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Jeff: Thank you to both Pam and Jeremy for your remarks and for kind of setting the scene of the environment that we're in. As a reminder, for those who are joining us by live stream, we have more resources available online at americansforthearts.org.sp3 and this entire presentation will be archived and available, so for those taking notes in the room as well, you can revisit the remarks that have been shared. We do have about 20 minutes for some discussion amongst the two of you about some of the big issues that we tackled both in the SP3 program and within the large environments that we are operating in, in the education sector in the United States today. So I have one question just to kick us off for both of you, at Americans for the Arts, when we talk about arts education policy, it's largely grounded in issues of equity and access to arts education, both of you mentioned this in your remarks, so what do you see as the future for our work as advocates and policy influencers to achieve the larger goals of equitable access to arts education in the particular political or even test taking circumstances that you mentioned?

Jeremy: Well I think there's a lot of opportunities and as you get into your states, I'd urge you to start looking at what is the timeline for ESSA plans in your states. So once a state's ESSA plan has been approved by the U.S. Department of Education, it goes back to the State Education Agency and the next phase that many people don't talk about yet is that there are supposed to be district ESSA plans that are put together, every one of your school districts. And so that in some states is manageable, there's 40 school districts, in some states there's 600 school districts but figuring out how you can make those connections and start to show your successes to some of those superintendants and some of those local school boards on the value of getting that into their district ESSA plan will be a really important component that I'd urge you to not let go by without taking some action.

Pam: The College Board was one of the major supporters of the development of the National Core Arts Standards, so that was a pretty important contribution that the College Board made. And subsequently and I always say this in my state that the arts standards are the number one policy initiative that we need to pay attention to because it means every student in our state gets expectations to study in the arts as well as a graduation requirement at the high school level. So I do think that the standards that the College Board helped us with are incredibly important but we've also been talking about AP, there are certain arts courses available through advanced placement, there's music theory and there's some visual arts AP courses as well as art history, but it seems like one of the things that we're aware of although middle schools can't be members of the College Board, you need to start sooner in order for the access to really be available and students prepared with the knowledge and skills that they need to succeed. So we've made a commitment to start working more with middle schools and there's a new program that will launch next fall through the College Board called pre AP. Now a lot of districts have pre AP already that they made up and it isn't even part of the College Board but this will be a pre AP program that has been done in I think five areas, algebra, biology, ELA, visual and performing arts and history and geography and it's expected that schools will take this as a package and so it's another way that we can start to get the arts out in schools across the country, across the world through these middle school programs that will be developed. We'll launch with 100 schools in the fall and then by 2020, it'll be a full launch and
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again the arts are in there, so I'm happy to say that there are ways that the College Board's continuing to keep the arts as a means of being accessible broadly.

Jeff: And that's a great segue Pam, particularly I loved the combination of assessment plus opportunity, particularly around the narrative that has been built around assessment in this country in the past decade or so. So a question for both of you, how do you see that type of pairing with the assessments that are required and the accountability that's required particularly for the arts in this new era of ESSA being matched with the opportunities that are offered in many of the other provisions of the bill particularly around teacher professional development or resourcing for well rounded education?

Jeremy: Well I think there's a lot of interesting case studies out there that you can take forward into your state and share as they're trying to figure out what kind of changes are going to be made to the assessment and what could be made to professional development for teachers and curriculum. I talk a lot about a study that the U.S. Department of Ed did but with one of our arts education partners, the Wolf Trap Foundation, Wolf Trap foundation put a good amount of money into some early learning programs in some very high poverty neighborhoods outside of D.C., I think they're in Maryland and-- this was an arts program that they instituted in an early learning classroom setting and the goal was not to teach arts, the goal was to see if they could increase math scores. And after they did the analysis on this, students who went through that art program in their early learning classroom, actually ended up by third grade being two grade levels ahead in math scores than those students who didn't. It's taking studies like that and sharing that data, that success with your superintendents, with your district personnel at the state level that helps them to rethink, okay, what should we be doing differently, how did they introduce that in early learning, could we do the same on our first grade or second grade or third grade level with the goal of increasing some of our math scores. There are a number of studies like that that show that arts interventions and including arts in multiple different ways of learning have brought up some of the test scores that some of that legislation is really aimed at trying to achieve.

Pam: I'll have to speak specifically to Minnesota and we did a lot of listening sessions, the Department of Education did and arts kept coming up, people everywhere wanted to make sure that there were arts in the ESSA plan and they are, there's a couple of tiny places where the arts are mentioned but I think there's the possibility for big impact especially with the well rounded. And I think people get it that they want their children to have the arts, they want that creativity and imagination in their children's education, I feel like our part is to show them how that can look and why that's so successful. And so doing things like Turnaround Arts, we've got seven Turnaround Arts schools in our state, we have schools that are all around the rural part of our state in a project that we call PAINT, it stands for Perpich Arts Integration Network of Teachers. And I think those are visible ways to show people that it's not just little ones that can learn through arts integration, we've got just many high schools that are doing it and it's complicated with their schedules and we know that there are certain things you have to figure out when you're trying to make that a reality in a high school but we're asking them to co-teach, that's hard to do too but that's a great model for bringing the arts and other subject areas together and we've discovered that that means the other teachers are learning about our arts standards and our arts teachers are learning about the other standards and they're doing a lot of inspiring work for both the students and the teachers. And I
think it probably is modeling it and sharing it and videotaping it and getting it out there so that it’s real because if you just say the words a lot of people just can’t imagine what it looks like to include the arts in all sorts of aspects of education.

**Jeremy:** And Jeff, just to add to that, I mean the goal in a lot of this legislation especially with Every Student Succeeds Act and what some states are doing for the assessments is to guarantee that all children are getting an adequate education so that they’re ready to move out into the workforce. We know that you’re not going to get your bottom 20 percent performing students to move just by raising the best of your students’ test scores, there actually has to be intervention to make a difference in these students that are having the most difficult time. Using some of the data on things like students who are engaged in an additional activity like music or band or arts are much more likely to stay engaged for all four years of high school which means they’re probably much more likely to be able to see some progress in their educational attainment and increase those assessment scores for the state. That’s the kind of interventions that you want to be talking about with some of your policy makers because we can’t just try to get the best performing students to do a little bit better on test scores and say our state average went up, most states to meet the goals that they have are going to have to have interventions that help the lowest performing 20 percent and there are multiple success stories across the country and case studies that you can use to show where arts and other activities have been very helpful there.

**Jeff:** That's great and I think that you're both referencing federal policy and really that manifestation of what Narric had mentioned earlier, that federal to state to local pipeline. And Pam, this is a question for you because I noticed that in your bio you pretty much are the realization of the federal, state, local pipeline working federally with the College Board, at the state level with the Perpich Center and then locally with your school. Do you have an example of a program or a kind of case study if you will that has been enabled by federal policy implemented through the state and seen success in the school?

**Pam:** Well I don't know if you would call Turnaround Arts one of those federal policies or not but it clearly has been from the national level at least to-- we were in the second cohort, they had eight schools that were involved initially, we came in on that second cohort with four schools and we got state funding to do that. I think the first year we got about a million dollars and then after that to run that program for a couple of years, it was more like 1.4 and now we've brought that inside of our own agency, so we're not getting the-- I mean we're funded by the state but this was legacy funds and so clearly the state has supported it and then it's in schools, not districts, it's individual schools, but really when you have a Turnaround Arts school in your district it becomes a pretty much of a local district recognition of the value and the importance and the way that it can work in the local schools, so it really does go national, state and local and it is working the lowest five percent, those children that are in the lowest five percent on their test scores. And I'm telling you, every single time I go into one of those Turnaround Arts schools, I am astounded at how every staff member is on board, that's one of the requirements, it's every staff member and so it's every kid and every staff member and it really takes you down from this major high level work to this individual child who's sitting in front of you and creating something that they probably would not have done if they didn't have that program at hand.
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**Jeff:** Great. Let's change gears just a little bit, Jeremy, you opened your remarks by talking about the difference between policy and politics and how that can influence what we've been working on in states across the nation, so where do you see some of these larger trends kind of fall on that spectrum, do we need to be more aware of policy or of politics, maybe around appropriations, Title I, what are some of those things that we should be looking out for?

**Jeremy:** Well I think it's important to get a political lay of the land and the look of things, we do that all the time at the Education Commission of the States because you need to know who you're working with. I don't think that means you have to take one side or the other in the political spectrum though, I mean the reality is republicans have almost two-thirds of the governorships in America right now, republicans now control about I think it's 64 or 65 of the legislative chambers. It's the first time in America since the Civil War that republicans control both the House and the Senate Chambers in all of the 13 Southern States. But that doesn't mean that there aren't really big policies coming out of states, there are a number of them, we've seen more republican governors putting money into early learning programs than we have democratic governors over the last couple of years, we've seen a lot more democratic governors who are focused on secondary policies. So it's important to look at the political lay of the land, the policies I think are where you can really look at the bipartisanship that you don't hear about but it is happening across the country. There's a lot of I think policies for what you're working on especially with SP3 that if you can find a way to get a democratic and a republican on the Education Committee or on the Appropriations Committee in your state to embrace things like some of the Turnaround Arts or some of the integration on the core standards that you're talking about, you will see those policies move rather quickly and probably without the political bluster that we hear about in the news or on Twitter regularly, there are some really, really good individuals especially in these state houses who really do want to make a difference. The one thing I'd urge you just to remember is, in two-thirds of our state houses, being a legislator is a secondary job for these people, they have a real job and career in some capacity and education may not be why they ran for office, they happen to be put on an education committee or put on appropriations committee that's dealing with education issues, so you really do have that opportunity to not only-- it's not just informing them, you want to earn their trust and become someone that they call upon when they're trying to figure out what's the best opportunity to make a better outcome for our children.

**Jeff:** And we'll hear more about crafting relationships and building allies with elected and appointed officials in the next session.

**Pam:** One of the things that I love to do when I'm at the legislature talking to the members of the both House and Senate is find out what their own arts background might be or what their families' arts background might be and I'm always amazed, a lot of people have experiences that they can draw on and when they're trying to understand well what could a program like an arts integration program look like in a school. We have one legislator whose son is in the band called Trampled by Turtles, do you know that band? <laughs> And he is like a groupie, he goes and follows his son and this band around and I happened to be in Sitka and there was a poster of Trampled by Turtles and they were coming to this little town in Alaska and I went around asked if I could get a copy of that poster to bring back to this legislator
because I thought he'd be so tickled with it and no one would give me the poster because the event hadn't happened yet and they weren't going to give the posters away. But there are so many people that actually have children or have themselves been involved in the arts that become great allies.

Jeff: Absolutely, thanks. So this summit kind of is acting as a bit of a pivot point away from us talking internally with our ten state cohort within the State Policy Pilot Program and looking externally towards sharing that knowledge amongst other states and with other influencers and policy makers. So I want to just get your thoughts on how we talk about the very niche area that is the realm of arts education policy, it can be seen as very wonky or something that only a small number of folks around the country care about, so how do your organizations, Education Commission of the States, Arts Education Partnership, the College Board, the Perpich Center, whichever, how do you share knowledge across the country, across your regions with various constituents whether they be influencers, policy makers or even folks like parents or teachers?

Pam: Well the College Board does an annual forum where they bring together people from all aspects of education and it really is an opportunity to network and talk about issues, and the one that I worked on with SP3 was teacher evaluation and it was actually Chris, one of our evaluators that said, “You have to get in touch with another state, there are already states that have been funded by Race to the Top Funds who've been working on this particular issue for a number of years and you don't need to start from scratch.” And it was pivotal for us, it was absolutely pivotal when Carol Gates from Colorado came to Minnesota and shared with us what they had been working on, it's ultimately what we did different because we had to put it in our own Minnesota framework but basically we created what were called look-fors, what would an administrator look for who's not an arts person, doesn't come from experience there, what do they look for in an arts classroom. And we built this for each of the arts areas at each of the grade levels using the domains that our state uses for our state teacher evaluation process. So to me I am such a believer now in trying to look for those connections across states, AEP does that at your forum, your convening and you find that, I found that with the A+Schools, being an SP3, another North Carolina initiative that influenced what we did without Turnaround Arts program with the arts integration piece, it's critical, I look for those connections everywhere I can and I think the power of convening that was up on Narric's slide is absolutely right, you need to be able to connect with people across the states so you don't start from square one and you can enhance your work.

Jeremy: I think two important things, one is to figure out who your audience really is, I think a lot of time when we believe in something, we try to tell our story but we aren't really thinking about who is that audience. I mean think a lot about who is that legislator, why did that legislator run for office. I use the story a lot about the Chair of the Senate Education Committee in Indiana, but Senator Cruz, he's over 60 years of age, his engagement with K-12 schools is with grandchildren, not with his children or not himself, he's an auto auctioneer by trade so how do you talk in his language, you don't have to auction off whatever you're trying to do but how do you talk in his language so that he connects? So thinking about who your audience is, is the number one thing, the second is people get in those roles, a lot of people asking for things from them, how do you bring unusual suspects to the table. So if you're going to talk about arts programs that you really want to make sure are funded, maybe don't send a whole bunch of
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the arts people in, can you find a CEO of a local business who talks about the need for more creativity in the people they're hiring, can you find a math teacher who's talking about the inclusion of arts in their math curriculum and the outcomes that has made a difference? Those kind of things make your story different instead of traditional which is, "We need help, we need you to fund this, we need you to pass this bill." And in a lot of those cases, for those elected officials if you give them a unique story of a math teacher using arts in the classroom or a CEO of a company who needs more creativity in the workforce that they're trying to hire, those elected officials will use your very story in their speeches when they go out around their districts. So think about who your audience is and try to bring unusual voices that they may not suspect to promote what you want.

Jeff: So my last question is based around a philosophy that we have in Americans for the Arts where we try to pair national clout with local tools, which is a philosophy that large informed the design of the State Policy Pilot Program. So how do you feel that your organizations or others that you might have seen throughout our world in arts education help state arts education advocacy leaders with the tools that you might offer or various other opportunities to capitalize on some national clout?

Jeremy: I think the more you can find ways to use a national presence to inform state leaders is key, I mean we did that at the Education Commission of the States at our national forum we held in San Diego this last year, we were excited to be able to work with Mary Larson and with the San Diego Youth Symphony. And after lunch when everybody's tired and speakers usually don't get great reception, we had two amazing artists who came and played for us from the San Diego Youth Symphony and it gave a lot of those state legislators and the governors who were there and we had more than half of the nation's chief state school officers there a chance to see the real value of what was being provided in this education. So I think you need to find ways at some of the national organizations you work with to infuse some of your success stories into their curriculum that they're teaching to state legislators and chiefs and governors like that, it's not an easy transition but believe it or not, most of those national organizations are looking for something other than another dry keynote speech to present at their event, so if you can give them some creative ways to highlight your local successes, it's well worth that opportunity.

Pam: In a lot of states including mine, you sometimes have to be cautious about saying this is coming from the federal government or a national project because they want it focused on their citizens and their needs. That was particularly true when we were working with the standards, discovering that we had to be careful about how we were framing these National Core Arts Standards because core could be a difficult word, national could be a difficult word, but now Minnesota's in the process of revision of our state standards and having those national standards, we may not take them lock, stock and barrel but we are definitely thankful that those standards exist primarily for us because we resisted grade by grade standards and went with grade groupings but now with teacher evaluation, teachers need standards at every grade level because they're being evaluated against their students' success and so that national initiative has been enormous for states to be able to have very current thinking brought to the table when they're revising their standards but it's a kind of an iffy thing. And I would say the same thing was true with Turnaround Arts that there was a question about, "What is this national program coming into our state, don't we already have resources at the Perpich Center that can do this work?" So it's a balance
Jeff: So any additional last thoughts or reflections on everything that we’ve talked about or any of the findings from the policy advancement portion of the State Policy Pilot Program?

Pam: Well I want to go back to the College Board for just one minute because I felt like we had a really interesting conversation last week at the forum about the status of mental health for our students. And I am noticing that in our own school, and I sat next to somebody at lunch at the standards writing thing on Monday who runs an arts school and we both commented that there are some new and different and important needs there and one of the things that we were discussing is a general sense that teachers are stressed out and I saw a recent study that said they're more stressed out than most other professions and that students have high anxiety and stress. And an organization like the College Board has a very far reach and one of the discussions was should we limit for example the number-- or should we work with higher education institutions to limit the number of AP courses that kids can report on their applications because there's this feeling now they need to take a dozen and they need to stretch themselves beyond reasonable limits to be able to participate in after school activities. And what if the College Board said, "You can only submit five," they can take more if they want to but would that not be a way that something like the College Board message could get out there to say, "Students should focus more deeply in something like their art area and have a deep and profound experience that they can bring to their college application versus this very widespread anxiety producing thing that's causing us as a nation to have mental health issues. So I just want to bring that kind of thing up because the College Board is trying to figure out where will we have the best impacts to make the most important opportunities for kids available especially in that transition between your senior year and your freshman year, there's so much work that could be done in that little transition to help make kids successful in the transition and then ultimately successful in their higher education.

Jeremy: And I just close by saying I mean, I think the real power for arts and for education policy is with the states. No Child Left Behind was a law that was in place for 13 years, my wife and I have three children, our oldest, our son graduated high school last year, he spent his entire K-12 experience under one federal law, No Child Left Behind. So while we may have changes in administrations and in who's in office, I don't see the Every Student Succeed Act changing soon. The analogy I use is in the same 13 years of No Child Left Behind where we didn't have a federal change, Apple issued seven different iPhones to keep up with changing technology. So the power is really in the states for the kind of policy changes that you should be looking at and where you can learn from other states and we think there's going to be a lot of those changes that are going to be coming very fast at the state level over the next three to four years once ESSA is fully implemented. So take advantage of that opportunity, build those relationships, have those convenings and see where you can continue to promote a well rounded education.

Jeff: Well I wish to thank you both for joining us this morning. Can we have a round of applause for our two guests?