, visits to galleries, concerts, and performances.

What Can You Do?

1. Do Your Homework
   What is CAE and why is it important?
   Articulate what CAE is and why it is important.
   Reflect and assess CAE in your community.
   Gauge local interest.
   Identify challenges.

2. Build Support
   Gather your partners!
   What are your goals?
   Identify new partners as you go.
   Determine local goals and needs.
   Identify resources.

3. Implement a Plan
   Collaborate and participate within your community
   Create your message.
   Draft an action plan.
   Gather your champions and convene regularly.
   Celebrate successes.

Learn more: artsednc.org

"It is clear that learning in and through the arts is a powerful tool for engaging all types of learners."
- Lori Cozzi, Executive Director, ArtSpace Charter School, a public A+ School in Buncombe County

"Having a comprehensive arts education program at our school has changed the mindsets of our teachers. It has provided our students with rich learning experiences. It has also helped our parents and community value the arts more too."
- Shane Barham, former Principal, Wendell Creative Arts and Science Magnet Elementary, an A+ School in Wake County and the 2015 Top Elementary Magnet School in America

919.807.6500
NCArts.org

919.834.1411
ArtsNC.org

919.807.3861
NCPublicSchools.org
NOTES

**Slides Presented to Legislators for their Feedback**

Through our own experiences and those of our families and children, we all recognize the value of arts education for students.

So we ask: *Why is arts education policy essential for North Carolina?*

- Arts education policy levels the playing field, ensuring that students from your district have the same opportunities as students in other NC districts.
- Arts education policy helps empower every child to achieve his or her full potential.
- Arts education policy makes school a place where students and teachers want to be.
- Arts education policy elevates public schools, making them a more attractive choice for parents.
- Arts education policy anticipates skills students need for future jobs and careers.
- HB138 creates a win/win by providing equal access for all students while allowing for local authority and flexibility.
- Arts education is essential.

**Legislator Feedback and Discussion**

Be realistic about that first assertion; not everyone is completely on board with understanding that arts education is highly beneficial. Most but not all.

The #1 way to frame this is as a job skills issue. “Not an arts bill. It’s a jobs bill.”

Also focus on local business recruitment: This enables all corners of the state to recruit new businesses. High-tech execs relocating here want arts education for their children. They also want workers who are creative problem solvers.

Need to better explain what these required arts classes are. Not just painting or dance. Also graphic arts and design. Those seem especially appealing for legislators. (Note the famed 3-D pen example here.)

“All that America has left is innovation. Everything else can be made in China.”

Don’t talk about “equal” --- talk explicitly about making sure students in rural counties have the same opportunities as students in urban Mecklenburg or Wake counties.

The “full potential” argument doesn’t carry much weight with them, despite coming from the Republican party platform. Not very interested.
Talk about discipline: Better school environment for ALL students. What’s going to get kids interested, and coming to school, and behaving so they can be part of arts programs they enjoy?

Challenge: Legislators see reading as empowering, not the arts.

“Simplify!”

Challenge: It’s almost impossible to measure full potential. Don’t say things you can’t measure well.

“Don’t even go there” on school choice, or the public/private/charter issue.

Focus on making school more relevant, more attractive for parents, focus on more programs offered, more assets.

Again: Jobs are the #1 argument.

Use the Huckabee argument. Find more examples of great quotes from Republicans. Find one from Jeb Bush.

In the HB win/win language, take out the word “equal.” This is instead about helping the individual student grow. What is best for an individual child? What helps them grow?

Make the point that this is a direct tie to supporting economic growth and competitiveness of NC.

The best way to make the case that arts education is essential: SHOW IT. The 3-D pen. Jobs in NC. Innovation.

The Senate argument may be: Why isn’t the State Board of Education doing this?

Be sure not to forget about other arts-related jobs. Not all arts jobs go to actors or dancers. Also stagehands, lighting designers, electricians, sound designers, marketing experts, business managers.

Strategy: Let’s hammer the Senate directly, from the grassroots. Need to do that to get it out of committee.
   In the past, we lobbied Senate leadership, and it never moved out of committee.
   Go straight to members so they know it’s even there in committee.

Advocacy needs to come from the business world. Needs to be professional. Letters on business letterhead (not form or online letters). “Here are the skills we need to hire, here’s how arts education creates them, here’s how many people we employ.”

Remember that the House is well versed in all this, but the Senate isn’t. They’ve never had a full debate on this graduation requirement. So more education needed.

Also must answer the question: What will this cost?
Circle back and be sure local superintendents are educated about this, and supportive. Because Senators will call the superintendents in their home districts.

Be sure Senate leaders are all invited to the Arts Day keynote address.
Americans for the Arts’ State Pilot Policy Project: Oklahoma

Additional Resources:
Oklahoma SP3 homepage: https://arts.ok.gov/sp3/
Oklahoma Arts Council: https://arts.ok.gov/
Oklahomans for the Arts: http://www.ok4arts.org/
Arts Impact OK (OFTA Political Action Committee) www.artsimpactok.org
Oklahoma State Department of Education, Arts in Education: http://sde.ok.gov/sde/arts
Oklahoma Arts Council (OAC)

Every Student Succeeds Act (ESSA) and the Arts Recommendations for Oklahoma’s ESSA State Plan

March 3, 2017

Prepared by:
Jennifer Allen-Barron
Arts Education Director
(405) 521-2036
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Opportunities for Student Learning in the Arts through Oklahoma’s ESSA State Plan:
1) Challenging State Academic Standards
2) State Strategies for Academic Assessments in the Arts
3) Accountability, Support, and Improvement for Schools
4) Supporting Excellent Educators
5) Well-Rounded and Supportive Education for Students

1. CHALLENGING STATE ACADEMIC STANDARDS

**Recommendation:** The Oklahoma Arts Council (OAC) collaborates with OSDE to spearhead the adoption of Oklahoma Academic Standards in Dance and Drama as part of Oklahoma’s ESSA State Plan.

**ESSA Justification:** Title I, Part A, Subpart 1, Section 1005 – ESSA requires states to have adopted “challenging academic content standards” for mathematics, English language arts (ELA), science and any other subject the state would like to include. This means that, although not required, states have the option to adopt new or updated academic standards in any subject, including the arts.

**SP3 Research:** Research commissioned by OAC shows that the absence of standards in dance and drama has a direct effect not only on students’ access to learning in those areas, but on the availability of teacher training programs and a wide variation in quality when drama and dance classes are provided. (Case Studies. Raphael, 2016)

**Additional Justification:**
Establishment of standards will provide support for the development of teacher training programs and aligned assessment tools (for all arts content areas) and will ensure that drama and dance classes are of a uniform level of quality across the state.

Establishment of standards in these content areas will also provide support for ongoing discipline-specific professional development.

An increase in teacher training programs that align to these standards will mean an increase in availability of these classes for students.

The National Core Arts Standards (which could serve as a starting point for the adoption of Oklahoma standards) were developed by practicing arts educators, administrators, researchers, and professional artists. Oklahomans were involved in their creation.

**Action Steps:**

**Phase 1:** Synthesize work currently underway in this area. Gather team of arts educators, administrators, content area specialists, and representatives from OSDE and OAC. Examine NCAS for Drama, Dance, and Media Arts.

**Phase 2:** Group submits draft recommendations for OAS Standards in dance and drama.

**Phase 3:** OAC and OSDE work with higher education institutions in state to develop teacher training programs that align to standards. **GOAL:** increase in teacher certifications in dance and drama will lead to increase in availability of arts classes.

2. **STATE STRATEGIES FOR ACADEMIC ASSESSMENTS IN THE ARTS**

**Recommendation:** OAC and OSDE collaborate to develop a framework for customizable arts learning assessment that measure student progress toward Oklahoma Academic Standards in dance, drama, music, and visual arts and helps educators examine the effectiveness of their programs.

**ESSA Justification:** Title I, Part A, Subpart 1, Section 1005 – States are required to implement assessments of student learning in mathematics, ELA, science and “any other subject chosen by the State.”

“(A) IN GENERAL.—Each State plan shall demonstrate that the State educational agency, in consultation with local educational agencies, has implemented a set of high quality student academic assessments in mathematics, reading or language arts, and science. The State retains the right to implement such assessments in any other subject chosen by the State.

“(B) REQUIREMENTS.—The assessments under subparagraph (A) shall […]

“(ii) be aligned with the challenging State academic standards, and provide coherent and timely information about student attainment of such standards and whether the student is performing at the student’s grade level;

“(iii) be used for purposes for which such assessments are valid and reliable, consistent with relevant, nationally recognized … standards, objectively measure academic achievement, knowledge, and skills, and be tests that do not evaluate or assess personal or family beliefs and attitudes, or publicly disclose personally identifiable information;

**SP3 Research:** How schools measure learning in the arts varies widely from school to school and district to district. Arts classes present unique opportunities to measure learning in non-traditional ways, such as in-class critiques and end-of-year recitals. Frameworks could combine diverse assessment methodologies to tell a more complete story about student progress.

**Additional Justification:** While Oklahoma no longer has a mandatory requirement for statewide assessment in the arts, the creation of model rubrics and other assessment tools built to measure student growth specific to OK Academic Standards can be a resource to teachers and ensure a uniform level of quality among arts classes. The flexibility inherent in arts learning assessment is a strength as, under ESSA, states begin to move away from standardized testing and toward more authentic methods of measuring student growth. Providing a framework for designing assessment tools can honor this flexibility while ensuring that arts learning is carefully measured against state standards.

**Action Steps:**
• OAC researches best practices in arts assessment and gathers models from other states, private foundations, and nonprofit organizations for review.

• Oklahoma Arts Council works with OSDE to make recommendations on qualities of ideal assessments and to create a set of customizable rubrics or other assessment templates for the arts that schools can modify. Customizable tools, guidance, and other information is available to schools via OSDE or OAC website. Professional development designed to publicize framework.

3. ACCOUNTABILITY, SUPPORT, AND IMPROVEMENT FOR SCHOOLS;
WELL-ROUNDED AND SUPPORTIVE EDUCATION FOR STUDENTS

Recommendation: Include availability of arts instruction and student participation in arts instruction as measures of school quality in ESSA-mandated statewide accountability system.

ESSA Justification:
Title I, Part A, Subpart 1, Section 1005 –States are required to release an annual report card at the school and district level, and these school report cards must include student achievement in math, ELA, and science, as well as at least one additional indicator of progress of the school/district on these report cards.

“(v)(I) For all public schools in the State, not less than one indicator of school quality or student success that—

“(aa) allows for meaningful differentiation in school performance;

“(bb) is valid, reliable, comparable, and statewide (with the same indicator or indicators used for each grade span, as such term is determined by the State); and

“(cc) may include one or more of the measures described in subclause (II).

“(II) For purposes of subclause (I), the State may include measures of—

“(III) student engagement;

“(IV) educator engagement;

“(V) student access to and completion of advanced coursework;

“(VI) postsecondary readiness;

“(VII) school climate and safety; and

“(VIII) any other indicator the State chooses that meets the requirements of this clause

“As part of the accountability systems, states must include at least one indicator of school quality or student success beyond student achievement, graduation rates and English proficiency.” (Education Commission of the States, 2017)

SP3 Research: Research commissioned by the OAC explored found that arts instruction positively affected post-secondary readiness in innovation skills, social and emotional learning, communication, and problem solving skills. Among the findings:

• Students who received music instruction had increased abstract reasoning abilities (ability to identify patterns, trends, and logic) than students who did not (Bilharz et al., 2000).

• Students who participated in a dance program had significant gains over time in social competence when compared to students who did not participate (Lobo & Winsler, 2006).

• Low-income adolescents who participated in after-school theatre programming had increased social growth, including making new friends, building self-esteem, and increased overall confidence (Greenberg, 2010).

Additional Justification: Several states, including Connecticut and New Jersey have already added arts instruction availability into their school report card systems.

Action Steps:

• OAC works with OSDE to develop language to include “arts availability” as a measure of school success on annual report card, in order to incentivize equity in arts education availability, and increase access to arts education for students statewide.

4. ACCOUNTABILITY, SUPPORT, AND IMPROVEMENT FOR SCHOOLS;
WELL-ROUNDED AND SUPPORTIVE EDUCATION FOR STUDENTS
Recommendation: In developing state accountability measures for ESSA State Plan, Oklahoma includes availability of arts classes as a deliberate strategy to help underperforming schools and students from diverse communities (including English Language Learners) increase in proficiency in all subjects.

ESSA Justification:
(From Title I, Part A) IN GENERAL.—Each State educational agency receiving funds under this part shall, using the meaningful differentiation of schools described in subsection (c)(4)(C)—

“(i) notify each local educational agency in the State of any school served by the local educational agency in which any subgroup of students is consistently underperforming, as described in subsection (c)(4)(C)(iii); and

“(ii) ensure such local educational agency provides notification to such school with respect to which subgroup or subgroups of students in such school are consistently underperforming as described in subsection (c)(4)(C)(iii).

(Title IV, Part A) – Student Support and Academic Enrichment Grants. These grants are designed to, in part, help districts and schools “provide all students with access to a well-rounded education” (Title IV, Part A, Section 4101). As part of the requirements to receive funding under this new program, districts must conduct a needs assessment on how it currently supports a well-rounded education – including the arts – and identify areas for improvement.

SP3 Research: Research shows that arts education has benefits for children of all income levels and children from diverse communities:
- The achievement gap between previously designated low, average, and high performing students narrows or disappears with arts integration (Scripp et al., 2014).
- English language learners (ELL) who participated in an integrated arts program were significantly more likely to pass the English language arts (ELA) examination than those who did not participate (Peppler, Powell, Thompson, & Catterall, 2014).
- Overall, instrumental students outperformed their peers on state assessments and participation in instrumental music helps close the achievement gap for low socioeconomic students… (Fitzpatrick, 2006).
- Low-income adolescents who participated in after-school theatre programming had increased social growth, including making new friends, building public speaking skills, and increased overall confidence (Greenberg, 2010).
- An article examining the relationship between music, socioeconomic status, and standardized achievement show that higher levels of achievement in math, reading, social studies, and science are likely to apply among music participants, regardless of socioeconomic status. (Miksza, 2007).

Additional Justification: This section of Title I is the section that California and other states have used in order to make the case for arts funding via Title I funds. Funding through Title IV is also available, and several states are increasingly looking to Title IV language and funding to boost student achievement.

Action Steps:
- OAC works with OSDE to include language in ESSA State Plan concerning the use of Title I, Title II, and Title IV funding for the arts as a strategy to raise student achievement.
- OAC works with OSDE to develop a letter from Superintendent Hofmeister, encouraging districts to include the arts as part of their plan for raising student achievement. OAC assists in the distribution of this letter to districts statewide.

5. SUPPORTING EXCELLENT EDUCATORS

Recommendation: Arts educators receive enriched, content-specific professional development opportunities that focus on sequential hands-on skill-building rather than one-day events. OAC and OSDE work together to create models of PD that align with ESSA goals and that provide equal levels of quality across artistic disciplines and that are accessible to teachers in all parts of the state.

ESSA Justification: Title IV: ESSA description of educator PD follows a deeper engagement model than NCLB, as follows: “The term ‘professional development’ means activities that … are sustained (not stand-alone, 1-day, or
short-term workshops), intensive, collaborative, job-embedded, data-driven, and classroom focused.” (S. 1177, Section 8002, p. 295, paragraph 42)

Student Support and Academic Enrichment Grants – Title IV, Part A, Subpart 1 – As with Title I, Part A, states must submit a plan to the U.S. Department of Education in order to receive funding under Title IV. This title also refers to professional learning for educators.

**SP3 Research:** There is a demonstrated need for arts educators of different arts disciplines to receive professional development of an equally high level of quality (Raphael, 2016).

**Additional Justification:** Learning Forward models (currently studied by the state) favor deeper engagement experiences for educators than single-day workshops, as well as empowering educators to become leaders themselves, and to continue building their own knowledge and skills in a culture of learning that extends across the whole school.

During Oklahoma’s Board of Education meeting on February 23, 2017, OSDE recently made public its criteria for Quality Professional Learning for educators. These criteria include learning experiences that:
- Extend over long periods of time;
- Engage teachers as active learners;
- Focus on combining content and pedagogy; and
- Include opportunities for practice, feedback and reflection rather than 1-day workshops.

Resources exist via cultural institutions, community organizations, and others in Oklahoma that provide educators with content-specific professional development. OAC is in a unique position to convene these leaders in the field and develop model professional development programs for the state’s arts educators.

**Action Steps:**
- OAC serves as a bridge between existing professional development providers, educator resources, and schools across the state in order to assist in the development and evaluation of high quality professional development in the arts.
- OAC and OSDE collaborate to identify and develop resources for high quality professional development for arts educators in all disciplines.

### 6. WELL-ROUNDED AND SUPPORTIVE EDUCATION FOR STUDENTS

**Recommendation:** STEM learning with arts integration (STEAM) is included as a specific instructional strategy in Oklahoma’s ESSA State Plan in order to increase innovation and critical thinking skills; student engagement in STEM areas; and development of post-secondary career-related skills.

**ESSA Justification** ESSA funding may be used for “(vi) integrating other academic subjects, including the arts, into STEM programs to increase participation in STEM, improve attainment of STEM-related skills, and promote well-rounded education;” Funding is specifically set aside within ESSA to support STEM learning that includes the arts.

**SP3 Research**
- Students at schools with an arts focus combined with arts integration programming scored higher on state assessments than students who received academic or conventional arts instruction (Scripp et al., 2014).
- Students in high school music ensembles are more likely to have higher standardized math achievement scores (Miksza, 2010).
- The odds of passing the state assessment in mathematics was increased by 42% for students in drama-integrated language arts classrooms (Walker et al., 2011)

**Additional Justification**
- Oklahoma’s goal of creative workforce development is well-served through STEAM programs.
- Young people with high arts involvement four times more likely to participate in math or science fairs. (“Learning and Living Through the Arts,” NEA Arts Magazine, McCrary, Jamie, 2013. Web)
- “Our increasingly technology-driven economy demands a workforce that is proficient in both the concepts and techniques of STEM fields as well as in extending those skills into new applications and innovations.
Currently, an impressive and diverse coalition of educators, art advocates, industry leaders, and STEM practitioners across the country are working to achieve that goal, bringing their ideas and advocacy to Capitol Hill.” (“STEAM on Capitol Hill,” Rep. Suzanne Bonamici (D-OR) and Rep. Aaron Schock (R-IL).)

- With the January, 2017 announcement of Oklahoma’s grant from JPMorgan Chase and the Council of Chief State School Officers for career-readiness initiatives, STEM education in Oklahoma is poised to increase. The integration of arts content into some STEM content areas has a proven record for improving student engagement and knowledge attainment, and increasing students’ skills in critical thinking, innovation, and problem-solving.
- As a relatively new strategy for teaching, STEAM has few national models. Oklahoma could take the lead among states by developing innovative and sustainable STEAM initiatives that authentically integrate arts content with STEM content.

**Action Steps**

- OAC works with OSDE to develop language for ESSA State Plan that includes specific language supporting innovative, high quality STEAM initiatives in schools across the state.
- OAC and OSDE capitalize on Oklahoma’s assets, serving as bridge between Career Tech centers, elementary and secondary schools, higher education, and practicing artists in order to develop model STEAM initiatives that support student use of technology and build skills for postsecondary education and career.

### 7. WELL-ROUNDED AND SUPPORTIVE EDUCATION FOR STUDENTS; CHALLENGING STATE ACADEMIC STANDARDS

**Recommendation:** Oklahoma includes arts learning standards in early childhood education programs, better aligning these programs with K-12 curriculum, supporting student transition to kindergarten and offering Pre-Kindergarten students more equitable access to a well-rounded education.

**ESSA Justification:**
(Title I, Section 1114) Schools with 40% or greater Title I eligibility among students must support “strategies for assisting preschool children in the transition from early childhood education programs to local elementary school programs…”

**SP3 Research:**

- Students in an arts enrichment preschool program showed greater end-of-year receptive vocabulary than children at the comparison preschool (Brown, Benedett, & Armistead, 2010).
- Preschool children who received music intervention demonstrated better achievement emergent literacy (oral vocabulary and grammatical understanding) than did children who did not receive music intervention (Runfola, Etopio, Hamlen, & Rozendal, 2012).
- Children involved in an arts-integrated preschool setting showed observed positive emotions such as interest, happiness, and pride when compared to children who did not participate in the program. These children also showed greater growth in teacher-rated levels of positive and negative emotion regulation (Brown & Sax, 2013).

**Additional Justification:**

- Oklahoma is nationally recognized as a leader in early childhood education, as the first state in the nation (and one of just four states currently) to offer universal preschool access. However, early childhood arts learning does not currently have state standards and so, quality varies widely from district to district. Arts programs can play a key role in supporting student transition from preschool to kindergarten learning environments.
- Evidence suggests that students benefit from a system of early learning from birth to age 8 that includes aligned standards, curricula, instruction, and assessments. Young children often experience discontinuities in these elements as they move through the early grades, especially during the transition from preschool to kindergarten. (New, Rebecca, et al., *Issues in PreK–3rd Education: A FirstSchool Framework for Curriculum and Instruction #7*, Chapel Hill, NC: Frank Porter Graham Child Development Institute, 2009).
- Vertical alignment from preschool to third grade (P–3) provides greater continuity and better organization of student services and school-family partnerships. (Reynolds, A. J., and Temple, J. A., “Cost-effective Early
Childhood Development Programs from Preschool to Third Grade,” *Annual Review of Clinical Psychology*, 4 (2008): 109-139.)

**Action Steps:**
- OAC works with OSDE to develop language for ESSA State Plan that includes early learning guidelines and developmentally appropriate preschool standards for learning in the arts.
January 27, 2017

State Superintendent Joy Hofmeister
Oklahoma State Department of Education
2500 North Lincoln Boulevard
Oklahoma City, Oklahoma 73105

Dear Superintendent Hofmeister:

Greetings on behalf of the undersigned group of statewide organizations working to ensure that all Oklahoma students benefit from arts education as part of a well-rounded education.

Together we affirm that access to high-quality public education includes access to and widespread participation in arts education. We ask you to include arts education clearly in the state’s criteria for what determines a successful school.

We write to offer feedback to the Oklahoma State Department of Education draft Consolidated State Plan Framework for the Every Student Succeeds Act (ESSA). We appreciate the agency’s continuous work and communication with parents, students, administrators, and educators about the plans and implementation of ESSA. We welcomed the opportunity to participate in the survey and Town Hall meetings across the state. We were buoyed by the variety of engaged stakeholders and how many attendees specifically referenced arts education participation in their definition of successful schools.

All forms of arts education (music, dance, media arts, theatre, and visual arts or other arts disciplines) taught rigorously as academic subjects by certified arts educators are valuable. This rigorous and systematic instruction fosters creativity, communication, critical thinking and collaboration, skills needed to compete in a twenty-first century workforce.

Furthermore, arts education improves overall student outcomes. Arts education can positively impact Oklahoma’s long term goals, improving academic achievement, growing graduation rates and assisting with English language proficiency. Moreover, rigorous research shows the value of STEM education incorporating arts and design (STEAM) and arts integration with other disciplines.

In spite of the ESSA including arts education as part of a well-rounded education and significant research demonstrating the positive impact of arts education on student achievement, we know that Oklahoma students do not have equitable access to quality arts education. The Oklahoma State Department of Education accountability systems will impact local student access and participation in arts education.

www.OklahomansForTheArts.org | 405-887-3515 | 111 NW 9th St, OKC 73102
Therefore, we request that the State Plan and the guidance it provides for local education agencies emphasize:

- Student access to sequential arts learning and creative learning experiences. Student instruction in these arts and creative learning experiences by certified arts educators.
- Student participation in sequential arts learning and creative learning through multiple disciplines.
- Reinforcing the acceptable use of Titles I, II, and IV for funding arts education. This includes arts educator access to professional learning funds through these programs to pursue professional goals.

We would be glad to help draft text, provide research or discuss further possibilities to ensure a well-rounded education, including arts education in multiple disciplines (dance, drama, visual arts, music, media arts) for every Oklahoma child.

Thank you for reviewing and considering our feedback. We greatly value for your work to improve our state and serve every student.

Sincerely,

[Signature]

Julia Kirt, Executive Director
Oklahomans for the Arts

Co-Signed by the following statewide and Arts Education and Arts and Culture Organizations:

Oklahoma A+ Schools
Oklahoma Alliance for Arts Education
Oklahoma Arts Administrator Consortium
Oklahoma Arts Education Association
Oklahoma Arts Institute
Oklahoma Association of Music Schools
Oklahoma Community Theatre Association
Oklahoma Museums Association
Oklahoma Music Educators Association
Oklahoma Presenters Network
Oklahoma Visual Arts Coalition

www.OklahomansForTheArts.org | 405-887-3515 | 111 NW 9th St, OKC 73102
Evidence for Success: Arts Education and a 21st Century Oklahoma Workforce

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Commissioned by the Oklahoma Arts Council as part of Americans for the Arts’ State Pilot Project (SP3)

Literature review completed by Resources for Learning, November 21, 2015
Full literature review available at arts.ok.gov/sp3

Evidence for Success
Arts Education and a 21st Century Oklahoma Workforce

Highlights of the Literature Review
Selected findings from the 32 studies featured in the literature review are highlighted below according to subject area.

**Mathematics**
- Students who were enrolled in a program that used music instruction to teach fraction concepts in elementary mathematics achieved significantly higher scores than did students enrolled in a traditional curriculum program (Courney, Raths, Silver, & Pek, 2012).
- For English and math, middle school students in both exceptional music programs and deficient instrumental programs scored better than those in no music classes or deficient choral programs (Dahlin et al., 2006).

**English Language Arts**
- Instrumental music participation is associated with higher English arts assessment scores (Pek, 2016).
- Participation in instrumental music instruction was a significant predictor of students’ scores in the state assessment of language arts. The odds of passing the state assessment in mathematics was also increased by 42% for students in the drum-integrated classrooms (Walker, Tobone, & Valnik, 2011).
- English language learners (ELL) who participated in an integrated arts program were significantly more likely to pass the English language arts (ELA) assessment than those who did not participate (Pape, Powell, Thompson, & Cutrell, 2014).

**Civics**
- Students who received music instruction scored significantly higher on their state’s standardized test needing and citizenship scores compared to students who did not receive music instruction (Weick, 1998).

**General Academic Outcomes and Standardized Tests**
- Students who take music courses in high school have higher SAT scores (math and verbal), and those who take four years of arts courses have higher SAT scores than those who take one to three years of arts (Nevigh et al., 2000).
- The achievement gap between previously designated low, average, and high performing student’s narratives and shortcomings with arts integration (Spicke et al., 2014).
- Instrumental students outperformed their peers on state assessments, and participation in instrumental music helps close the achievement gap for low socioeconomic students, surpassing their minimus instrumental peers by Grade 9 in all subjects (Romppanen, 2006).
- High school students who had high levels of arts engagement:
  - Earn better grades
  - Have higher rates of college enrollment, degree attainment
  - Are five times more likely to graduate
  - Enroll in competitive colleges and are more four year colleges
  - Are three times more likely to earn a bachelor’s degree
  - Are more likely to earn mostly A’s in college (Cutrell et al., 2013).

**Benefits Beyond the Classroom**

**Learning and Innovation Skills**
Refers to creativity, critical thinking, and problem solving, communication, and collaboration.
- Students who received music instruction had increased abstract reasoning abilities (ability to identify patterns, trends, and logic) than students who did not (Jibara et al., 2005).

**Life and Career Skills**
Refers to flexibility and adaptability, initiative and self-direction, social and intercultural skills, productivity and accountability, and leadership and responsibility.
- Children involved in an arts-integrated preschool setting showed observed positive emotions such as interest, happiness, and pride when compared to children who did not participate in the program (Brown & Sax, 2013).
- Students who participated in a dance program had significant gains over time in social competence when compared to students who did not participate (Lobo & Windsor, 2006).

As Oklahoma endeavors to build a workforce with 21st century skills, the research is clear that arts education offers a pathway to success.

*All it takes is a lot of engineers. We want young people who can do more than add up a string of numbers and write a coherent sentence. They must be able to solve problems, communicate ideas, and be sensitive to the world around them. Participation in the arts is one of the best ways to develop these abilities.*

— Clifford V. Smith, President
General Electric Foundation
WYOMING
FOR IMMEDIATE RELEASE | 05-23-2017

Contact Kari Eakins, Communications Director, at kari.eakins@wy.gov or 307-777-2053.

ARTS ADDED TO THE 2017 ROADMAP TO STEM CONFERENCE

CHEYENNE - The fourth annual Roadmap to Science, Technology, Engineering, and Mathematics (STEM) Conference will include a focus on the Arts. The conference will feature the theme “STE(a)Ming into the Future” at Gillette College August 2-4, 2017.

"Including the Arts is way for us to improve the Roadmap to STEM Conference," said State Superintendent Jillian Balow. "Educators will receive hands on, practical training that they can immediately use in their classrooms to further induce creativity and innovation in science, technology, engineering and math."

Three days of active learning and practical classroom resources for almost any P-16 learning environment await participants. The Ann Simpson Artmobile will be on display and can be viewed during the Share-A-Thon along with other products and services that align with STEM education.

Dr. Lodge McCammon will offer a keynote presentation on music and movement, showing how his kinesthetic strategies can be used to ignite the brain and enhance the STEM learning environment.

Session topics will include connecting culinary arts to math, emphasizing creativity in core curriculum, enhancing scientific understanding through drawing, artistic inquiry in the engineering design process, making drones, integrating elementary science activities across curriculum, coding in the classroom, and much more.

The conference will partner with local professionals on half-day STEM experiences to connect educators with real-world applications of STEM. A variety of off-site STEM adventures will be available, including a geological excursion to Devil’s Tower and an interactive exploration of solar energy.

In addition, Physics Girl Dianna Cowern will offer a keynote on engaging girls in science and STEM, and Wyoming’s 2017 Teacher of the Year Ryan Fuhrman will share take away strategies and resources that he uses in his 7th grade classroom to guide students to think more deeply using the new Wyoming science standards.

Information about the conference and registration can be found at: edu.wyoming.gov/in-the-classroom/career-tech-ed/stem/.
At the request of the WDE Accountability Division, Standards Team Supervisor, Laurie Hernandez, student enrollment and staffing data sets submitted by Wyoming school districts were analyzed to determine if summary information about student access to, and/or participation in, arts courses could be generated.

Differences in how enrollment and staffing data is stored and reported across Wyoming’s school districts was found to preclude calculation of valid or reliable attendance information. But, determination of school offerings in arts was found to be of sufficient quality to allow aggregation of the number and percentage of students with access to arts education in 2013-14.

For the purpose of this analysis, “Arts” was broken down into the following subcategories: Visual Arts, Music, Theatre, and Creative Writing. Also included is combined access to both Visual Arts and Music. Data is further broken out by elementary vs. secondary schools and rural vs. urban schools. NCES Urban and Rural Locale Codes were used for rural and urban classification. The NCES information can be found at this link [http://nces.ed.gov/ccd/schoolsearch/](http://nces.ed.gov/ccd/schoolsearch/).

The visual arts category includes courses such as drawing, painting, photography, pottery/ceramics, graphic arts, etc. The music category includes band, choir, instruments, etc. The theatre category includes courses identified as theatre or drama. The creative writing category includes only courses identified as such. Of course, this does not preclude the possibility that theatre, drama, or creative writing type coursework is included in other courses. For example the secondary course ‘English III’ may contain some creative writing elements. As no courses specifically for theater/drama and creative writing were found at the elementary level, that data reported in this document is solely based on the number of courses offered at the secondary education level. Furthermore, while courses designated as ‘Dance’ are virtually non-existent (and so not included below), dance may be provided as part of performing arts courses or as an after-school activity.
### Statewide Arts Access

#### Percent of Wyoming Students with Access to the Arts

<table>
<thead>
<tr>
<th></th>
<th>Visual Arts</th>
<th>Music</th>
<th>Visual Arts and Music (Secondary Only)</th>
<th>Theatre (Secondary Only)</th>
<th>Creative Writing (Secondary Only)</th>
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<tbody>
<tr>
<td>Percent</td>
<td>97.4%</td>
<td>99.3%</td>
<td>97.0%</td>
<td>46.7%</td>
<td>37.8%</td>
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### Student Access

<table>
<thead>
<tr>
<th></th>
<th>Statewide</th>
<th>Students with Access</th>
<th>Total Students</th>
<th>% of Students with Access</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts</td>
<td>90876</td>
<td>93303</td>
<td>97.4%</td>
<td></td>
</tr>
<tr>
<td>Music</td>
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<td>99.3%</td>
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<tr>
<td>Visual Arts and Music</td>
<td>90481</td>
<td>93303</td>
<td>97.0%</td>
<td></td>
</tr>
<tr>
<td>Theatre (Secondary Only)</td>
<td>20350</td>
<td>44533</td>
<td>45.7%</td>
<td></td>
</tr>
<tr>
<td>Creative Writing (Secondary Only)</td>
<td>16835</td>
<td>44533</td>
<td>37.8%</td>
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### School Offerings

<table>
<thead>
<tr>
<th></th>
<th>Statewide</th>
<th>Schools Offering Course</th>
<th>Total Schools</th>
<th>% Offering</th>
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<tbody>
<tr>
<td>Visual Arts</td>
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<td>351</td>
<td>93.7%</td>
<td></td>
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<tr>
<td>Music</td>
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<td></td>
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<tr>
<td>Visual Arts and Music</td>
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<td>351</td>
<td>91.5%</td>
<td></td>
</tr>
<tr>
<td>Theatre (Secondary Only)</td>
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<td>143</td>
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<td>Creative Writing (Secondary Only)</td>
<td>28</td>
<td>143</td>
<td>19.6%</td>
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### Visual Arts

#### Percent of Wyoming Students with Access to Visual Arts

<table>
<thead>
<tr>
<th>School Type</th>
<th>Students with Access to Visual Arts</th>
<th>Total Students</th>
<th>% of Students with Access</th>
</tr>
</thead>
<tbody>
<tr>
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<td>13460</td>
<td>14003</td>
<td>96.1%</td>
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<tr>
<td>Urban Elementary</td>
<td>33248</td>
<td>34767</td>
<td>95.6%</td>
</tr>
<tr>
<td>Statewide Elementary</td>
<td>46708</td>
<td>48770</td>
<td>95.8%</td>
</tr>
<tr>
<td>Rural Secondary</td>
<td>12176</td>
<td>12209</td>
<td>99.7%</td>
</tr>
<tr>
<td>Urban Secondary</td>
<td>31992</td>
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</tr>
<tr>
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<td>44168</td>
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<tr>
<td>Statewide</td>
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#### Schools Offering Visual Arts

<table>
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<th>Schools Offering Visual Arts</th>
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<th>% Offering Visual Arts</th>
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</thead>
<tbody>
<tr>
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<td>93</td>
<td>99</td>
<td>93.9%</td>
</tr>
<tr>
<td>Urban Elementary</td>
<td>102</td>
<td>109</td>
<td>93.6%</td>
</tr>
<tr>
<td>Statewide Elementary</td>
<td>195</td>
<td>208</td>
<td>93.8%</td>
</tr>
<tr>
<td>Rural Secondary</td>
<td>79</td>
<td>81</td>
<td>97.5%</td>
</tr>
<tr>
<td>Urban Secondary</td>
<td>55</td>
<td>62</td>
<td>88.7%</td>
</tr>
<tr>
<td>Statewide Secondary</td>
<td>134</td>
<td>143</td>
<td>93.7%</td>
</tr>
<tr>
<td>Statewide</td>
<td>329</td>
<td>351</td>
<td>93.7%</td>
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### Students with Access to Music

<table>
<thead>
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<th>Students with Access to Music</th>
<th>Total Students</th>
<th>% of Students with Access</th>
</tr>
</thead>
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<tr>
<td><strong>Rural Elementary</strong></td>
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<tr>
<td><strong>Urban Elementary</strong></td>
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<td><strong>Statewide Elementary</strong></td>
<td>48585</td>
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</tr>
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<td><strong>Rural Secondary</strong></td>
<td>12056</td>
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</tr>
<tr>
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<td>31976</td>
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<td>44032</td>
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<tr>
<td><strong>Statewide</strong></td>
<td>92617</td>
<td>93303</td>
<td>99.3%</td>
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### Schools Offering Music

<table>
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<th>Schools Offering Music</th>
<th>Total Schools</th>
<th>% Offering Music</th>
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</thead>
<tbody>
<tr>
<td><strong>Rural Elementary</strong></td>
<td>96</td>
<td>99</td>
<td>97.0%</td>
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<tr>
<td><strong>Urban Elementary</strong></td>
<td>108</td>
<td>109</td>
<td>99.1%</td>
</tr>
<tr>
<td><strong>Statewide Elementary</strong></td>
<td>204</td>
<td>208</td>
<td>98.1%</td>
</tr>
<tr>
<td><strong>Rural Secondary</strong></td>
<td>77</td>
<td>81</td>
<td>95.1%</td>
</tr>
<tr>
<td><strong>Urban Secondary</strong></td>
<td>55</td>
<td>62</td>
<td>88.7%</td>
</tr>
<tr>
<td><strong>Statewide Secondary</strong></td>
<td>132</td>
<td>143</td>
<td>92.3%</td>
</tr>
<tr>
<td><strong>Statewide</strong></td>
<td>336</td>
<td>351</td>
<td>95.7%</td>
</tr>
</tbody>
</table>
## Visual Arts and Music

### Percent of Wyoming Students with Access to Visual Arts and Music

<table>
<thead>
<tr>
<th></th>
<th>Students with Access to Visual Arts and Music</th>
<th>Total Students</th>
<th>% of Students with Access</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rural Elementary</td>
<td>13453</td>
<td>14003</td>
<td>96.1%</td>
</tr>
<tr>
<td>Urban Elementary</td>
<td>33248</td>
<td>34767</td>
<td>95.6%</td>
</tr>
<tr>
<td>Statewide Elementary</td>
<td>46701</td>
<td>48770</td>
<td>95.8%</td>
</tr>
<tr>
<td>Rural Secondary</td>
<td>12048</td>
<td>12209</td>
<td>98.7%</td>
</tr>
<tr>
<td>Urban Secondary</td>
<td>31732</td>
<td>32324</td>
<td>98.2%</td>
</tr>
<tr>
<td>Statewide Secondary</td>
<td>43780</td>
<td>44533</td>
<td>98.3%</td>
</tr>
<tr>
<td>Statewide</td>
<td>90481</td>
<td>93303</td>
<td>97.0%</td>
</tr>
</tbody>
</table>

### Students with Access to Visual Arts and Music

- **Rural Elementary**: 13453 students with access, 14003 total, 96.1% access.
- **Urban Elementary**: 33248 students with access, 34767 total, 95.6% access.
- **Statewide Elementary**: 46701 students with access, 48770 total, 95.8% access.
- **Rural Secondary**: 12048 students with access, 12209 total, 98.7% access.
- **Urban Secondary**: 31732 students with access, 32324 total, 98.2% access.
- **Statewide Secondary**: 43780 students with access, 44533 total, 98.3% access.
- **Statewide**: 90481 students with access, 93303 total, 97.0% access.
### Schools Offering Visual Arts and Music

<table>
<thead>
<tr>
<th></th>
<th>Schools Offering Visual Arts and Music</th>
<th>Total Schools</th>
<th>% Offering Visual Arts and Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rural Elementary</td>
<td>92</td>
<td>99</td>
<td>92.9%</td>
</tr>
<tr>
<td>Urban Elementary</td>
<td>102</td>
<td>109</td>
<td>93.6%</td>
</tr>
<tr>
<td>Statewide Elementary</td>
<td>194</td>
<td>208</td>
<td>93.3%</td>
</tr>
<tr>
<td>Rural Secondary</td>
<td>76</td>
<td>81</td>
<td>93.8%</td>
</tr>
<tr>
<td>Urban Secondary</td>
<td>51</td>
<td>62</td>
<td>82.3%</td>
</tr>
<tr>
<td>Statewide Secondary</td>
<td>127</td>
<td>143</td>
<td>88.8%</td>
</tr>
<tr>
<td>Statewide</td>
<td>321</td>
<td>351</td>
<td>91.5%</td>
</tr>
</tbody>
</table>

### Secondary Theatre and Creative Writing

- **Rural Theatre**: 24.5%
- **Urban Theatre**: 53.7%
- **Statewide Theatre**: 45.7%
- **Rural Creative Writing**: 18.3%
- **Urban Creative Writing**: 45.2%
- **Statewide Creative Writing**: 37.8%
### Secondary Students with Access to Theatre / Creative Writing

<table>
<thead>
<tr>
<th></th>
<th>Students with Access to Theatre</th>
<th>Total Students</th>
<th>% of Students with Access</th>
</tr>
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<tbody>
<tr>
<td><strong>Rural Theatre</strong></td>
<td>2987</td>
<td>12209</td>
<td>24.5%</td>
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<tr>
<td><strong>Urban Theatre</strong></td>
<td>17363</td>
<td>32324</td>
<td>53.7%</td>
</tr>
<tr>
<td><strong>Statewide Theatre</strong></td>
<td>20350</td>
<td>44533</td>
<td>45.7%</td>
</tr>
<tr>
<td><strong>Rural Creative Writing</strong></td>
<td>2233</td>
<td>12209</td>
<td>18.3%</td>
</tr>
<tr>
<td><strong>Urban Creative Writing</strong></td>
<td>14602</td>
<td>32324</td>
<td>45.2%</td>
</tr>
<tr>
<td><strong>Statewide Creative Writing</strong></td>
<td>16835</td>
<td>44533</td>
<td>37.8%</td>
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</tbody>
</table>

### Secondary Schools Offering Theatre / Creative Writing

<table>
<thead>
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<th></th>
<th>Schools Offering Theatre</th>
<th>Total Schools</th>
<th>% Offering Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rural Theatre</strong></td>
<td>10</td>
<td>81</td>
<td>12.3%</td>
</tr>
<tr>
<td><strong>Urban Theatre</strong></td>
<td>21</td>
<td>62</td>
<td>33.9%</td>
</tr>
<tr>
<td><strong>Statewide Theatre</strong></td>
<td>31</td>
<td>143</td>
<td>21.7%</td>
</tr>
<tr>
<td><strong>Rural Creative Writing</strong></td>
<td>9</td>
<td>81</td>
<td>11.1%</td>
</tr>
<tr>
<td><strong>Urban Creative Writing</strong></td>
<td>19</td>
<td>62</td>
<td>30.6%</td>
</tr>
<tr>
<td><strong>Statewide Creative Writing</strong></td>
<td>28</td>
<td>143</td>
<td>19.6%</td>
</tr>
</tbody>
</table>
Arts Education Working Group Agenda: February 17th

12:00pm Arrive/Lunch
- Casper College Gateway Building (Rm. 218)

12-1:30pm Welcome/Introductions
1:30-2:30pm Open Discussion/Brainstorm
2:30-2:45pm BREAK
2:45-3:45pm ESSA (Transitions/Areas of Opportunity)
3:45-5pm Breakout Group Discussions:
- College/Career Readiness (Facilitator: Bruce; Notetaker: Nick)
- Arts Education Data Collection (Facilitator: Abi; Notetaker: Cindy)
- Arts Integration/STEAM (Facilitator: Linda; Notetaker: Sandy)
- Self-Identified Group (From Open Discussion)

5-5:15pm: Report Out
5:15-5:30pm: Networking
5:30-6:15pm: Return to Hotel/Break
6:15pm: Dinner

Arts Education Working Group Agenda: February 18th

**IF STAYING IN HOTEL, Please check out before meeting**

8-9am: Breakfast/Networking/Arts Magnet School Discussion (Facilitators: Bruce and Zak)
9-9:30am: Reflections/Discussion
9:30-10:30am: Wyoming Arts Alliance (Facilitator: Karmen); Advocacy
10:30-10:45am: Break
10:45-11:45am: Breakout Group Discussions:
- Advocacy: College/Career Readiness Timeline & Action Ideas-STEM/STEAM (Facilitator: Linda; Notetaker: Nina)
- Advocacy: College/Career Readiness Timeline & Action Ideas-GRADUATION REQUIREMENTS (Facilitator: Karmen; Notetaker: Tim)
- Advocacy: How to Grow Arts Education in Wyoming (Facilitator: Katie; Notetaker: Terrin)
- Action: Standards/Assessments Timeline & Action Ideas: Creating a Wyoming Arts Education Data Picture (Facilitator: Zach; Notetaker: Tara)
- Next Steps: (Self-Identified Group from Open Discussion)

11:45-12:45pm: LUNCH
12:45-2:15pm: Breakout Groups Report
2:15-3:00pm: Wrap-Up
Action Items:

“We Believe” Statement
- Take “We Believe Statement” to organizations for feedback/signatures BY MAY 1st
- Final “We Believe Statement” by June 15th
- Other subject areas/groups’ logos & support?

ESSA/Standards/Assessments/Graduation Requirements
In house omnibus bill:
- 80% full time student---opportunity for advocacy for arts to be added for graduation requirement. Student can get all graduation credits & finish early;
- Zach will do a workshop on National Theatre Standards
- Sandy: The music educator’s national president will speak about standards at their conference.

National standards are much more clearly defined; current benchmark standards are within national standards
- Annotate where state benchmarks fall in national standards to show overlap/help transition

Action within 6-12 months:
- Resend new survey to gather data
- Abi and Linda are discussing writing grant for survey/data collection

What questions are legislators asking? (WyAA lobbyist looking specifically for those questions)
**Committed to group: Abi, Sandy, Terrin (willing to help & can get district information);

HOW TO GROW ARTS EDUCATION IN WYOMING
Action Items:
- Meet w/ WAC about marketing plan (analyze and figure out what is still needed)
  - Meet with Mike, Tara, & Colin at WAC
- Send Press release (Colin) about Arts Education Working Group
- Set marketing plan meeting date

Additional Post-Meeting Action Items: ESSA Implementation Toolkit, State Dance Education Association, Summit Planning
ATTACHMENT 5

We Believe…

- Wyoming Fine and Performing Arts: dance, music, theatre, and visual art.
- Fine and Performing Arts classes are a sound investment in Wyoming’s future: students, schools, businesses, communities
- All students deserve a well-rounded education, which includes access to quality arts education programs P-16.
- Highly qualified educators are required in every Wyoming Fine and Performing Arts class. (ESSA Certification that works for Wyoming)

This statement is supported and advocated by the following organizations:

- Wyoming Music Educators Association
- Wyoming Arts Alliance
- Wyoming Art Education Association (WYAEA)
- Wyoming Thespians
- Wyoming Educators of Secondary Theatre
- University of Wyoming Art Museum
- Wyoming Jazz Educators
- Wyoming Secondary Art Educators

What is ESSA?

The Every Student Succeeds Act (ESSA) was signed by President Obama on December 10, 2015, reauthorizing the 50-year old Elementary and Secondary Education Act (ESEA) to create a long-term, stable federal policy that gives states additional flexibility and encourages innovation, while at the same time holding states accountable for results. The Elementary and Secondary Education Act (ESEA) was signed into law in 1965 by President Lyndon Baines Johnson, who believed that "full educational opportunity" should be "our first national goal."

Since the signing of ESSA in December 2015, the Wyoming Department of Education (WDE) has been working to develop Wyoming’s ESSA implementation plan, which will be provided to school districts and be implemented during the 2017-18 school year. While this state plan provides guidance and framework, many aspects of the implementation will vary depending on the needs of each school district. In creating the Wyoming state plan, the WDE held a statewide listening tour to collect the input and feedback from various groups and individuals from around the state.

Arts Opportunities in ESSA and Wyoming State Plan: How are the arts specifically included in ESSA and where are their opportunities for the arts within the Wyoming state ESSA plan?

- **Importance of a Well-Rounded Education:** “Arts” and “music” are specifically included in ESSA’s definition of a well-rounded education: “Courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience.”

- **The Importance of the Arts Integrated into STEM:** November 2015, Congresswoman Suzanne Bonamici proposed an amendment which congress unanimously adopted to be included in ESSA. The amendment states: “Integrating other academic subjects, including the arts, into STEM subject programs to increase participation in STEM subjects, improve attainment of skills related to STEM subjects and promote well-rounded education.” In the Wyoming ESSA plan, Title IV, Part B competitive funding priority is given to programs with measurable objectives in STEM and Fine & Performing Arts.

- **Statewide Assessments and Annual Yearly Progress (AYP):** Beginning 2017-2018, Wyoming will have a new statewide assessment system with multiple measures—including student equity and postsecondary readiness (college and career readiness indicators). The arts teach many important skills to promote college and career readiness, including: attention to detail, focus, innovation, creative thinking, and problem solving.

- **Wyoming Long Term Graduation Goals:** According to the Wyoming State Plan, the long-term goal for graduation rate for all students is to increase the four-year, on-time, adjusted cohort graduation rate to 89% over the next 15 years. The arts can be a tremendous resource in reaching these goals, as much evidence exists that arts-rich schools graduate higher percentages of students.
• **Flexibility of Title I funds to support a well-rounded education**: All Title I programs, both school-wide and targeted, are now available to provide supplemental funds for a well-rounded education, including the arts (more information in Title Funding & the Arts section).

**Title Funding & The Arts**: How does ESSA effect government Title funding, and where are there opportunities for the arts?

**Title I**: Title I funds, like all federal funds, are meant to supplement, not replace, current funding available for public education. If arts education classes are currently funded in your school by local/state dollars, they should continue to be funded in this way. Title I funding might be appropriately used to support arts education as a strategy to improve student achievement in ELA and/or mathematics at a Title I school if, after conducting a comprehensive needs assessment, the school has identified evidence-based strategies or programs incorporating arts instruction to improve student achievement.

  * [Title I & the Arts Video](https://www.title1arts.org/)

**Title II, Part A Schools**: Title II, Part A funding supports relevant professional development to improve student achievement and is designed to improve equal access to “effective” teachers (a term replacing “highly qualified”). The state-coordinated professional development activities will be chosen through a statewide needs assessment survey conducted every three years.

**Title IV 21st Century Schools, Part A**: This grant funding is designed to assist with improving academic achievement. The State Education Agency aims to provide all students with access to a well-rounded education (which includes the arts and music), improve school conditions for student learning, and improve the use of technology. This funding allows the Wyoming Department of Education to use up to 4% to provide ongoing professional development and training in a wide variety of subjects related to offering a well-rounded education, and may be an opportunity for professional development in the arts.

**Title IV, Part B: 21st Century Community Learning Centers**: Based on the Wyoming plan, competitive priority is given to programs (after school, before school, and summer programs) that have measurable objectives in 1) STEM, 2) College, Career, and Military Readiness, 3) serving middle and high schools that partner to offer workplace and internship experiences 4) **fine and performing arts**, project-based learning, and social emotional learning as part of a well-rounded education framework, and 5) evidence-based family engagement activities. These priorities require that programs intentionally recruit students from the targeted subgroups that include low achieving students, students experiencing homelessness, those in foster care, children with disabilities, and other at-risk youth.

**Talking Points for Parents**: If I am a parent, what proof can I point to that the arts are enhancing our students’ interest and performance in school?

  * Under ESSA, written family engagement plans are required for Title I school districts and must be developed in collaboration with parents. Districts must establish, implement and annually review with parents and other stakeholders a policy for engaging families in the school and, through doing so, improve their children’s education. The arts, as an effective strategy to engage families in the school, can be incorporated into these policies in a variety of ways, including incorporating arts programming in a back-to-school night or other broader parent engagement events, providing updates on arts education activities in parent newsletters, and including attendance at arts events as part of a parent engagement plan evaluation.

  * Districts must provide parents and families of English language learners (ELLs) with information on how they can support their children in learning within the well-rounded education subjects. For example, schools can provide parents with expectations for their children in arts classes, as well as
strategies to encourage their children to practice and engage in creative activities at home (Title I, Part A, Subpart 1, Section 1006).

Talking Points/Questions for Teachers: How can I get involved during ESSA Implementation?

- Regarding Title funds:
  - What are the goals of your Title I program? How is the program currently working (or not)? How can I help support the goals of Title I with my music/art/theatre/dance program?
  - Who is serving on the needs assessment committee for Title IV for our district? May I participate on that committee and/or provide information on music/art/theatre/dance education in our schools to that committee?
- Regarding Long-Term Graduation Rate Goals (89% in next 15 years)
  - What are the short-term goals we are setting to achieve this long-term goal? How can the arts best support these goals?

Talking Points for Out-Of-School/Community Arts Programs: How can we be involved and what opportunities might ESSA have for community arts education programming?

- Wyoming Education Partners: Beginning in 2017-18, the Wyoming Department of Education will develop a list of “Wyoming Education Partners” that can provide support aligned to the identified statewide highest priority targets. This may be an opportunity for community arts/arts education organizations and educational partners to get involved in professional development.

Arts Education Facts: Visit ArtsEdSearch.org for more information!

Closing the Achievement Gap. Studies find that arts education engages students who are often underserved in public schools – including students from low socioeconomic status (SES) backgrounds, ELLs and students with special needs – and that these students do better in arts-rich schools than in schools that do not have robust arts programs. These students also show the greatest relative improvement in academic achievement when participating in the arts, though they are least likely to have access to arts learning. Studies further find that arts integrated instruction offers alternative avenues for students to access information and learn in English language arts (ELA) and mathematics and may be more effective than traditional remedial programs, thus offering a resource in helping to close the achievement gap.

Access to Arts Education. Research suggests that students in schools with extensive and broad offerings in the arts are not only able to learn the arts – a part of a well-rounded education – but also do better on state and district standardized tests and have more opportunities to achieve and succeed than students in schools lacking robust arts programs. Arts-rich schools graduate higher percentages of students, who in turn, are more likely to complete college and be socially active in their communities in adulthood.

School Climate and Culture. Research demonstrates that arts-centered initiatives can improve school climate and culture and connect schools to families and communities. For instance, schools with extensive arts education opportunities have students think more positively about and engage in classroom activities, have better student and teacher attendance, and maintain teacher satisfaction with and engagement in their work. In addition, arts education participation encourages parental and community engagement through attendance at school performances, community events and programs, and opportunities for volunteering.
Summary of Wyoming Visual and Performing Arts Education Survey 2015

Sent in October 2015; 103 Responses in October, 2 in November, 3 in December, 1 in February

Created by: Jillian Balow (WDE), Michael Lange (WAC), Karmen Rossi (WyAA), and Linda Barton (Afterschool Alliance)

Number of Participants: 109

- 34 Arts Organizations (any discipline), 25 Public School k-12, 19 Museum, 14 Community College or University, 6 Out of School (YMCA, Big Brothers/Big Sister, or Boys and Girls Club), 5 City or government program (BOCES, BOCHES, recreation center), 5 After School (21st C. Learning Program), 1 Early Childhood/Day Care Provider, 0 Youth Development

Number of Survey Questions: 50; (Number of questions asked to each participant depended on organization/position (ie. After-School Org had ~20 questions; K-12 teachers had ~30 questions)

Note: Questions 35-43 not answered by anyone; Skipped by 109.

Average Number of Participants Answering Each Question: 12 (identified as 6 Visual Art Specialists, 3 Classroom Teachers, 1 Curriculum Director, 1 Music Specialist, 1 Drama Teacher)

Summary of Survey Outcomes:

- Of 5 Responses, 3 selected “I don’t know what that is” in reference to WY’s Early Learning Foundation (Ages 3-5)
- Of 12 responses, 75% (9) said the arts are not treated as core curriculum in their district
- Of 12 responses 100% said Visual Arts instruction follows a sequential and ongoing curriculum, is aligned with standards, and is taught by a certified specialist; 58% said the same for Music; and 33% for Media Arts.
- Of 12 responses, 83% (10) said the arts are not included in their school improvement plan.
- Of 12 responses, 75% (9) said all students in their school are expected to achieve Visual Art standards; 66% (8) said the same of Music; 25% (3) said there are no arts achievement expectations.
- Of 12 responses, 66% said student progress in FPA is assessed through district and/or teacher developed and required assessments.
- Of 12 responses, 58% (7) said student’s grades in the arts are weighted equally with grades in other academic areas when calculating GPA; 25% (3) said they are not.
- Of 12 responses, 58% (7) said that teachers integrate arts with other subjects (both subjects taught and assessed) occasionally; 4 said never or rarely. (PALS representative commented this is an area of focus important to PALS in Lander)
- Of 12 responses, Professional development opportunities; Planning time with other teachers; Availability of more arts supplies and equipment; More flexibility in scheduling; and more funding were identified as most helpful to improve learning in the arts for students
  o Specific comments: WEST mentioned goal to establish a statewide PLC; More time for art in elementary; PD opportunities helping teachers think/teach cross-discipline
lessons; PAWS killing art ed in district; already lost elementary art, band, Spanish and strings

- Of 12 responses, Music rehearsals (6), Band/Choir performance (7), Art Club (4), and Theatre rehearsals (4) were listed as the top extra curricular activities that take place at their school.
- Of 12 responses, Visiting performance groups, Assemblies, Field trips/Museum tours, Missoula Children's Theatre, and Projects with outside arts organizations or community based events received highest responses for other arts ed activities that take place in school.
- Out of 12 responses, 50% stated time/cost was the biggest barrier to students attending outside arts-related events
- Out of 12 responses, 50% responded that 60-100% of their students are choosing to take arts electives; 3 responded 0 or don’t know
- Average number of paid hours devoted to collaboration among teachers: 2-3 hours (12 responses)
- Incentives teachers receive for participating in PD activities in the arts? 5 out of 12 said Continuing Education/Clock hours for re-licensure
- Out of 58 responses, enrollment numbers seem to decline, beginning with an average of 154 students (Pre-K and younger) and decreasing to 77 (Grade 12), with a spike in numbers in Grade 4 (167). Enrollment for adult learners is highest: Avg. of 291

**Question 31:** What is your experience with concurrent enrollment with fine and performing arts courses? Please also list any concerns you may have with students who are concurrently enrolled in high school and college level courses.

**Concerns:**
- Students are showing up who don’t know how to read a ruler or understand how to add fractions. These are needed for 3-D Design and Sculpture.
- Students arrive with little focus and discipline to complete demands of a college level course.
- True concurrency is a high school instructor delivering a college class to high school students; Students in that type of environment aren’t receiving the true college experience; Most WY schools are too small to provide both diversity of mind and a suitable class size for a performance environment outside of their HS program.

Students in concurrent courses in HS lack the same access to campus services that other students have access to.

**Question 48:** What or who do you view as other best practice organizations serving low-income, early childhood, teens and tweens, adults and older adults through Out of School Time arts programming?

**Answered:** 32

**Interesting to note:** Of 32 responses, 15 didn’t know or list any organizations.

<table>
<thead>
<tr>
<th>Specific Organizations</th>
<th>Generalized</th>
</tr>
</thead>
<tbody>
<tr>
<td>Park County Library</td>
<td>Botanic Gardens</td>
</tr>
<tr>
<td>Boys and Girls Club</td>
<td>Independent Arts Organizations</td>
</tr>
<tr>
<td>Children’s Resource Center</td>
<td>Public Schools</td>
</tr>
</tbody>
</table>
Platte County Art Guild
Lights On
ARTCORE
Lander Art Center
Stage III Community Theatre
Casper Children’s Theatre
Nicolaysen Art Museum
Big Brothers Big Sisters
Board of Cooperative Educational Services (BOCES)
Old West Museum
Cheyenne Artist Guild
Meth Suicide Prevention Program (on Reservation)
Girl Scouts

Arts Councils
Museums
Local Art Centers
Recreation Districts
Local Library
Art Clubs
Local Artist Guild
Parks and Recreation

**Question 49:** Are there any innovations in the field of youth development or arts education that come to mind that might be applicable to improving overall arts education in Wyoming? If so, please share.

**Answered:** 24

- Training in graphic arts design and software for artists (more evening/online offerings)
- More opportunities to showcase the cross-curricular benefits of teaching arts.
- Summer art camps for students seriously interested in the arts (offering courses not usually available in schools: pioneer/historic arts and crafts, Native American arts, quilting, graffiti art, steampunk, dance, etc.)
- More collaboration with other county schools
- Statewide and citywide art contests for youth
- Integration of arts in education via Kennedy Center
- Summer performance opportunities within rural communities
- STEAM
- Adult training on relationship development and engagement
- The Very Special Arts program
- The Jackson Hole Center for the Arts
- Bringing local artists into schools
- More socially-engaged art practice taught to kids
- Maker Space 307 (works a lot with home schooled or unschooled (Intentional unschooling ideology) students. Wendy Ellias (very progressive unschooling kind of arts program in her public school grades 1-3 in Lander)
- Grants to pay for low-income kids to attend art classes at the Lander Art Center (or other local arts organizations)
• Inclusion of technology; Students more interested in where we can go than from where we came

**Question 50:** Please describe in your own words the challenges and opportunities related to providing arts educational programming to youth and young adults in Wyoming.  
**Answered:** 36

<table>
<thead>
<tr>
<th>Challenges</th>
<th>Opportunities</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Distance; Rehearsals/performances cannot be done online</td>
<td>• Growing opportunities for students to be exposed to more</td>
</tr>
<tr>
<td>• Time; Students involvement in many diverse activities that compete/conflict with arts educational programs.</td>
<td>contemporary art; balance out exposure to wildlife/cowboy art</td>
</tr>
<tr>
<td>• Convincing superintendents &amp; teachers and non-art employers of the value of arts programming</td>
<td>• Scheduling arts education programs during school hours to access all students</td>
</tr>
<tr>
<td>• Funding/Cost/Dwindling budgets</td>
<td>• Arts programs in the state are very diverse</td>
</tr>
<tr>
<td>• Fewer arts requirements in schools</td>
<td>• Projects need to move towards longer-term activities rather than short-term ideas</td>
</tr>
<tr>
<td>• Standardized testing/Over-testing</td>
<td>• In Casper, new found energy of 1st Thursday art walks, Art 321, the NIC and some architectural firms participating; lots of young people participating</td>
</tr>
<tr>
<td>• Lack of arts offerings before high school</td>
<td>• STEAM-opportunity for the arts in STEM</td>
</tr>
<tr>
<td>• Fighting for the importance of arts education in blue collar areas</td>
<td>• Opportunities reside more often in smaller communities than larger (have more strong connections that will lead to better programs); Rural qualities are a strength, not weakness</td>
</tr>
<tr>
<td>• Rapidly developing technology within music and visual arts diminishing desire to devote practice time for physical skill advancement</td>
<td>• The American Craft council buys a number of booths at big trade shows like the Navy Pier in Chicago and awards these to artists who need a launching pad for their careers</td>
</tr>
<tr>
<td>• People volunteer to share skills, but only in short-term bursts/ demos</td>
<td>• In Casper, new found energy of 1st Thursday art walks, Art 321, the NIC and some architectural firms participating; lots of young people participating</td>
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<tr>
<td>• Artists are expensive</td>
<td>• STEAM-opportunity for the arts in STEM</td>
</tr>
<tr>
<td>• Weather- deterrent for visiting artists</td>
<td>• Opportunities reside more often in smaller communities than larger (have more strong connections that will lead to better programs); Rural qualities are a strength, not weakness</td>
</tr>
<tr>
<td>• Small Populations/ Access</td>
<td>• The American Craft council buys a number of booths at big trade shows like the Navy Pier in Chicago and awards these to artists who need a launching pad for their careers</td>
</tr>
<tr>
<td>• Arts/Specialist teacher burn-out</td>
<td>• STEAM-opportunity for the arts in STEM</td>
</tr>
<tr>
<td>• Workforce development model: leading to simple training for the sake of earning $</td>
<td>• Opportunities reside more often in smaller communities than larger (have more strong connections that will lead to better programs); Rural qualities are a strength, not weakness</td>
</tr>
<tr>
<td>• Intrusion of political agendas into arts programming</td>
<td>• The American Craft council buys a number of booths at big trade shows like the Navy Pier in Chicago and awards these to artists who need a launching pad for their careers</td>
</tr>
<tr>
<td>• Influence of the mineral industry</td>
<td>• STEAM-opportunity for the arts in STEM</td>
</tr>
</tbody>
</table>
**Summit Planning Notes:**

**THURSDAY:**
- **1:00-3:00** Working Group Meeting
- **5:00-5:30** Check-in/Name Badges
- **5:30-6:30** Fellowship reception
- **7:30-9:30** Opening Concert

**FRIDAY:**
- **8:15-8:30** WELCOME
- **8:30-9:20** Capacity Building
  - Arts Ed 101 (Cindy & Erica-UW Art Mobile)
  - Artist Prof. Dev.
- **9:20-9:30** BREAK
- **9:30-10:20** ADA Plan
  - Turnaround Arts & Arts Integ. (Malissa, Linda)
  - Engage Young Audiences-SAVANNAH
- **10:20-10:30** BREAK
- **10:30-12:00** Latina/Diversity & Inclusion-MARIA
  - ESSA Implementation & Standards (Jodi, Terrin, Katie, Sheila, Linda)
  - Business of Art/Fundraising
- **12:00-1:30** LUNCH & KEYNOTE (KEALOHA)
- **1:30-2:00** BREAK
- **2:00-3:30** 20:20
  - PLCs for Arts Educators (Abi)
- **3:30-3:40** BREAK
- **3:40-4:30** Advocacy Panel (WyAA-Karmen/Bruce, Zach)
- **4:30-5:30** WYAA Networking
- **5:30** Dinner
  - Gallery Walk
  - H&W Initiative

**SATURDAY**
- **8:30-9:00** WAC UPDATES
- **9:00-10:00** STEAM (Kealoha)
  - Connections (orgs & artists)
- **10:00-11:00** DEI (Maria)
  - Community-Based Arts Education (Bruce)
  - Placemaking & Public Art
- **11:00-12:30** Grants Panel
  - Artist 1:1 Review Critique
  - Shared Vision for WY Arts Education (Katie, Bruce, Zach, Linda)
- **12:30-2:00** 1:1 w/ WAC Staff
  - Makerspace
  - Working Group Meeting
- **2:00** BREAKDOWN