

# CREATING PENNSYLVANIA'S FUTURE



## through the arts and education

March 2012

**eplc**

ARTS AND EDUCATION INITIATIVE



# ABOUT eplc

## Background of EPLC

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The Education Policy and Leadership Center (EPLC) was established in 1998 as a not-for-profit corporation in Pennsylvania, organized under Section 501(c)(3) of the Internal Revenue Code. The Center began to operate on a full-time basis in January 1999 and is located in Harrisburg, Pennsylvania. The corporation is governed by a board of directors that includes twenty-one members who have significant experience with education policy, government and not-for-profit organizations. The Center conducts its policy and leadership programs in cooperation with numerous local, statewide and national organizations.

## Mission of EPLC

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The Mission of The Education Policy and Leadership Center (EPLC) is to encourage and support the development and implementation of effective state-level education policies to improve student learning in grades P-12, increase the effective operation of schools, and enhance educational opportunities for citizens of all ages.

## The Arts and Education Initiative of EPLC

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The Arts and Education Initiative (AEI) is a project of The Education Policy and Leadership Center (EPLC). AEI has received generous financial support from the Heinz Endowments in Pittsburgh, the William Penn Foundation in Philadelphia, and the Buhl Foundation in Pittsburgh. The views expressed in this report are solely those of EPLC.

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We especially appreciate those organizations that partnered with EPLC to sponsor and/or host our Regional Community Forums and the Arts and Education Symposium during 2011. Members and staff of these organizations gave generously of their time and expertise to help make each of these events a success.

These organizations include Allentown Art Museum; Arts Education Collaborative; ArtsErie; ArtsRising; Capital Area Intermediate Unit; Carnegie Museum of Art; Citizens for the Arts in Pennsylvania; Greater Pittsburgh Arts Council; Luis Ramos Elementary School; Millersville University; Palmer Museum of Art; Pennsylvania Art Education Association; Pennsylvania Association of School Administrators; Pennsylvania College of Technology; Pennsylvania Federation of Museums and Historical Organizations; Pennsylvania Music Educators Association; Pennsylvania School Boards Association; Philadelphia Arts in Education Partnership; Philadelphia Education Fund; Philadelphia Office of Arts, Culture, and the Creative Economy;

Public Citizens for Children and Youth; School District of Philadelphia; Southern Alleghenies Museum of Art; Erie Art Museum; Everhart Museum; and the State Museum of Pennsylvania.

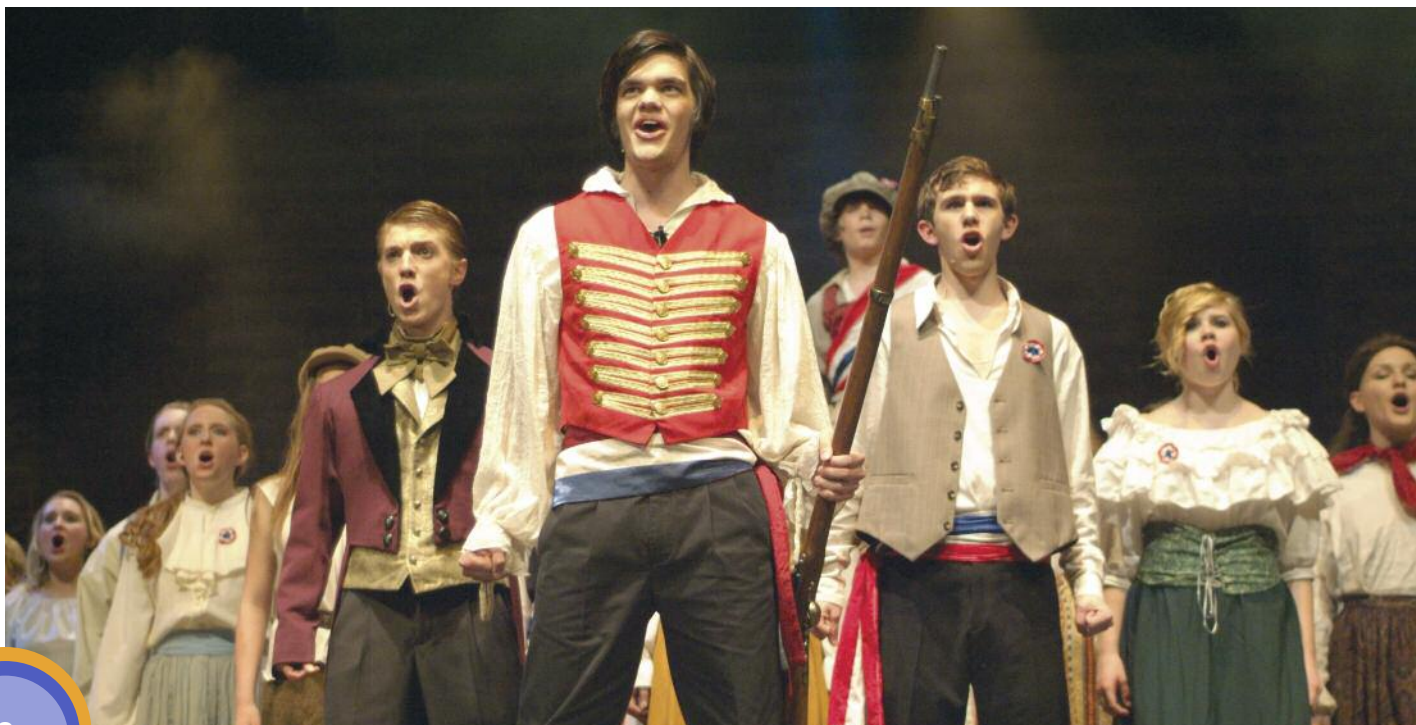
Our effort to survey various stakeholder groups was made practical by the assistance of the Pennsylvania Art Education Association, the Pennsylvania Music Educators Association, the Pennsylvania Association of School Administrators, and the Pennsylvania Council on the Arts.

The staff of the Pennsylvania Council on the Arts and several current and former Council members provided very important insight into Council activities. Similarly, we appreciate the very helpful cooperation of current and former staff of the Pennsylvania Department of Education and the Pennsylvania Historical and Museum Commission.

Too numerous to identify individually, many others played a significant role in this work as speakers, panelists, consultants and caring stakeholders, who gave us valuable insight and advice from the conceptualization of AEI to the publication of this report. To each we are indebted.

The Initiative would not have occurred without the encouragement and financial support of the Heinz Endowments, the William Penn Foundation, and the Buhl Foundation, and we are most grateful to each of these supporters.

Les Misérables, 2008, Parkland High School. Photo by Frank Mittman.





# introduction

Pennsylvania has a rich history of public and state policymaker support for the arts and arts education, and has, in times past, often been a leader with state policy that has valued and supported arts education for PK-12 students and others. But in Pennsylvania during the past ten years in particular, we have witnessed the convergence of public policies that undermine previous assets and take us in a wrong direction. These include the evolution of national and state education policies that have built an education accountability system that largely ignores arts education; the failure to enforce existing state laws and to sustain assets such as the Governor's School for the Arts; a trend to de-fund direct state support for museums, the arts, arts education, and arts education staff in the Department of Education; and PK-12 state funding policies that have too long tolerated very unequal educational opportunities across 500 school districts, and most recently have contributed to the erosion of arts education opportunities in schools and communities for many thousands of students. All of these disturbing trends are, largely, the conscious or inadvertent result of decisions made by state policymakers. At a time when the value of arts education for citizens of all ages is increasingly recognized and considered imperative, it is also imperative that state policymakers and community leaders at all levels take action to assure the vibrancy of arts education in all schools and all communities throughout the Commonwealth.

During the last two centuries, human population has grown, becoming more densely congregated and more diverse. Human economy has become increasingly complex, technical, and interrelated. In the most highly developed countries, the agrarian economy has given way to the industrial economy, which has given way to the information economy, which has morphed into the knowledge economy.<sup>1</sup> Today we live in a world of seemingly limitless change and creativity. It is a world that increasingly belongs to what Richard Florida, a former Carnegie Mellon University professor and now Professor of Business and Creativity at the University of Toronto, refers to as the "creative class." Indeed, "the wealth generated by the creative sector is astounding. It accounts for nearly half all wage and salary income in the United States, \$1.7 trillion, as much as the manufacturing and service

sectors combined."<sup>2</sup> If Florida is correct, information and knowledge are becoming mere tools to be used by the creative class as the knowledge economy is increasingly eclipsed by the creative economy.<sup>3</sup> In less developed countries, this process is taking place in highly-compressed timeframes.

As Daniel Pink so succinctly summarizes it, "the last few decades have belonged to a certain kind of person with a



certain kind of mind—computer programmers who could crank code, lawyers who could craft contracts, MBAs who could crunch numbers. But the keys to the kingdom are changing hands. The future belongs to a very different kind of person with a very different kind of mind—creators and empathizers, pattern recognizers, and meaning makers. These people—artists, inventors, designers, storytellers, caregivers, consolers, big picture thinkers—will now reap society’s richest rewards and share its greatest joys.”<sup>4</sup>

Our future—as Pennsylvanians and Americans—depends upon the creativity of our citizens. Beyond its promise of economic prosperity, creativity is fundamental to the democratic lives of our communities. The sense of identity and well-being we feel as members of those communities and the increasingly pervasive social networks within which we relate to others are products of collective imagination and the establishment of new ideas and traditions. Creativity is not just for the talented few. It is not a frill. It is central to who we are as individuals and what we hope to become as a society.

The arts teach us that creativity, innovation, and imagination are acquired and crucial. Through practice, perseverance, and precision we learn in music, dance, theatre, and the visual arts that creatively tackling the issues and challenges of our time requires our consistent effort. From an early age, the arts contribute to the development of the active human mind, body, and spirit. They promote interactive engagement with people, places, materials, and ideas. They are a vehicle for our much-needed expression of individual and collective identity. Moreover, the arts bring people together for shared, meaningful experience. They give people the means to develop and use their unique voices in families, neighborhoods, and beyond. They teach us to seek understanding of perspectives different from our own. People must have opportunities to learn in and through the arts so they can increase their own capacity for creativity.

Two Pennsylvania community efforts are worth mentioning to set the stage for what follows. The Pittsburgh Cultural Trust was founded in 1984 with the mission of revitalizing a 14-square-block downtown area, “turning a seedy red-light district into a magnet destination for arts lovers, residents, visitors, and business owners.”<sup>5</sup> The Trust is a unique public-private partnership that has re-

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“Success is something  
you assemble from  
components you discover  
in your soul and  
your imagination.”

—Bill Strickland  
President and CEO,  
Manchester Bidwell Corporation

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ceived support from foundations, corporations, government agencies, and private citizens in its continuing—and so far highly successful—effort to restore historic theatres, construct new performance venues, commission public arts projects, and develop urban parks and riverfront recreation areas in this Pittsburgh Cultural District. The Cultural District is home to major performance companies such as the Pittsburgh Symphony, unique cultural assets such as the August Wilson Center for African American Culture, and the Pittsburgh Public Schools High School for Creative and Performing Arts, as well as numerous smaller art galleries, performance spaces, restaurants, apartments, and condominiums. Today the Cultural District attracts over two million visitors annually—generating an estimated economic impact of \$303 million per year. The spirit of cultural enrichment has spread across the city to innumerable storefront art galleries and display and performance venues in neighborhoods beyond downtown.

Williamsport, 200 miles northeast of Pittsburgh, is the second community effort for review. It is not a major metropolis (29,000 people, just barely within the 40 largest municipalities in the state).<sup>6</sup> It is not wealthy (median household income of \$27,000, slightly more than half the statewide median of almost \$50,000; 28 percent live below the poverty line).<sup>7</sup> It does not have cultural assets on the scale of Philadelphia or Pittsburgh, but it has community and education leaders who understand the value of the arts to both children and adults and the potential for synergy between the schools and the larger

community. An old downtown theatre was rescued from the wrecking ball through the efforts of citizens, businesses, the Williamsport-Lycoming Community Foundation, city government, and Pennsylvania College of Technology. The historic renovation resulted in a venue for the Community Arts Center (CAC), which is home to music, dance, theatre, movies, family activities, and special events. Performers include traveling theatre companies, the Williamsport Symphony Orchestra, a local youth orchestra, and others. The CAC presents a family series of shows for children and their parents and has joined with the Community Theater League to put on student theatre productions in the summer. A regional collaborative supports summer musical performances by students. CAC collaborates with local superintendents

and school boards to host thousands of students annually for matinée performances in its educational series of shows specifically selected to support the school curriculum, and local artists work beside teachers in the schools.<sup>8</sup>

Effective state policy could support similar efforts to create more robust cultural communities in cities and towns across the Commonwealth.





**W**hy are the arts essential for educating school students and citizens of all ages? Why now more than ever before? And why are the arts in schools and general participation in the arts experiencing serious declines just when we need them most? The arts have always been keys for expressing who we are and what we hope to become—from the earliest cave drawings to baskets and quilts and paintings, from human mimicry of animal cries to marching bands and symphonies and *American Idol*, from rain dances to square dances, and ballet.

But the arts are more than ways to express ourselves—vital as that is. They also have the capacity to educate people more broadly—to open our minds to new things, broaden our perspectives, develop tolerance for differences, encourage trial and error, see that problems can have more than one solution, and promote mental discipline. The arts do all these things because they engage us on so many different levels—intellectually, physically, and emotionally.<sup>9</sup> The arts develop our skills and our humanity.

### The Arts in PK-12 Education:

The arts contribute to academic achievement in reading and language skills and in mathematics. The arts promote a broad range of thinking skills, including reasoning ability, intuition, perception, imagination, inventiveness, creativity, problem-solving, and expression. The arts develop a number of social skills, including self-control, conflict resolution, self-confidence, collaboration, empathy, and tolerance. The arts motivate students to learn through active engagement, disciplined and sustained attention, and persistence and risk-taking. They also support a positive school environment for students and staff, along with opportunities for parent and community engagement.<sup>10</sup> The arts uniquely help students develop personal qualities and cognitive skills that transcend traditional academic disciplines.<sup>11</sup>

Students who have significant opportunities for studying the arts in school develop what Harvard researchers have identified as eight habits of mind comprising the “Studio Thinking Framework.” The project’s website reports: “Phase I documented art teachers’ pedagogical intentions and strategies, and also included a small pilot

study investigating whether students actually learned what their teachers taught. We identified eight categories of learning that arts teachers intend their students to learn and three classroom structures that teachers use to teach them.” These habits of mind have the potential to help students learn in all areas of the curriculum and develop important skills for later success in today’s increasingly complex and interconnected society. The eight habits are:

- ❖ Developing craft: learning to use and care for tools and learning artistic conventions.
- ❖ Engaging and persisting: learning to embrace problems of relevance or of personal importance and to develop focus and other mental states conducive to working and persevering.

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The arts are keys to self-expression, but they also contribute to academic achievement, promote a broad range of thinking skills, develop social skills, motivate students, and support a positive school environment.

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- ❖ Envisioning: learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.
- ❖ Expressing: learning to make works that convey an idea, a feeling, or a personal meaning.
- ❖ Observing: learning to attend to visual contexts more closely and thus to see things that otherwise might not be seen.
- ❖ Reflecting: learning to think and talk with others about one's work or working process, and learning to judge one's own work and working process and the work of others in relation to standards of the field.
- ❖ Stretching and exploring: learning to reach beyond one's capacities, explore playfully without a preconceived plan, and embrace the opportunity to learn from mistakes and accidents.
- ❖ Understanding the art world: learning about art history and current practice, and learning to interact as an artist with other artists and within the broader society.<sup>12</sup>

Students show improved attendance and behavior in schools involved in arts initiatives,<sup>13</sup> and students with low levels of arts involvement are almost three and one-half times more likely to drop out of school by 10<sup>th</sup> grade than students with high levels of arts involvement.<sup>14</sup>

Study of the arts in high school correlates with increased SAT scores, and the longer students are involved in arts studies, the greater the gains. A study in 2000 of SAT scores from 1987-1998 showed that SAT verbal scores of students with no arts courses averaged 413—compared with 455 for students with four years of arts courses. Similarly, math SAT scores for students with no arts courses averaged 473—compared with 497 for students with four years of arts courses.<sup>15</sup> These patterns have persisted through the first decade of the 21<sup>st</sup> century. In 2010, the average SAT verbal score for students with less than one year of arts courses was 477—compared with 536 for those with four years of arts courses. The average 2010 SAT math score was 496 for students with less than one year of arts courses—compared with 539 for those with four years of arts courses.<sup>16</sup>

Young people who participate in the arts for at least three hours three times a week for a year are four times more likely than others to be recognized for academic achievements, three times more likely to be elected to class officer, four times more likely to participate in a math or science fair, three times more likely to win a school attendance award; they read for pleasure twice as often, and perform community service four times as often.<sup>17</sup>

These young people are most likely to become our leaders of tomorrow.

### Effects Persist into College and Adulthood:

A recent 12-year longitudinal study follows 12,000 high school students through age 26. A key finding is that students with intensive arts involvement in middle and high school had higher academic achievement, higher rates of college attendance, and higher rates of persistence in college than those with low arts involvement in middle and high school. Interestingly, these findings were especially pronounced for low-income students and English language learners in arts-rich high schools. Of low-income students from arts-rich high schools, 31 percent received mostly As and Bs in college (compared with 20 percent from arts-poor high schools), and 37 percent had earned bachelor's degrees by 2000 (compared with 17 percent from arts-poor high schools).

As young adults, they also were more likely to have jobs that paid family-sustaining wages, more likely to vote, and more likely to volunteer.

Among English language learners from arts-rich high schools, 60 percent were pursuing a bachelor's degree at age 20 (compared with 39 percent from arts-poor high schools).<sup>18</sup>

### The Arts and Human Development:

It certainly is important that the arts support the academic and social development of PK-12 and college students, but it is essential that they also contribute to human development itself. In 1974, the Pennsylvania Department of Education (PDE) commissioned a report on the arts process in education. That report noted: "the arts process has a unique function to fulfill in the context of basic education. The components of this process are compatible with and conducive to learning in all subject-matter areas. They require that the student invest more

of his personal self in the learning process. The simple reason for this is that the components inherent in the arts experience make maximum use of diverse, individualized capacities. They take into serious account the fact that the person's whole being affects what, how, when, where, and why learning takes place."<sup>19</sup> The arts not only help people to learn but also to understand and fully develop their human potential.

"Over the past two decades, landmark studies have associated arts participation and arts education with cognitive, social, and behavioral advantages in individuals across the lifespan: in early childhood, in adolescence and young adulthood, and in later years."<sup>20</sup>

William Lehr, Jr., Chairman, President, and CEO of Capital BlueCross and a noted central Pennsylvania civic leader, recently published an op-ed in the Harrisburg *Patriot-News*. He wrote: "The arts are universal. The arts feed the soul. They bring people together from all parts of our society. The arts provide the means and the mediums for expression, impression, and aspiration. The arts also are central to community resiliency."<sup>21</sup>

### Citizens Think Arts Education is Vital:

People actually understand and believe in the importance of arts education. According to a 2005 national Harris Poll, 93 percent of Americans believe the arts are vital to providing a well-rounded education; 86 percent think arts education encourages and assists in improving children's attitudes toward school; and 83 percent believe arts education helps teach children to communicate effectively with adults and peers.<sup>22</sup> More recently, 81 percent of likely Pennsylvania voters indicated that a comprehensive K-12 education needs to include arts education.<sup>23</sup>

The challenge for supporters of the arts and arts education is to remind policymakers that the arts are just as crucial in lean times as in good times, because they positively impact our minds, our health, our communities, and our economy, and because they prepare children and adults for the complexities of the world around us.

### The Arts and Arts Education in Decline:

But despite all of this, the arts and arts education are in serious decline. The National Endowment for the Arts has conducted a national *Survey of Public Participation in the Arts* in 1982, 1992, 2002, and 2008, and is

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**"Hard times require public officials to make the most of every asset and to adopt policies that maximize the state's recovery potential. The arts are a proven part of that mix."**

**—William Lehr, Jr.  
President and CEO,  
Capital BlueCross**

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scheduled to conduct another survey later this year. Among key findings in the 2008 survey:<sup>24</sup>

- ❖ In 2008, 34.6 percent of American adults visited an art museum or attended a live arts performance—down from 39 percent in 1982 and 41 percent in 1992.
- ❖ Attendance *per se* might not be quite so important if it were not for the strong link between attending and creating art (and the importance of developing creativity for personal success in the 21<sup>st</sup> century). According to the 2008 survey, 30 percent attended and created or performed—down from 42 percent in 1992.
- ❖ Between 1982 and 2008, the percentage of all 18-year-olds reporting they had taken arts classes declined from two-thirds to less than half—a decline of 23 percent.
- ❖ The declines were even steeper for African-American (49 percent) and Hispanic (40 percent) students. This is especially notable since Pennsylvania Department of Education data show the percentage of public school students of color has increased since the mid-1990s from 19 percent to 29 percent.<sup>25</sup>
- ❖ Those who receive arts education as children are more likely to create or perform art, engage with the arts via media, and take arts classes as adults.

There are additional challenges for arts advocates and policymakers revealed by the latest (2009) *National Arts Index*:<sup>26</sup>

- ❖ Between the base year of the index (2003 = 100.0), the overall index has declined to 98.4 in 2008, its lowest point since the calculations began in 1998.
- ❖ Between 1998 and 2007, the percentage of foundation and corporate philanthropy directed to the arts declined from 14.8 percent to 10.6 percent.
- ❖ State funding of state arts agencies (in constant dollars) declined from \$478.6 million in 1999 to \$331.0 million in 2009.

In Pennsylvania, during the most recent five years (between 2006-07 and the 2011-12 state budget enacted by the General Assembly), state arts funding was reduced by 45 percent, and state funding for museums and historic preservation was reduced by 38 percent.<sup>27</sup> Then, in January 2012, in a series of mid-year budget cuts affecting many state agencies, the Governor announced a three percent reduction in state funding for the administration of the Pennsylvania Historical and Museum Commission (PHMC), bringing its total five-year funding cut to 40 percent.<sup>28</sup> Only weeks before the publication of this report, the Governor presented a 2012-13 budget proposal that will keep the Pennsylvania Council on the Arts (PCA) funded at its current level and cut PHMC by an additional five percent.

### Other Arts Education Issues and Concerns:

In discussions with arts educators and other advocates for effective arts education in the schools, we have become aware that a number of issues and concerns need to be addressed in order to advance arts education and to keep the arts from being further isolated and marginalized.

The first of these is arts integration. It has long been understood that when practiced effectively by educators who are properly prepared in a school that values all subjects, including the arts, arts integration can be very useful to student learning in non-arts classrooms. As the PDE explained arts integration in 1974, "The idea of the arts in basic education means that the arts will be infused with other major areas of the curriculum in such a way that they mutually nourish one another to the benefit of all

students. In other words, the arts ought to permeate the subject matter in the schools."<sup>29</sup>

But today—at a time when school district budgets are increasingly strapped—arts integration is suggested by some for a very different reason, which this report does not support. There seems to be growing interest in arts integration, as allowed by the state's curriculum regulations, because some see it as a way to eliminate discrete courses in the visual arts, music, dance, and theatre taught by certified arts educators.

Any consideration of arts integration must recognize that teachers need significant preparation and opportunities for continuing professional development in integrated learning so as not to shortchange both the arts and the other subjects with which they might be integrated.<sup>30</sup> Arts integration should not be implemented in school districts at the exclusion of giving students a comprehensive and thorough arts education taught by highly qualified and effective teachers in all the major art forms.

A second concern is focused on the use of community arts resources, including teaching artists, in the education of public school students. Artists working with teachers can provide students with real-world contexts for their learning and thus increase learning opportunities for them,<sup>31</sup> so it is important to pursue policies that increase the likelihood that all students will experience these opportunities. However, it is also important to give priority to assuring that all public school students receive a comprehensive standards-based arts curriculum that is taught and assessed by teachers who are thoroughly prepared and certified.



Jessica Slavelkov, 2011.  
Parkland High School.



Later in this report we describe the Standards Aligned System (SAS), which is PDE's online portal that provides teachers and school administrators with interactive instructional support tools. We have been told by some arts educators that their colleagues are reluctant to post their best practices on this portal out of fear that it will become so robust that school districts will replace arts educators with teaching artists who can obtain lesson plans and assessment ideas from SAS. We think this fear is largely unfounded, and arts educators' failure (or refusal) to participate in building their own profession risks further isolating them and abdicating their potential for professional leadership.

### The Importance of the Arts:

During the past decade, most people have come to understand that Thomas Friedman was right when he said the world is flat,<sup>32</sup> that we live on a planet that is increasingly interdependent—economically, socially, and culturally. As Friedman himself put it recently, "We live in an age when the most valuable asset any economy can have is the ability to be creative."<sup>33</sup> In order to be successful in this world, our society needs more critical thinkers and creative problem-solvers, and the arts provide people with ways of thinking, understanding, and communicating, as well as with skills that enhance their creativity and problem-solving. In an age in which all people, young and old alike, regardless of their learning styles, must be effective learners, the arts provide a window on learning for many. Pennsylvania needs to provide all students in PK-12 schools opportunities to learn in and through the arts. But these opportunities must extend to our communities as well, because all of us increasingly need to continue learning throughout our lifetimes. We need to understand complex challenges and find creative ways to meet them in order to seize the opportunities that lie before us—as individuals, as a Commonwealth, and as a nation.

From its colonial roots to the present day, Pennsylvania has had a proud and diverse cultural heritage of the arts, including portrait painters and woodworkers, symphony orchestras and town bands, novelists, journalists and bloggers, square dancers and polka and ballet dancers. Their cultural contributions come from the diverse ethnic backgrounds of Pennsylvania's people. What all have in common is that they contribute various ways of seeing and understanding our world and opportunities for peo-

ple to make art and experience art, learn from one another, and, in the process, expand their own horizons. We need to appreciate, respect, protect, and build upon this heritage—as individuals, as a Commonwealth, as a nation.

Increasingly, the quality of life in our communities is defined by the arts and cultural opportunities they make available to their citizens and the breadth of the curriculum the schools offer their students. Increasingly, business location decisions are made on the basis of these quality of life issues more than on the basis of short-term financial incentives offered to corporations by state and local governments. Business leaders need to employ creative people, and creative people want to live in creative communities. In addition, business leaders themselves want to live and raise their own children in creative communities. "Increasing evidence suggests that a culture promoting innovation, creativity, flexibility, and adaptability will be essential to keeping U.S. cities economically vital and internationally competitive."<sup>34</sup>





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Two recent studies highlight the increasing importance of creativity in the business world today. In late 1997, the Conference Board (in conjunction with Americans for the Arts and the American Association of School Administrators) conducted a survey of 155 leading U.S. corporate executives on creativity as a skill for innovation in the workplace. The study affirmed that innovation is essential for competition and that creativity is integral to innovation. In fact employers responding to the survey ranked creativity/innovation as one of the top five skills that will increase in importance.<sup>35</sup> About two years later, the IBM Institute for Business Value and IBM Strategy & Change conducted a biennial survey involving interviews with over 1,500 corporate CEOs and public sector leaders in 60 countries (along with interviews of over 3,600 students from more than 100 universities around the world). “The degree of difficulty CEOs anticipate, based on the swirl of complexity, has brought them to an inflection point. Asked to prioritize the three most important leadership qualities in the new economic environment, creativity was the one they selected more than any other choice.” In fact, this was the choice of 60 percent of the executives. Sixty percent of the students also ranked creativity among the top three leadership qualities.<sup>36</sup>

As one business leader summarized his support for the arts: “a culturally rich community improves the quality of life, promotes economic development, can be a major factor in attracting new industry to the area, and helps attract and retain professionals.”<sup>37</sup>

We need Pennsylvania to be a great place to live, work, and raise a family—a Commonwealth of communities that are joyful, vibrant places in which citizens of all

walks of life can learn from arts experiences throughout their lives by creating and experiencing the arts. We need Pennsylvania to support the arts and education so people of all ages contribute to a strong and healthy economy through creativity, innovation, collaboration, out-of-the-box thinking, and effective problem-solving. And we need to support the arts because they contribute directly to economic activity by employing artists, designers, and managers.

There are over three-quarters of a million businesses in the United States—including more than 25,000 in Pennsylvania—that are involved in arts- and culture-related creative enterprises (a map showing the location of these creative businesses appears in Appendix A). In January 2011, there were 127,470 Pennsylvanians employed in these businesses—primarily in film, radio, and television; design and publishing; visual arts and photography; and the performing arts.<sup>38</sup>

Because the arts are about innovation—about the generation of meaning through forging new connections across traditional bounds by methodical trial and error—our participation in the arts affords us learning opportunities that build our creativity. The skills we learn from a quality education in and through the arts are the skills necessary for professional work in the creative industries.

Our economic competitors understand this. For example, despite the European fiscal crisis, in late November “the European Commission proposed the world’s largest-ever cultural funding program under the title ‘Creative Europe.’ The initiative, which would disperse a projected €1.8 billion (\$2.4 billion) between 2014 and 2020, represents a 35 percent increase in European Union expenditures on culture, and is part of a larger Pan-European goal to stimulate the economy through cultural enterprise.”<sup>39</sup>

In the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, the ability to read, write, and do simple math were about all that was required to become a successful, middle class citizen. By the second half of the 20<sup>th</sup> century, it was also necessary to be able to understand complex texts and solve complex problems to become part of the emerging professional-managerial class. But additional skills and understanding are needed to become part of the creative class.<sup>40</sup> During the past several years, a consensus has emerged about what these skills—generally referred to as “21<sup>st</sup>-century skills” are:

- ❖ Mastery of core academic subjects including the arts.
- ❖ Development of learning and innovation skills including creativity and innovation, critical thinking and problem-solving, and communication and collaboration.
- ❖ Information, media, and technology literacy.
- ❖ Key life and career skills including flexibility, adaptability, initiative, self-direction, social and cross-cultural skills, productivity, accountability, leadership, and responsibility.<sup>41</sup>

A quality arts education helps students develop and master most of these skills.<sup>42</sup>

As one leading Pennsylvania business executive recently wrote: “Arts education and arts programs... prepare our youth for how work actually operates. Creative skills such as problem identification, ability to organize new ideas, visual literacy, and teamwork are all key to a 21<sup>st</sup>-century workforce.”<sup>43</sup>

There was a steady growth nationally in the percentage of children who studied the arts—from about 25 percent in 1930 to 65 percent in 1982. But ironically, despite our changing economic needs, there has been a slow and steady decline since then. In 2008, less than half had studied the arts during childhood.<sup>44</sup> Given the pressures on schools to increase passing rates on standardized reading and math tests and the declining fiscal resources available to public education, it is reasonable to expect this trend to continue unless there is strong and effective advocacy to support the arts for children and for learners of all ages.

To succeed in the 21<sup>st</sup> century, our children will need an education that recognizes the arts as a key component and that fosters creativity, innovation, critical thinking, problem-solving, communication, and collaboration. They will need to develop, live in, and respect diverse and vibrant communities that promote the arts and culture and provide citizens of all ages with opportunities to participate in and learn from the arts. This is our challenge. This is our future.

# THE ARTS AND EDUCATION initiative OF EPLC

The mission of the Education Policy and Leadership Center (EPLC) is to encourage and support the development and implementation of effective state-level policies to improve student learning in grades PK-12, increase the effective operation of schools, and enhance educational opportunities for citizens of all ages. In keeping with this mission, EPLC's Board of Directors and staff have become increasingly concerned with the need to promote a thoroughly educated citizenry. This need has become more apparent as social and economic requirements of society have become more complex and as the focus of education reform efforts—and the curriculum in many schools—has become more narrow. EPLC believes that:

- ❖ All arts experiences provide opportunities for learning and that access to the arts in its many forms is essential to nurturing an educated citizenry in Pennsylvania.
- ❖ PK-12 arts education programs and arts experiences for all youth are essential for their intrinsic value and because they support the broader educational goals of the Commonwealth.
- ❖ Effective public policies can enhance access to the arts for all citizens, assure valuable arts educational experiences for all youth, and raise public awareness of the social and economic value of the arts in communities.

In 2010, the EPLC Board agreed to undertake the Arts and Education Initiative (AEI) to support these beliefs. Since then, AEI has engaged a broad range of interested stakeholders who have contributed to this work in many ways and have been particularly valuable in helping to consider strategically the use of public policy to support the aims of the project.

Since the beginning, EPLC has made two commitments concerning AEI. The first is the completion of this report, the core of which is a set of recommendations for policymakers and other audiences. The second is to work with partner organizations to develop a public policy advocacy coalition and build individual and organizational advocacy capacity to promote the arts and education in Pennsylvania. That effort has begun and will intensify now that this report has been issued.

Why did EPLC choose to focus on the arts and education rather than the arts in education? EPLC's attention to this subject is rooted in a commitment to promote consideration of the following question: "What does it take to ensure the development of an educated citizenry in Pennsylvania?" This question implicates the deeply transformative, educational nature of arts experiences for citizens of all ages and the need to foster increased collaboration between the traditional education and arts communities. Instead of focusing exclusively on youth and arts in traditional school settings, EPLC recognizes the value of engaging the growing range of organizations invested in arts programming and seeks to provoke imaginative thinking about complementary public policies to promote robust cultural communities all across Pennsylvania.

Although it was not formally launched until the spring of 2011, AEI undertook a substantial amount of planning activity prior to that, including extensive meetings across the state with individual arts and education leaders (including staff of the Pennsylvania Council on the Arts, Pennsylvania Historical and Museum Commission, and Pennsylvania Department of Education) and regional meetings in Harrisburg, Allentown, Philadelphia, and Pittsburgh with groups of arts and education stakeholders to begin to assess the current state of affairs and need for public policy. During the planning period, AEI also developed an inventory of interested organizations, along with their policy positions and advocacy efforts. Since the launch, key activities have included:

- ❖ Working with a 32-member Study Group to help guide the project and develop its recommendations, although Study Group members understood from the start that EPLC would bear sole responsibility for this report. A list of Study Group members appears in Appendix B. The Study Group held four full-day meetings in Harrisburg during 2011 and January 2012 as well as several conference call meetings.
- ❖ Consulting with a 13-member Advisory Committee of state and national experts to provide a broader context for AEI's work and to suggest strategic direction. A list of Advisory Committee members appears in Appendix C. The Advisory Committee met via conference call six times during 2011 and 2012.
- ❖ Thoroughly reviewing current Pennsylvania and other state and national policies affecting the arts and education.
- ❖ Developing a website ([aei-pa.org](http://aei-pa.org)), social media presence, and publishing an online newsletter, the *AEI Note*.
- ❖ Convening a day-long Arts and Education Symposium on October 13, 2011 at the State Museum of Pennsylvania, co-sponsored by Citizens for the Arts in Pennsylvania, Pennsylvania Association of School Administrators, Pennsylvania School Boards Association, Pennsylvania Federation of Museums and Historical Organizations, Pennsylvania Art Education Association, and Pennsylvania Music Educators Association.
- ❖ Holding eight Arts and Education Regional Community Forums in Altoona, Enola (near Harrisburg), Allentown, Pittsburgh, Erie, Scranton, Williamsport, and Philadelphia between May and November 2011.
- ❖ Commissioning several arts and education questions in a public opinion poll of Pennsylvania voters during autumn 2011.
- ❖ Sponsoring an interactive online scenario of a general arts and education policy agenda during autumn 2011.

- ❖ Surveying school superintendents, arts educators, and arts organizations from December 2011 through February 2012.

All of these activities were possible only with the assistance of the many individuals and organizations who provided encouragement and support throughout the past two years, and EPLC expresses appreciation to them all.

Over the course of the Initiative's first year, research revealed many examples of successful PK-12 education programs from around the country designed with the arts as paramount. Often these programs are the result of collaborations among a variety of partners, including community arts organizations and private foundations working closely with agencies of state government and state universities. Many such programs are inventoried in a major 2011 report from the President's Committee on the Arts and the Humanities.<sup>45</sup>

During the coming advocacy phase of the Arts and Education Initiative, EPLC will work with leaders in the arts and education communities to further examine some of these efforts. While we are not prepared to make a recommendation about these subjects at this time, they warrant further consideration.

For example, well-documented school victories have resulted from the A+ Schools Program, which began in North Carolina in the mid-1990s and now has a significant presence in five other states. A+ Schools is a comprehensive model for whole-school reform that views the arts as fundamental to how teachers teach and how students learn in all subjects. Schools that belong to the A+ networks include drama, dance, music, visual arts, technology, and writing in their curricula, and these forms of daily instruction are also integrated within non-arts content areas. In North Carolina, the A+ Schools began with private dollars, but the program was swiftly supported by state government. It was administered through the University of North Carolina at Greensboro beginning in 2003, and in 2010 it found its current home within the North Carolina Arts Council as the numbers of its state champions grew.<sup>46</sup>

In addition to strong arts education program configurations for school audiences, it is important to note that many states have adopted education policies that are



opening up new possibilities for arts learning to flourish, and some are promising candidates for consideration in Pennsylvania. In a policy climate favoring high-stakes testing—frequently to the detriment of engaging students intellectually, emotionally, and socially—some states have begun to address a growing need in public schools for creative and personalized learning opportunities. These states are designing public indices that measure creative learning opportunities in schools and thereby promote the availability and significance of such opportunities. Massachusetts established a commission

that designed a low-cost index to measure the number of creative opportunities in all schools.<sup>47</sup> In Oklahoma, Governor Mary Fallin appointed her Secretaries of Education and Commerce to work in a public-private partnership to design the Oklahoma Innovation Index. In January 2012, the California Senate approved legislation to establish a task force, and legislation has also been filed in Nebraska. Pennsylvanians should better understand how efforts like these can contribute to assuring all students have relevant and meaningful opportunities to learn.



Inherit the Wind, 2009, Parkland High School. Photo by Frank Mittman.

# ROLES OF state agencies AND PUBLIC POLICY

Pennsylvania has adopted numerous state policies aimed at promoting the arts—both in schools and in the Commonwealth at large. But it also has gaps in policy, and, in recent years, some states have found more useful ways to foster the development of arts, culture, creativity, and innovation. In addition, the state has a troubling record of not implementing or enforcing its own policies, essentially rendering moot what might otherwise be effective approaches to promoting the arts and education in Pennsylvania schools and communities. This chapter examines the current roles of state agencies and the current state of arts and education policy in Pennsylvania.

## Policies Aimed Primarily at Communities and the State:

- ❖ The **Pennsylvania Council on the Arts (PCA)** is an agency of state government housed within the Governor's Office; it was founded in 1966. It is comprised of 19 members, including 15 private citizens selected by the Governor for their knowledge and experience in the arts, and four legislators appointed from the House and Senate by legislative leaders of both parties. Private citizen members of the Council serve three-year terms. Legislative members of the Council serve for three years or until the end of their tenure as members of the General Assembly, whichever comes first.<sup>48</sup>

The Council is required to survey all public and private institutions within the state that are engaged in artistic and cultural activities, determine the cultural and artistic needs and aspirations of Pennsylvania's citizens, ascertain how the Commonwealth's cultural and artistic resources can and should be used to serve those needs, and provide assistance to communities within the state seeking to create their own cultural and artistic programs.

The Council is also tasked with reporting regularly to the General Assembly concerning the results of its surveys and studies, as well as recommended changes and additions to state policy.<sup>49</sup> Due to fiscal constraints and a per-

ceived lack of interest, however, the Council does not produce public reports on the state of the arts in Pennsylvania.

PCA makes grants to encourage, assist, and develop the arts in the Commonwealth and is required to publicize the availability of these grants.<sup>50</sup> These include grants to individual artists and arts organizations. PCA has established Pennsylvania Partners in the Arts (PPA) to expand access to the arts across the state and encourage local decision-making about arts grants. PPA is managed in conjunction with 13 regional partner organizations<sup>51</sup> (a map showing the location of these partner regions appears in Appendix D). In recent years, total state funding for arts grants has declined 46 percent, from \$15.225 million in 2006-07 to \$8.179 million in 2011-12.

The Council administers the Governor's Awards for the Arts, an annual event recognizing leading artists, arts organizations, and other supporters of the arts in Pennsylvania. Although the format has varied over the years, these awards date back to 1980.

PCA has supported the efforts of artists with disabilities and efforts to increase access to the arts for citizens with disabilities. As the Council has absorbed budget cuts in recent years, there has been a decline in these endeavors.

The Council also supports arts programs in schools. This is discussed in the next section on policies aimed primarily at education.

The Council is vested with the power to adopt rules and regulations, employ personnel (there are currently 12 staff members), hold hearings, request assistance from other governmental agencies, appoint advisory committees, and accept federal funds and gifts.<sup>52</sup>

During the past five years, PCA's operating budget has been reduced 26 percent, and it has experienced a reduction in personnel.

- ❖ The **Pennsylvania Historical and Museum Commission (PHMC)** was established in 1945 and consists of 14 members, including the Secretary of Education or the Secretary's designee, nine residents of the Commonwealth appointed by the Governor, and four members of the House and Senate appointed by leaders of both parties. Citizen members serve a term of four years, with legislators serving until their legislative terms expire or new legislative members are appointed.<sup>53</sup>

PHMC has oversight of the architectural, archaeological, and cultural heritage of the Commonwealth. As such, the Commission is responsible for the conservation of Pennsylvania's historical and natural heritage, the preservation of public records and historical documents, and the restoration and preservation of architecturally and historically significant sites and structures. The Commission has the power and duty to initiate, encourage, support, coordinate, and carry out historical preservation efforts in the Commonwealth. It also has the duty to provide for historical research and interpretation and public access to the state's heritage.<sup>54</sup> In this regard the Commission operates the State Museum of Pennsylvania and the State Archives and has full or partial responsibility for 40 historic sites around the state.<sup>55</sup> Some of these have had to close due to declining state support in recent years.

The 2010-11 state budget eliminated (and the 2011-12 budget did not restore) funding for the

Museum Assistance Grant line item that previously provided funding for Pennsylvania's museums and historical organizations.

During the past five years, PHMC's operating budget has been reduced 23 percent (including the Governor's January 2012 rescission of 3 percent of the legislative appropriation), and the agency has experienced a reduction in personnel.

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**“Arts organizations play an important role in our communities. The arts inspire innovation, promote creativity, and foster collaboration—all qualities that are important in business.”**  
**—John Richels**  
**President and CEO, Devon Energy**

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- ❖ The **Department of Community and Economic Development (DCED)** is responsible for a range of programs that have increased the ubiquity of the arts in Pennsylvania's diverse communities. Perhaps most significantly, the Community Revitalization Program since 1998 helped support the work of many nonprofits in the arts and cultural sector, but it is no longer funded by the state. The DCED also administers the Film Production Tax Credit that allows producers of films and certain television shows and commercials produced in Pennsylvania to take credits against corporate taxes they would otherwise owe the Commonwealth. The tax credit is designed to attract film production to the state, and the current version was enacted in 2007.<sup>56</sup> The maximum amount allowed in any year is \$75 million, and for 2011-12, the amount authorized is \$55 million.
- ❖ For several years, the General Assembly provided funding directly to nine museums in Pennsylvania.

These so-called **non-preferred appropriations** totaled \$2.744 million in 2006-07. Three years later, they had been cut by 55 percent to \$1.222 million. No such funds were appropriated in 2010-11 or 2011-12.

- ❖ The **Governor's Travel and Tourism Partnership** advises the Governor on policies, procedures, legislation, and regulations that affect tourism in the state, including cultural tourism. The Partnership was established by a 2002 amendment to the Travel and Tourism Act and consists of gubernatorial appointees who serve at the pleasure of the Governor and relevant legislative committee chairs. Members include a representative from PCA and one from PHMC.<sup>57</sup>
- ❖ Various **municipal laws** contain statutory language describing mandated and permissive actions related to the arts for which municipalities are responsible. For Philadelphia, this includes the establishment of an Art Jury, which has the power to control disposition of all art owned by the city, and weigh in on all proposed new and renovation construction projects to ensure that they meet a minimum aesthetic threshold that is in harmony with existing urban public planning.<sup>58</sup> The mayor of Pittsburgh is required to appoint an Art Commission that has duties very much like those of the Art Jury in Philadelphia.<sup>59</sup> Smaller cities and other municipalities (counties, townships, and boroughs) are authorized to give financial support to non-profit arts organizations and museums within their jurisdictions.<sup>60</sup> These municipalities also have the power to create historic districts to protect the rich architectural and historical heritage of Pennsylvania and make them a source of inspiration to Pennsylvanians by encouraging interest in the historic past, promoting the general welfare, education, and culture of the communities in which these historical districts are located.<sup>61</sup>
- ❖ Allegheny County has established a **regional asset district** in response to state legislation enacted in 1993.<sup>62</sup> That act enabled the county commissioners to increase the sales tax by one percent, with half the increase used to reduce other local taxes and half to support regional assets, including arts and cultural organizations. In

2011, the regional asset contributions totaled \$8.1 million, and 10 percent of that went to arts and cultural organizations.<sup>63</sup>

### Policies Aimed Primarily at PK-12 Education:

Pennsylvania has adopted a significant body of state policy regarding academic standards, PK-12 curriculum and instruction, assessment of student learning, high school graduation requirements, teacher preparation and certification, and professional development of educators. Some of these policies are directly enacted by the General Assembly through state statute, but most are the result of regulations promulgated by the State Board of Education or standards adopted by the Pennsylvania Department of Education. The State Board is the regulatory arm of the Department. Established in 1963 and reconstituted in 1988, Pennsylvania's State Board is the nation's largest, with 21 voting members, 17 of whom are nominated by the Governor and confirmed by the state Senate for overlapping, six-year terms, and four of whom are the chairs and minority chairs of the House and Senate Education Committees. The Board also includes five non-voting members—the Chair of the Professional Standards and Practices Commission and four students.<sup>64</sup> It is important to note that the state has delegated significant policy-making authority to the state's 500 local school districts.

- ❖ The arts are among the core academic subjects for which the State Board of Education has adopted statewide **academic standards**. The arts and humanities standards were first adopted in 2002 (and took effect in January 2003) and include descriptions of what all Pennsylvania students should know and be able to do in art, music,

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“The arts represent  
society's capacity to integrate  
human experience with  
individual creativity.”  
—Pennsylvania  
arts standards

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dance, and theatre in grade spans ending at grades 3, 5, 8, and 12. These expectations include production, performance and exhibition in the arts; historical and cultural contexts; critical response to the arts; and aesthetic response to the arts. According to the standards themselves: “The arts represent society’s capacity to integrate human experience with individual creativity. Comprehensive study of the arts provides an opportunity for all students to observe, reflect and participate both in the arts of their culture and the cultures of others. Sequential study in the arts and humanities provides the knowledge and the analytical skills necessary to evaluate and critique a media-saturated culture. An arts education contributes to the development of productive citizens who have gained creative and technological knowledge necessary for employment in the 21<sup>st</sup> Century.”<sup>65</sup>

- ❖ Since the State Board instituted standards-based reforms beginning in the early 1990s, state policy has not been very prescriptive with respect to **PK-12 curriculum and instruction**. State policy has left in the hands of local school officials decisions about specific courses students are required to pass. There are some reasonably general state requirements:

All instruction must be aimed at helping students achieve the state’s academic standards including those in the arts and humanities.<sup>66</sup>

Public elementary students must receive instruction every year in art, music, dance, and theatre—either in separate courses or integrated into other instruction.<sup>67</sup>

Public middle level students must receive instruction at some point in the arts (including art, music, dance, and theatre)—either in separate courses or integrated into other instruction.<sup>68</sup>

Public high school students must receive instruction at some point in the arts (including art, music, dance, and theatre)—either in separate courses or integrated into other instruction.<sup>69</sup>

All other decisions about course content, separate or integrated instruction, and numbers of courses students must complete are made by local school districts.

Nonpublic religious schools must teach music and art to all their students.<sup>70</sup>

Students who are home-schooled must receive instruction in music and art and must have the equivalent of two years of instruction in the arts between 9<sup>th</sup> and 12<sup>th</sup> grades in order to graduate from a home school program.<sup>71</sup>

- ❖ State policy on **student assessment** clearly leaves responsibility for assessing student learning in the arts up to local districts. The state assesses students in reading, mathematics, writing, and science at various grade levels and requires that districts develop local assessment plans to determine how well students are meeting state academic standards in all subjects and grades not assessed by the state. The regulatory language governing local assessment systems allows for assessments of works of art or musical, theatrical or dance performances by students; other demonstrations, performances, products, or projects by students; and portfolios of student work.<sup>72</sup>

Discussions with educators at the AEI Symposium and the Regional Community Forums and feedback from superintendent surveys suggest that few districts have well-developed systems for assessing the arts. Whatever their quality, these local assessment systems are to be incorporated into district strategic plans that are developed locally and submitted to PDE, but that are not subject to state approval.



Bronze Box,  
Kyle Piskula. 2011.  
Parkland High School.

❖ While state policy on **high school graduation requirements** is evolving, the determination of what courses a student must pass in order to graduate continues to be a local determination. This is true in all subject areas, not just the arts, so while some have urged us to recommend a statewide arts course graduation requirement, it does not make sense to do so unless we also propose required courses in all curricular areas—something that is well beyond the scope of this report. Currently, students must successfully complete required courses specified by their districts and demonstrate proficiency of the state standards on state Pennsylvania System of School Assessment (PSSA) exams in 11<sup>th</sup> grade or local assessments aligned with the state standards.

They must also complete “a culminating project in one or more areas of concentrated study under the guidance and direction of the high school faculty. The purpose of the project, which may include research, writing, completion of a college application or some other appropriate form of demonstration, is to assure that the student is able to apply, analyze, synthesize and evaluate information and communicate significant knowledge and understanding. Projects may be undertaken by individual students or groups of students.” Authentic, project-based learning that really challenges students to analyze, synthesize, evaluate, and communicate will contribute to developing precisely the skills those students will need for success in the world today and tomorrow. In February 2012, PDE proposed to the State Board that the culminating project requirement be repealed.

Beginning in 2013-14, the assessment requirements will be expanded to include passage of a series of statewide end-of-course exams (known as Keystone Exams), Advanced Placement tests, or International Baccalaureate assessments. Districts choosing to use local assessments will need to have them validated for alignment with state standards and assessments. The state has no plans to develop a Keystone Exam or its equivalent in the arts.<sup>73</sup>

❖ State policy on **teacher preparation and certification** is set forth in State Board regulations (Chapter 49) and PDE standards. The State Board regulations establish general requirements for anyone wishing to obtain a teaching certificate, regardless of the grade level or subject to be taught.<sup>74</sup> The more detailed requirements are contained in PDE’s program-specific standards that guide the approval of baccalaureate and post-baccalaureate programs designed to prepare future teachers for their careers. PDE has approved teacher education programs at 93 colleges and universities based upon these standards. Currently 31 of these institutions offer certification to teach art, and 38 offer certification to teach music.<sup>75</sup>

Changes in state requirements in recent years have caused many teacher preparation programs to add



courses to help new teachers better understand the specific developmental needs of children they will teach and prepare them to teach children with disabilities and English language learners. Anecdotal evidence suggests that one result has been a reduction in courses that prepare arts teachers and elementary teachers who teach the arts.

It is significant that Pennsylvania does not offer certification in theatre (theatre is not a common subject in schools, and drama is generally taught by English teachers) or dance (most often taught by health and physical education teachers), although there are academic standards for both areas. There are 24 states with certification in dance and 27 with certification in theatre.<sup>76</sup> Furthermore, in many elementary schools across the state, the arts are integrated into the curriculum and taught by elementary classroom teachers, whose preparation does not require any specific art or music content (although there is a recommended three-credit course on arts integration for prospective PK-4th grade teachers).<sup>77</sup>

- ❖ In recent years, state policy governing **professional development** for both teachers and administrators has become more explicit. All teachers are required to complete the equivalent of 180 hours of professional development every five years, and administrators are required to complete the Pennsylvania Inspired Leadership (PIL) program. The former is now limited to increasing teacher content knowledge, pedagogical skills, and use of data to improve instruction, and the latter is a prescribed curriculum that is precisely focused on instructional improvement in schools. PDE is required to provide at least 40 hours of no-cost professional development annually,<sup>78</sup> which it has done online. However, Act 24 of 2011 suspended virtually all professional development requirements for two years.<sup>79</sup> For many years, PDE provided a series of summer institutes for teachers of various subject areas including the arts, but they were discontinued in 2008.
- ❖ In addition to these specific areas of state policy, the **Department of Education** has provided varying degrees of **leadership** over the years.

In the mid-1970s, PDE had a division of seven professionals devoted to supporting arts and humanities instruction in the schools. That number declined steadily over the years, and for 11 years (until 2010) there was only a single arts advisor on staff at PDE, although two positions were authorized. Since she left the Department in 2010, that position has remained vacant. Some of the arts advisor's duties have been assumed by a part-time consultant under contract to PDE, but no one in the Department has a full-time focus on promoting and supporting arts education in the state.

During the past few years, PDE has worked with educators across the state to develop a continuously evolving online architecture for school improvement known as the Pennsylvania Standards Aligned System (SAS). The portal provides educators with information about and examples of standards, curriculum frameworks, instruction, materials and resources, assessments, and safe and supportive schools.<sup>80</sup>

In 1973, PDE established the Pennsylvania Governor's School for the Arts to provide an intensive, five-week learning experience for high school students from across the state who demonstrated extraordinary interest and talent and showed great promise in the arts. Over the years, the Governor's School provided over 10,000 young people with opportunities to develop their artistic talents, intellects, self-confidence and leadership. Prominent alumni include the composer Aaron Jay Kernis (who won the 1998 Pulitzer Prize for Music), the novelist Alice Sebold, and the actor Kevin Bacon, in addition to many who ultimately distinguished themselves in fields other than the arts. State funding was eliminated, and the school was discontinued in 2009.

- ❖ The **Pennsylvania Council on the Arts** is the state's official arts agency. Among other responsibilities, it provides considerable support to schools across the state through its Arts in Education program.



The Arts in Education program operates through a network of 12 regional AIE partner organizations across the state (a map showing the location of these partner regions appears in Appendix D).

PCA provides funding for arts in education residencies in which professional artists work directly with teachers and their students in school settings.

PCA's regional AIE partners maintain directories of artists who are available and prepared to work in the schools.

PCA offers professional development opportunities to artists and arts educators.

PCA administers Poetry Out Loud in Pennsylvania, in conjunction with the National Endowment for the Arts and the Poetry Foundation. This contest encourages the nation's youth to learn about great poetry through memorization and recitation and helps students master public speaking skills, build self-confidence, and learn about their literary heritage.

- ❖ The Department of Community and Economic Development (DCED) administers the Educational Improvement Tax Credit (EITC) program through which corporations can receive credits against their state taxes for contributions made to private school scholarship programs or to organizations that provide innovative public education programs, including arts education.<sup>81</sup> One-third of the \$75 million annual authorization is reserved for public education innovations, and many arts education organizations are beneficiaries of some of these tax credits.

Despite this array of policies regarding the arts and education, there are some notable gaps. And the state has a troubling record of not implementing or enforcing its own policies, essentially rendering moot what might otherwise be effective approaches to promoting the arts and education in Pennsylvania schools and communities.





# ADVOCACY FOR the arts and ARTS EDUCATION

**A**ny review of current public policies pertaining to the arts and arts education—their specific language and their implementation—also necessitates consideration of the status of advocacy for such policies, their implementation, and their improvement. In short, Pennsylvania today has too little effective advocacy effort by various stakeholders on behalf of the arts and arts education, too few champions among state policymakers, and too little effort by state agencies that are in a position to build public awareness and support.

While Citizens for the Arts in Pennsylvania has great potential as a statewide advocacy agent and is in the midst of important self-examination, it currently has too little membership and public support, has limited resources and staff, and is too dependent on resources from a single state agency. In addition, the organization recently convened a diverse group of arts, historical and cultural organizations to explore common interests and the potential of short-term and long-term joint advocacy efforts.

The Pennsylvania Alliance for Arts Education, a member of the national network of statewide alliances historically supported by the Kennedy Center Alliance for Arts Education Network (KCAEN), has a mission that includes coalition-building and public advocacy, but has very modest resources, a limited range of partners, and a limited presence, mostly in some areas of eastern Pennsylvania. The Pennsylvania Alliance currently limits its activities to preserving and promoting specialist-based, K-12 arts education.

There indeed are other statewide organizations, several of them representative of arts educators, that have growing interest in public policy issues, but which in most cases lack staff or real capacity for effective advocacy on a major and sustainable basis. On the positive side, in some geographic areas of the state, there exist local and regional arts organizations that are well-staffed, have significant public membership bases, distinguished board members, and some experience with (and perhaps growing appetite for) public advocacy. In addition, some museums also have the staffing and commitment to engage in public policy advocacy efforts—albeit mostly to serve individual institutional needs.

Another plus is that parents increasingly recognize the importance of the arts in providing their children with a well-rounded education that meets their individual learning needs. One of the most popular programs of the Pennsylvania Parent Teacher Association (PTA) is the Reflections program, in which students at various grade levels from across the state can submit works of art in dance choreography, film production, literature, musical composition, photography, and visual arts. Operated in conjunction with the national PTA, Reflections eventually results in national contest winners, based upon artistic merit, creativity, mastery of the medium, and interpretation of an annual theme.

Despite these assets and potential assets, there is no ongoing forum for state-level advocacy collaboration among arts and arts education stakeholders. While historically there was apparently an annual “arts-in-education” day each spring in the Capitol, it is no longer conducted. Any statewide advocacy “campaign” to promote the arts and arts education in recent years has generally been a



short-term reaction to proposed changes in tax law or state budgets, but nothing planned as a collaborative and sustained effort among stakeholders to proactively build awareness and support among the public and policymakers.

There should be noted a new coalition among four organizations representing arts educators begun during 2011 to advance a state policy agenda. And importantly, the Pennsylvania Music Educators Association does continue its annual program in the state Capitol to exhibit student musical talent, did conduct an advocacy day in Harrisburg in fall 2011, and supports the staff resources required for these efforts and for a regular presence in Harrisburg.

Unfortunately, a review of legislation introduced in recent years reveals practically no interest by state lawmakers in arts and arts education issues. There is very infrequent evidence of legislative committee attention to issues pertaining to the arts and arts education. In contrast to attention to many other education issues, some serious gubernatorial candidates and many legislative candidates feel no political compulsion to say anything about the arts and arts education. The “Arts Education Awareness Day” in the state Capitol championed by former House Speaker Matt Ryan has not been observed for several years. On the positive side, the Pennsylvania Department of Education does still provide support, in collaboration with Sargent Art, for an exhibition of student artwork shown in the Department annually during Youth Arts Month (March).

As EPLC prepares to move into the advocacy phase of its Arts and Education Initiative, we want to be clear that our goal is to help develop an advocacy movement and hand it off to others for whom that work is their core mission. While AEI is aligned with our mission, our objective through AEI is to work with partners, help them build their own capacity, and add value to their current and future endeavors. That is what we will attempt to do in the coming months as we work to support the recommendations that follow.



Student from the Open Stage of Harrisburg School. Photo by Don Alsedek.

# recommendations

**O**ur future will be created by a well-educated citizenry. To secure that future will require a lifetime of learning opportunities in the arts—to spark our imaginations, increase our creativity, and provide us with new and expanded ways of seeing and understanding the changing world around us. Some of these learning opportunities will be provided directly to young people in our schools. Some will be provided to them and to citizens of all ages in our communities.

Robust arts experiences in communities enhance the ability of the schools to improve education for students, and robust arts learning in schools increases expectations for adult citizens while improving educational outcomes for future citizens. Perhaps most important, arts education prepares people with the skills they need to be successful in a complex, rapidly-changing, and increasingly connected global society: creativity, critical thinking, collaboration, communication, risk-taking, problem-solving, initiative, engagement, persistence, respect for diversity, and self-confidence, among others.

Pennsylvania already has some policies in place that would promote this vision for our future. But our state, our communities, and our schools are not taking full advantage of the opportunities these policies present. Furthermore, there are additional policies that the General Assembly, state agencies, local governments, and school districts should develop in order to promote this vision. And we need to do a much better job of implementing and enforcing policies that already exist and providing adequate staff and financial support to do so.

At the same time, there is encouraging work taking place at the local level from which state policymakers might learn a great deal. The Arts Education Collaborative in southwestern Pennsylvania works with educators and other arts organizations to develop tools and systemic approaches to improving arts education, including professional development, data collection, research, curriculum models, and policy advocacy.<sup>82</sup> On the other side of the state, ArtsRising serves as a bridge between the arts and education communities in southeastern Pennsylvania, beginning with the establishment of school-based work zones in Philadelphia. It supports equitable access to the region's arts and cultural resources for students,

professional development for educators, increased arts awareness, and state and local policy advocacy.<sup>83</sup>

To secure a healthy, prosperous, and vibrant future for all Pennsylvanians, the Commonwealth needs to become a state of creativity. And for Pennsylvania to become a state of creativity, our citizens need—and our leaders need to provide—policies that promote the arts, culture, and awareness of heritage.

Perhaps as important as specific policies, we need a policy environment that is more conducive to effective arts and education policymaking in Pennsylvania. We need state and local leaders who recognize, support, and are committed to more effective and efficient use of public agencies and resources that support access to the arts for learners of all ages. We need interested citizens—parents, teachers, artists, employers—to be strong advocates for policies that support the arts and education.

In the pages that follow, we make recommendations, including state policy recommendations, to support the arts in our communities and in our public schools in pursuit of five broad goals:

- 1. Citizens of all ages in all Pennsylvania communities have access to a rich and diverse array of arts and cultural experiences.**
- 2. All PK-12 students, including those with disabilities and those who are gifted, are provided a high-quality, comprehensive, sequential, standards-based arts education that includes visual arts, music, dance, and theatre.**
- 3. All PK-12 arts teachers and elementary and special education teachers who provide instruction in the arts are highly qualified and effective.**



4. **Artists and arts organizations effectively collaborate with schools and educators to strengthen the educational opportunities provided to all PK-12 students and the arts and cultural experiences available to citizens of all ages.**
5. **Artists, arts organizations, arts education professional associations, and other arts education stakeholders and community leaders effectively collaborate to promote and sustain advocacy efforts to increase policymaker and public support for public policies that will strengthen standards-based arts education opportunities provided to all PK-12 students and the arts and cultural experiences available to citizens of all ages.**

Each of the following recommendations indicates in underlined italicized type who should be responsible for enacting and/or implementing it. In some cases, the recommendations chart new territory for Pennsylvania. In others, they require implementation of existing policy, and, in still others, they restore previously effective policy that was abandoned. Some will be easier to implement than others. Some will take more time to implement than others. Some will require additional resources, while others will not. But all are intended to be actionable in the foreseeable future, and the time to begin is now. At the end of this chapter, we make additional recommendations about ways that state government can better organize itself to implement and assure the success of the recommendations related to Goals 1 through 4.

**GOAL 1:** Citizens of all ages in all Pennsylvania communities have access to a rich and diverse array of arts and cultural experiences.

1. The General Assembly should require that one percent of the construction costs of all public facilities be devoted to the inclusion of artists in building design and the acquisition and display of the work of local artists, under the direction of the Pennsylvania Council on the Arts (PCA). This would allow artists to help build environments that are people-friendly, inspiring, efficient, and locally meaningful. In addition, it would increase the market for artists and provide increased access to the arts for citizens working in or visiting public facilities. The program could be modeled on those in any of 27 states, including states as

diverse as Hawaii, Maine, Montana, Ohio, Oregon, Washington, and Wyoming.<sup>84</sup>

2. PCA should increase its efforts at regional arts, culture, and innovation asset mapping, needs assessments, and strategic planning by using funds the General Assembly appropriates to support grants for regional strategic planning, as well as to support technical assistance to regional partners, which should take the lead in conducting the asset mapping and needs assessments. These plans should be based upon expanded collection and analysis of data on regional arts and arts learners and would result in more effective use of existing assets and more comprehensive local decisions about future arts, culture, and innovation development. PCA already conducts a substantial amount of its work through 13 regions across the state in its Pennsylvania Partners in the Arts program (map showing the regions appears in Appendix D.)
  3. The General Assembly should increase its support of PCA efforts to increase arts access to citizens of all communities across the Commonwealth, including artists and participants who have disabilities. In years past, the Council was able to dedicate greater resources to serving those with disabilities, but in response to diminishing funds, it has had to reduce such efforts.
- GOAL 2:** All PK-12 students, including those with disabilities and those who are gifted, are provided a high-quality, comprehensive, sequential, standards-based arts education that includes visual arts, music, dance, and theatre.
4. Both the Congress in rewriting No Child Left Behind (NCLB, the current version of the federal Elementary and Secondary Education Act) and the State Board of Education in any future revisions of Chapter 4 and student academic standards must assure that the arts retain their status in the core curriculum. The arts currently are recognized as a fundamental element of the core curriculum in both national policy (NCLB)<sup>85</sup> and state policy (Section 1511 of the School Code and Chapter 4 of State Board regulations).
  5. In response to impending changes in voluntary national arts standards, the State Board should review and, if appropriate, revise Pennsylvania's arts standards. In doing so, the State Board should maintain



**the four pillars of the current standards—production, performance, and exhibition of the arts; historical and cultural contexts; critical response; and aesthetic response—or revise them in line with anticipated changes in the voluntary national standards if those prove to be more useful in assuring that all students receive a comprehensive education in the arts.** The 1994 voluntary national arts standards are currently being revised by the National Coalition for Core Arts Standards, and that effort is likely, among other things, to add the media arts as a fifth major arts discipline, joining visual arts, music, dance, and theatre. One of the things that Pennsylvania's current standards got right was the notion of a comprehensive arts education, including experiences making and responding to works within the major arts disciplines, and the State Board should protect that.

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“Sequential study in the arts and humanities provides the knowledge and the analytical skills necessary to evaluate and critique a media-saturated culture.”  
—Pennsylvania arts standards

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6. The ***State Board*** should strengthen the high school graduation requirement in Section 4.24 of its regulations that requires students to complete a “culminating project in one or more areas of concentrated study under the guidance and direction of the high school faculty.” This has the potential to assure that every student has at least one significant project-based learning opportunity to sharpen and apply the skills needed for success in the world today. But the regulatory language has been watered down in recent years so that the requirement can now be met by submission

of a term paper already included in a course, or by completion of a college application. In fact, as this report is published, the State Board has been asked by PDE to consider eliminating the requirement of a culminating project altogether. We believe this is a misguided recommendation. Authentic project-based learning that really challenges students to analyze, synthesize, evaluate, and communicate will contribute to developing precisely the skills those students will need for success in the world today and tomorrow. And these are skills that the arts teach, so even if only some students choose to complete projects directly focused on the arts, a PK-8 comprehensive educational foundation in the arts will naturally inform and inspire interdisciplinary project-based work at the secondary level. **Even if the State Board does not strengthen the requirement as we recommend (or chooses to eliminate it), nothing currently in the regulation prohibits *school districts* from retaining and applying this graduation requirement more rigorously, and they should do so.**

7. ***PDE*** should assure that ***school districts*** comply with the existing regulatory requirement that every district regularly assess all non-state-tested academic standards, including the arts, and report the results to the public. ***PDE*** should provide models and technical assistance to districts to assure that local assessment systems are authentic to the disciplines being taught and reflective of state arts standards. In our work on this project, we discovered that the requirement for regular standards-based arts assessment systems is not routinely implemented, and this lack of attention to arts assessment is indicative of a lack of seriousness about the subject matter. We are not suggesting a simple paper-and-pencil standardized arts test. However, “because assessments prioritize what we value in arts education and exert force on curriculum design, it is essential that the arts be formally assessed. High quality arts assessment can shape the arts curriculum beneficially, by ensuring that what matters in the arts is central to the curriculum, and by providing valuable insights into student learning.”<sup>86</sup> Helping districts develop authentic arts assessments should be the responsibility of a PDE arts advisor—if the Department still employed one. Reporting to the public on how well students are achieving standards in addition to those tested by the state will help to reverse the curriculum-narrow-

ing effects of NCLB's standardized testing policies. There should be easy public access to this information.

8. **School districts should require at least one high school credit in the arts as a graduation requirement.**

Under Pennsylvania's standards-based graduation requirements, the state does not specify which credit-bearing courses students must pass in order to graduate from high school, but school districts are empowered to do so. Many, but not all, districts already have such a requirement. Arts courses are particularly useful in helping students develop 21<sup>st</sup>-century skills of creativity, critical thinking, collaboration, and communication, as well as increasing the odds for students to stay enrolled in school and remain engaged in their school community.

9. **Institutions of higher education should, if they do not already do so, institute an admissions standard of at least one high school credit in the arts.** School districts tend to view with considerable seriousness the admissions policies of postsecondary education institutions, because so many of their high school students intend to continue their educations. In addition, since employers are increasingly concerned about the creativity of their employees, this would give incoming (and eventually graduating) college students better preparation for their careers.

10. **PDE should re-establish, and the General Assembly should fund, the Governor's School for the Arts.** In the past, the Governor's School exemplified Pennsylvania's leadership in arts education and provided over 10,000 young people with extraordinary opportunities to develop their artistic talents, intellects, self-confidence, and leadership. While some private funding may be encouraged to support the School, the public interest in this activity should be supported with substantial public funding.

11. **PDE and arts education professional associations should make arts teachers more aware of and encourage their contributions to and use of PDE's Standards Aligned System (SAS) online portal.** SAS offers enormous potential uses for educators of all disciplines—including the arts—as a source of information for lesson plans, materials, assessment items, and professional development. By contributing to SAS, arts educators can make it more robust for themselves and their colleagues.

12. **PDE should design and implement a one-time census of arts learning opportunities in Pennsylvania's public schools leading to an annual accounting and reporting system that also serves as the basis of future policy recommendations to the Governor and the General Assembly.** The system should track courses, programs, and learning outcomes, staffing, spending, and other relevant information, including information about student projects and collaborations between public schools and artists and community arts organizations. The census should answer questions such as:

- a. How many certified arts educators are there in each school each year and what are their assignments?
- b. Where and when did they receive their teacher preparation, and what are their credentials?
- c. What arts classes are available in the schools? How many students each year took arts classes and which ones?
- d. What resources (classroom spaces, technologies, equipment, and supplies) are available in each school each year?
- e. What schools, students, and teachers participated in community arts partnerships? What did those partnerships look like? How were they funded? What were the effects on student learning?
- f. How much of each district's budget was spent on arts supplies and arts experiences?
- g. What does student achievement in the arts look like each year—through standards-based arts assessments as well as arts achievements of students who exceed the minimum state education requirements?

This suggested information system should build upon currently existing (but not always easily accessible) data collected by the state and not require redundant data collection. But not all of the relevant information is collected, and all of it needs to be organized to answer important policy and practice questions such as these, above. There should be easy public access to the information from the initial census and subsequent data collection in order to assure transparency and accountability.

Several other states including New Jersey, Arizona, Kentucky, Illinois, and Rhode Island, have undertaken similar data-collection and public reporting efforts in recent years, providing useful information for policymakers and other arts education stakeholders.

The General Assembly should provide adequate funding to implement the arts education accounting and reporting system.

The Pennsylvania arts education information system should complement and be compatible with the activities of the Cultural Data Project (CDP), which is the emerging national standard for data collection about arts and cultural organizations. Organizations participating in CDP enter financial, programmatic and operational data into a standardized online form, and they can then produce a variety of reports designed to help increase management capacity, identify strengths and challenges, and inform decision-making. They can also generate reports to be included as part of the application processes to participating grantmakers. After development with the input of the cultural community, the CDP was first launched in Pennsylvania in 2004 and has grown to include Arizona, California, the District of Columbia, Illinois, New York, Maryland, Massachusetts, Michigan, Ohio, Rhode Island, and Vermont.

**GOAL 3:** All PK-12 arts teachers and elementary and special education teachers who provide instruction in the arts are highly qualified and effective.

13. **PDE should work with teacher education programs to revise standards for approving teacher certification programs that prepare future art, music, early childhood (PK-4<sup>th</sup> grade) elementary/middle level (4<sup>th</sup>-8<sup>th</sup> grade), and special education teachers to determine how best to increase the emphasis on teaching the state's arts and humanities standards, arts integration, and use of community arts resources.** In recent years, the State Board and PDE have implemented a number of reforms of collegiate teacher education, which are designed to provide new teachers with increased understanding of the specific developmental needs of children they will teach and increased skills in teaching students with disabilities and those who are learning to speak English. As a result, some teacher education programs appear to have shifted their emphasis away from

some other important areas of preparation, including teaching the arts. Growing interest in arts integration is apparent, but teachers need significant preparation and opportunities for continuing professional development in integrated learning so as not to short-change both the arts and the other subjects.<sup>87</sup> A full-time arts advisor in PDE would be able to help design such opportunities.

14. **PDE should develop endorsements to be added to other teaching certificates for teachers of dance and theatre.** Because we expect students to achieve state standards in both dance and theatre, it seems logical that the state would have teacher certification in those subjects, but it does not. While it might be ideal to create separate certificates, it is unclear that the state has or could quickly establish the capacity for training dance and theatre teachers or that there would be a market to employ enough of them to justify doing so. There is currently an add-on certification procedure (endorsement) in place that allows teachers to add other content areas to their existing certificates. This procedure should be adopted for dance and theatre. Teachers obtaining an endorsement would then be assured of having some level of preparation that would increase their teaching skills in dance and theatre.
15. **PDE should increase the availability of state-funded professional development for arts teachers and other teachers who want to learn about arts integration or partnering the arts with other content areas. PDE should restore summer institutes and restore and expand online Act 48 courses, and be sure they offer arts-related content. PDE should work in concert with PCA and the professional arts education associations in designing these opportunities. PDE should provide state-funded professional development for school and district leaders in the arts, integrated learning, and 21<sup>st</sup>-century skills.** This can be modeled on the Pennsylvania Inspired Leadership (PIL) initiative and serve as a PIL follow-up for those who have completed PIL's National Institute for School Leadership (NISL) curriculum. **Since PIL is a statutory requirement, we recommend that the General Assembly amend the School Code to require that this professional development be offered and include adequate funding in the state budget annually to support it.**

16. **In developing and pilot-testing a new system for evaluating teacher performance that will rely in part on assessments of student learning,**<sup>88</sup> ***PDE* should assure that for teachers of the arts the system considers data that demonstrate specific, achievable, and measurable student achievement in the arts using multiple measures of student learning, as well as student reflection, engagement, and personal development.** As in our recommendation on local systems of student assessment, (see recommendation 4 for Goal 2 above) we believe that any measures of student achievement used in a teacher evaluation system must be authentic to the disciplines being taught and reflective of state standards.

17. **The General Assembly should not extend the current two-year suspension of professional development requirements and should not abolish any of the existing requirements.** The legislature's decision in the summer of 2011 to suspend almost all professional development obligations of educators until 2013 was not in the best interests of students. It is hypocritical to tell students they must become life-long learners to succeed in the world after school when our state leaders tell their teachers and administrators that continuous learning is not important.

**GOAL 4: Artists and arts organizations effectively collaborate with schools and educators to strengthen the educational opportunities provided to all PK-12 students and the arts and cultural experiences available to citizens of all ages.**

18. ***PCA* and *PDE* should work collaboratively to expand *PCA*'s training and deployment of teaching artists in its Arts in Education program. *PCA* should carefully evaluate the effectiveness of its switch during 2011-12 from a statewide model of recruiting, training, and assigning artists to a more decentralized regional approach.** While teaching artist residencies have now achieved a presence in all 67 counties, declining state support for *PCA* has translated into declining support for this program as well. **The *General Assembly* and the *Governor* need to provide increased financial support to *PCA* beginning in 2012-13.** Teachers and principals will need increased information about teaching artist residencies so they are more inclined to use such well-qualified artists and to secure the funds needed to match

*PCA*'s financial support. While artists working with teachers can increase learning opportunities for students,<sup>89</sup> it is important to give priority to assuring that all public school students acquire a high-quality, comprehensive arts education through a sequential, standards-based school curriculum taught by teachers who are thoroughly prepared and certified.

19. ***School boards* should adopt policies on the use of their facilities to increase the use of those facilities for the production, display, and exhibition of the arts by community artists as well as students and school personnel.** Since schools are among the most accessible facilities in most communities, this would provide additional venues for community artists and additional opportunities for them to collaborate with teachers and students, thereby engaging members of the community in the arts and education.

20. ***PDE* should encourage *school districts* to provide real-world learning experiences in the numerous arts and cultural organizations across the Commonwealth that offer comprehensive standards-based programming for students.** These experiences should enhance districts' academic curricula and be available to all students. At a time when most school districts have been forced to curtail or eliminate field trips, this would increase the learning opportunities for students while simultaneously building audiences for community arts organizations. Many of Pennsylvania's museums and other cultural organizations offer educational programming tailored to the needs of school audiences, including field-based, classroom, and web-based experiences for students and professional development for teachers and school administrators. Helping districts integrate such opportunities appropriately should be the responsibility of a *PDE* arts advisor.

21. **The *General Assembly* should amend the School Code to permit local nonprofit arts organizations that collaborate with schools to participate in joint purchasing of materials and supplies with those districts and intermediate units.** This could create an additional incentive for such collaboration and increase the economic benefits for both the schools and arts organizations that participate. Expansion of these cooperative purchasing pools could reduce the costs for all participating members.



Several of the previous recommendations would also contribute to meeting this goal, including those under Goal 1 focused on increased funding for and strategic planning by arts organizations; and the recommendations under Goal 3 that would improve teacher and administrator understanding of effective use of community arts resources.

**GOAL 5:** Artists, arts organizations, arts education professional associations, and other arts education stakeholders and community leaders effectively collaborate to promote and sustain advocacy efforts to increase policymaker and public support for public policies that will strengthen standards-based arts education opportunities provided to all PK-12 students and the arts and cultural experiences available to citizens of all ages.

22. **All supporters of the arts and arts education, including individuals, arts organizations, arts education professional associations, business organizations, and philanthropic organizations, should support efforts to assure an effective statewide advocacy organization that serves as a non-partisan, independent, proactive, and appropriately staffed voice to protect and promote the interests of the arts and arts education in Pennsylvania.** The organizational role envisioned with this recommendation can be fulfilled by an existing statewide organization such as Citizens for the Arts in Pennsylvania, provided the organization has sufficient non-public resources to be assured appropriate staffing and effective independence from the public agencies it should seek to influence.

23. **Statewide, regional, and local organizations—representing artists, educators, arts organizations, schools, parents, and other advocates and supporters of arts education—should join in a collaborative effort to conduct a statewide advocacy campaign to build and sustain public and policymaker awareness of the value of arts education and support for effective arts education policies in schools, communities, and state government consistent with the recommendations of this report.** This recommendation is not intended to suggest the creation of a new organization, but rather a vital activity that will enable relevant organizations to work together in an organized and sustained effort to advocate for arts education.

This collaboration should respect the autonomy of individual organizations, respect that each participating organization may have broader agendas than arts education alone, add value and capacity to the advocacy work of each organization, and provide a mechanism and process to facilitate the development and delivery of shared arts education advocacy messages to policymakers and other audiences.

24. **All supporters of the arts and arts education in Pennsylvania, and the organizations that represent them** should make an immediate, concerted, and sustained effort to identify and nurture current and prospective policymakers at the state, municipal, and school district levels, who will be champions for the arts and arts education, and especially Goals 1 and 2 presented in this report. Every elected official among Pennsylvania's hundreds of state officials, 4,500 school board members, and thousands of municipal and county officials is a potential champion—an outspoken, proactive and effective advocate in public and policymaker discussions, including election campaigns as well as the formal and informal proceedings of governance.
25. **Arts organizations** should support the nascent efforts of Citizens for the Arts in Pennsylvania, or any similar effort, to collaborate with other historical and cultural organizations to develop for presentation to the Governor and General Assembly, a recommendation for a dedicated statewide revenue source to support the arts and other cultural assets and activities in the Commonwealth, and then advocate for its approval.

Flash Mob at Annual Parkland Festival of the Arts, 2011, Photo by S. Misera.



## Arts and Education and Funding Support— An Overarching Imperative:

A major cause of recent declines in the availability of arts education in schools has been financial pressure on school districts. They are faced with increasing demands, especially to improve student performance in easily measured subjects for which the state provides annual standardized testing. At the same time, financial resources for many districts are stagnant or declining. Pennsylvania's 2011-12 state budget provided the 500 school districts hundreds of millions less in state support than the year before, and further cuts in state support are on the horizon. As districts decide what to cut, they generally start with those things for which they are not publicly accountable (which is why we think it is important to enforce the regulatory requirement for local assessment systems), and those things that are not mandated. While schools are required to teach the arts, the fact that they can "integrate" that instruction into other subjects without any requirement for formal training in quality design and pedagogy of arts integration opens the door to the elimination of arts teaching positions, thereby sacrificing fundamental student learning in the arts. The major arts disciplines, including the visual arts, music, dance, and theatre, are essential for all students because they contribute to human development in crucial ways, and they must be supported by having adequate resources and dedicated time for instruction by highly qualified teachers in schools.

### Recommendation 26

We believe it is imperative that the General Assembly provide adequate funding to school districts to assure all students have the opportunity to achieve all of the state's standards, including those in the arts. We also believe it is imperative that school boards and administrators give priority to maintaining and improving learning opportunities in and through the arts for all their students.

As documented earlier in this report, state funding for the administration of the Pennsylvania Council on the Arts (PCA) and the Pennsylvania Historical and Museum Commission (PHMC) also has been cut dramatically in recent years, along with funds to support arts grants and Museum Assistance Grants (the latter having been eliminated completely). These funding cuts translate into reduced opportunities across the Commonwealth for citizens to participate in and learn from the arts in their communities and reduced opportunities for community arts organizations to work with the schools.

### Recommendation 27

We believe it is imperative that the General Assembly restore state funding for the administration of both PCA and PHMC at least to the 2006-07 level, that it restore funding for arts grants, and that it reinstate museum assistance grants. In addition, the state needs to fund the expanded services described in the preceding recommendations. Only then will it be possible for learners of all ages to benefit from the arts and our rich cultural heritage.

## State Agencies as Effective Supporters of the Arts and Education:

In addition to the responsibilities suggested in the preceding recommendations, there are several ways that agencies of state government can be more effective advocates for and stewards of the arts and education. Some of these are noted below. While we think it is important to promote interagency collaboration at the state level, we also think it should be clear that primary responsibility for the arts in public schools resides with PDE and the State Board, while primary responsibility for the arts in communities resides with PCA.

### ❖ Recommendation 28.

#### The Pennsylvania Department of Education:

Should fill at least one full-time arts advisor position to provide support and professional development and technical assistance to educators across the state and to colleagues

within PDE, to serve as a primary point of contact with other state agencies such as PCA and PHMC, and to assist in the development and utilization of the Standards Aligned System. This person should be a knowledgeable, respected professional arts educator.

Should continue to mount periodic exhibits of art by Pennsylvania students and arts educators in public spaces in PDE's offices in Harrisburg and continue to maintain and expand PDE's permanent art collection.

Will need increased funding to implement the preceding recommendations designed to achieve the first four goals presented at the beginning of this chapter. It is the responsibility of the *Governor* and the *General Assembly* to provide these resources on a continuing basis.

#### ❖ Recommendation 29.

##### **The Pennsylvania Council on the Arts:**

Should increase its already considerable efforts to promote arts education through further collaboration with PDE as described in the preceding recommendations. In addition, the *General Assembly* should revise the statute establishing PCA by adding the *Secretary of Education* as a voting member of the Council.

Should increase its communications efforts to promote arts awareness, the role of the state in promoting the arts, and the role of the arts in promoting quality of life and economic development for Pennsylvania citizens. This should include publishing and promoting the availability of publicly-accessible materials, such as an annual report as well as a periodic newsletter in print and/or via the Internet.

Will need increased funding and staff to implement the preceding recommendations designed to achieve the first four goals presented at the beginning of this chapter. It is the responsibility of the *Governor* and the *General Assembly* to provide these resources on a continuing basis.

#### ❖ Recommendation 30.

##### **The General Assembly:**

Should provide the financial resources needed to implement the recommendations in this report.

Should establish an Arts and Culture Caucus to which members of both the House and Senate can voluntarily belong. This would provide interested legislators with a venue for sharing information and promoting arts-related legislation.

Should establish through House and Senate rules that all arts and culture-related bills be assigned to specified committees for initial consideration (or new committees created for this purpose). This would increase legislative staff capacity and expertise in the arts and promote the development of legislative champions for the arts.

Should have legislative members appointed to the Council on the Arts who are committed to serving a "bridge" role between the General Assembly and PCA, and who will lead efforts to build greater awareness among colleagues about arts and arts education issues.

Should reinstate the Speaker's annual "Arts Education Awareness Day," including an arts education exhibit and performances in the Capitol building.

#### ❖ Recommendation 31.

##### **The Governor:**

Should propose adequate funding annually to support PDE, PCA, and PHMC, along with arts and museum grant programs, and to implement the recommendations in this report.

Should encourage relevant agencies of state government to work together to promote the arts, culture, creativity, and innovation. Because a number of state agencies have responsibility for various aspects of arts and arts education policy, it is important to ensure that they operate collaboratively in pursuit of common goals. Historically, Governors have approached interagency cooperation in different ways, and this Governor should use an approach that fits his

management style. But increased interagency collaboration will allow the state to promote the arts and education more effectively and more efficiently, contributing to what Governor Corbett during his campaign correctly referred to as “greater opportunities for arts and culture to flourish in Pennsylvania.”<sup>90</sup>

Should commit himself to using his unique position of leadership to implement the preceding recommendations and to promote Pennsylvania as a state of creativity that supports the arts and education in our schools and communities.

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“Tom Corbett is determined to create greater opportunities for arts and culture to flourish in Pennsylvania. He recognizes that a vibrant artistic and cultural community is an important component in determining a region’s ‘quality of life.’ Arts and culture communities are a key to attracting and developing new businesses and keeping existing businesses in Pennsylvania.”  
—Tom Corbett for Governor

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❖ **Recommendation 32.**

**Need for an Arts Education Clearinghouse:**

In order for Pennsylvania to assume its rightful place as a leader in arts education and to demonstrate our seriousness of purpose about that leadership, it is imperative that we estab-

lish an online Pennsylvania arts education clearinghouse. To be productive, arts education professionals and advocates need a reliable source of consistent information about the field, including contact databases, scholarly research, grant opportunities, job opportunities, current policies, examples of best practice, and the like. The clearinghouse should be a dynamic and interactive space on the Web.

Unlike the previous recommendations, we are unclear about who should assume responsibility for creating and maintaining such a clearinghouse. Therefore, we recommend that representatives from a broad cross-section of artists, arts organizations, arts education professional associations, and arts education advocacy groups convene to determine how best to make the clearinghouse a reality.

❖ **Recommendation 33.**

**A Role for the Philanthropic Community:**

Clearly public agencies, especially at the state level, have primary responsibility for adopting and implementing most of the preceding recommendations. Nonetheless, the philanthropic community may well have an opportunity to play a supporting role as a convener and as an initial investor in order to move this agenda forward more quickly and efficiently than it would be by relying on policymakers alone. Some of the recommendations in this report could be leveraged by the commitments of Pennsylvania’s foundation leaders in the arts and education.



Students from the Open Stage of Harrisburg School.  
Photo by Don Alsedek.



# conclusion

**D**uring the past several years, Pennsylvanians and those we have elected to policymaking positions have enabled, and to some degree caused, a decline in arts and culture and arts education despite the Commonwealth's proud heritage. If these were frills, the decline might just reflect misplaced priorities. But they are essential if Pennsylvania is to grow and prosper, if our economy is to regain its strength, and if our communities are to be vibrant creative places to live and raise the next generation of good citizens.

Now more than ever, the complexities of the world in which we live—and the world our children will inherit—demand that learners of all ages be well-educated, well-rounded creative problem-solvers. The arts make unique contributions to the development of a well-educated citizenry, as documented throughout this report.

To secure a healthy, prosperous and vibrant future for all Pennsylvanians, the Commonwealth needs to become a state of creativity. And for Pennsylvania to become a state of creativity, our citizens need—and our leaders need to provide—policies that promote the arts, culture and heritage.

That is why we make the recommendations that appear in the previous chapter. Those recommendations are designed to advance five key goals:

- 1. Citizens of all ages in all Pennsylvania communities have access to a rich and diverse array of arts and cultural experiences.**
- 2. All PK-12 students, including those with disabilities and those who are gifted, are provided a high-quality, comprehensive, sequential, standards-based arts education that includes visual arts, music, dance, and theatre.**
- 3. All PK-12 arts teachers and elementary and special education teachers who provide instruction in the arts are highly qualified and effective.**
- 4. Artists and arts organizations effectively collaborate with schools and educators to strengthen the arts provided to all PK-12 students and the arts and cultural experiences available to citizens of all ages.**
- 5. Artists, arts organizations, arts education professional associations, and other arts education stakeholders and community leaders effectively collaborate to promote and sustain advocacy efforts to increase policymaker and public support for public**

**policies that will strengthen standards-based arts education opportunities provided to all PK-12 students and the arts and cultural experiences available to citizens of all ages.**

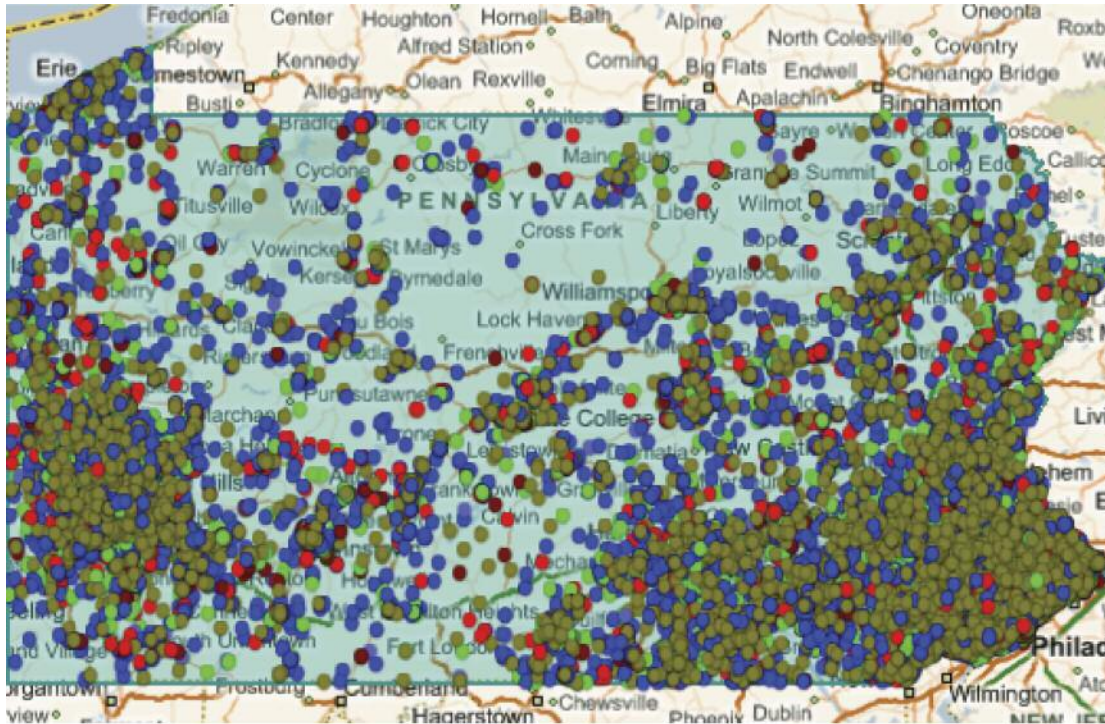
The first goal has the potential to broaden the way adults experience life in our communities and increase their preparedness for success in our complex, global environment. The second and third have the potential to revitalize the education of our children, increasing their opportunities for successful adulthood. The fourth has the potential to strengthen the bonds between our schools and communities, with each adding value to the other. And the fifth is essential if we are to have any real hope of achieving the first four.

These goals will not be met simply because they are worthy or important—or even vital. They will be met if policymakers understand that their constituents—the citizens of this Commonwealth—expect them to enact, implement, enforce, and provide adequate funding to support policies that will result in achieving these goals.

**There is much work to be done. The work is vital. The time is now.**

Creativity is not just for the talented few. It is not a frill. It is central to who we are as individuals and what we hope to become as a society.

# APPENDIX A: pennsylvania CREATIVE INDUSTRIES



- Arts-Related Business
- Museum/Collections
- Performing Arts
- Visual/Photography
- Film, Radio, TV
- Design/Publishing
- Arts Schools/Services



# APPENDIX B: aei study group

<b>Anne Alsedek</b>	Education Director, Open Stage of Harrisburg	<b>Elliah Heifetz</b>	Student, Yale University
<b>Rusty Baker</b>	Executive Director, Pennsylvania Federation of Museums and Historical Organizations	<b>Jenny Hershour</b>	Managing Director, Citizens for the Arts in Pennsylvania
<b>Moira Baylson</b>	Deputy Cultural Officer, Philadel- phia Office of Arts, Culture and the Creative Economy	<b>Charlie Humphrey</b>	CEO, PGH Center for the Arts/PGH Filmmakers/PGH Glass Center
<b>Susan Blyth</b>	Curriculum Services Coordina- tor, Central Susquehanna Intermediate Unit	<b>Jamie Kasper</b>	Associate Director, Arts Education Collaborative
<b>Jim Buckheit</b>	Executive Director, Pennsylvania Association of School Administrators	<b>Sybil Knight-Burney</b>	Superintendent, Harrisburg City School District
<b>Dennis Creedon</b>	Director of Comprehensive Arts Education, School District of Philadelphia	<b>Roberta Marcus</b>	Past President, Pennsylvania School Boards Association
<b>Nick Crosson</b>	Research Analyst, Greater Philadelphia Cultural Alliance	<b>Clyde McGeary</b>	Former Curriculum Executive, Pennsylvania Department of Education
<b>Edward Donley</b>	Former President and Chairman, Air Products and Chemicals, Inc.	<b>Varissa McMickens</b>	Director of ArtsRising, Philadelphia Education Fund
<b>Brooks Eldredge-Martin</b>	Executive Director, Bradford County Regional Arts Council	<b>Sylvia Rhor</b>	Associate Professor of Art History, Carlow University
<b>Michelle Figlar</b>	Executive Director, Pittsburgh Association for the Education of Young Children	<b>Susan Rodriguez</b>	Professor of Art Education, University of the Arts
<b>Larry Flynn</b>	Music Teacher, Allentown School District	<b>Mario Rossero</b>	Former Chief Officer of Arts Education, Pittsburgh Public Schools
<b>Kris Fontes</b>	President, Pennsylvania Art Education Association	<b>Marilyn Russell</b>	Curator of Education, Carnegie Museum of Art
<b>Randall Forte</b>	Executive Director, Lehigh Valley Arts Council	<b>Mitch Swain</b>	CEO, Greater Pittsburgh Arts Council
<b>Barbara Franco</b>	Former Executive Director, Pennsylvania Historical and Museum Commission	<b>Debbie Turici</b>	Fine Arts Caucus Chair, Pennsylvania State Education Association
<b>André Kimo Stone Guess</b>	CEO, August Wilson Center for African American Culture	<b>Gene Van Dyke</b>	Professor of Art Education, Messiah College
		<b>Benjamin Volta</b>	Artist and Art Educator
		<b>Robert Welsh</b>	Executive Director, Jump Street



# APPENDIX C:

## aei advisory COMMITTEE

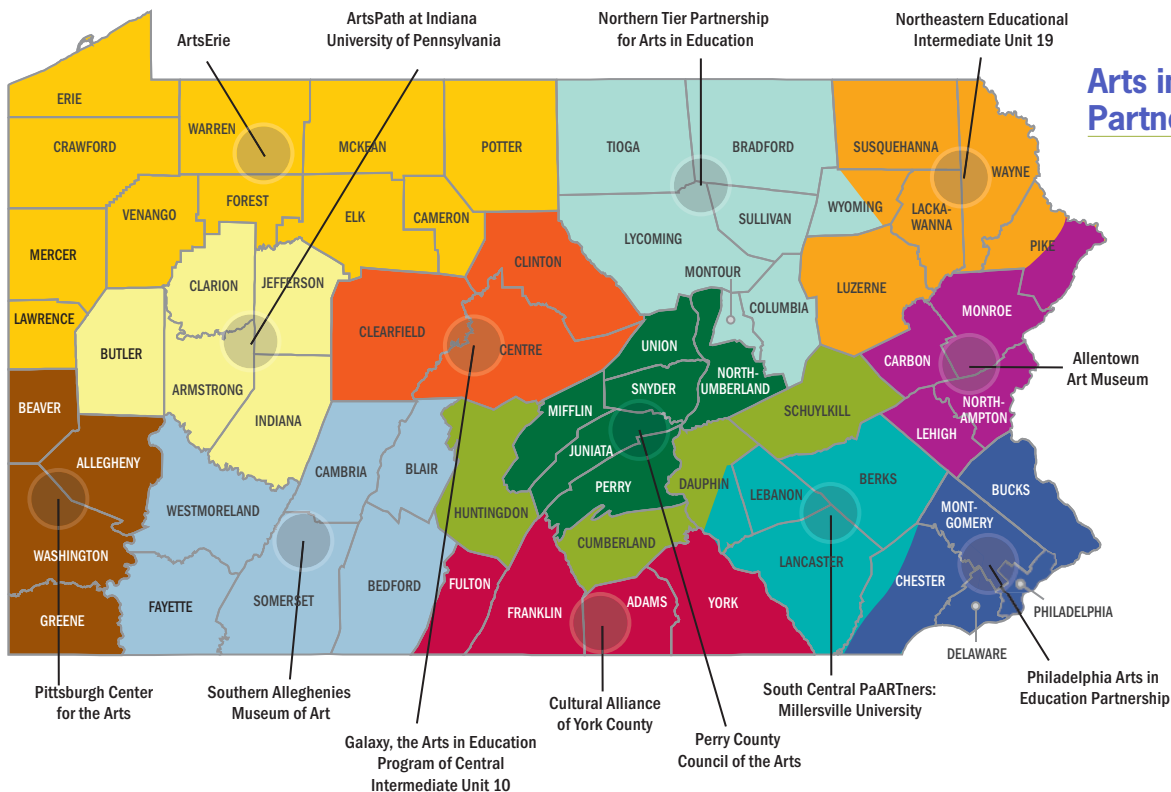
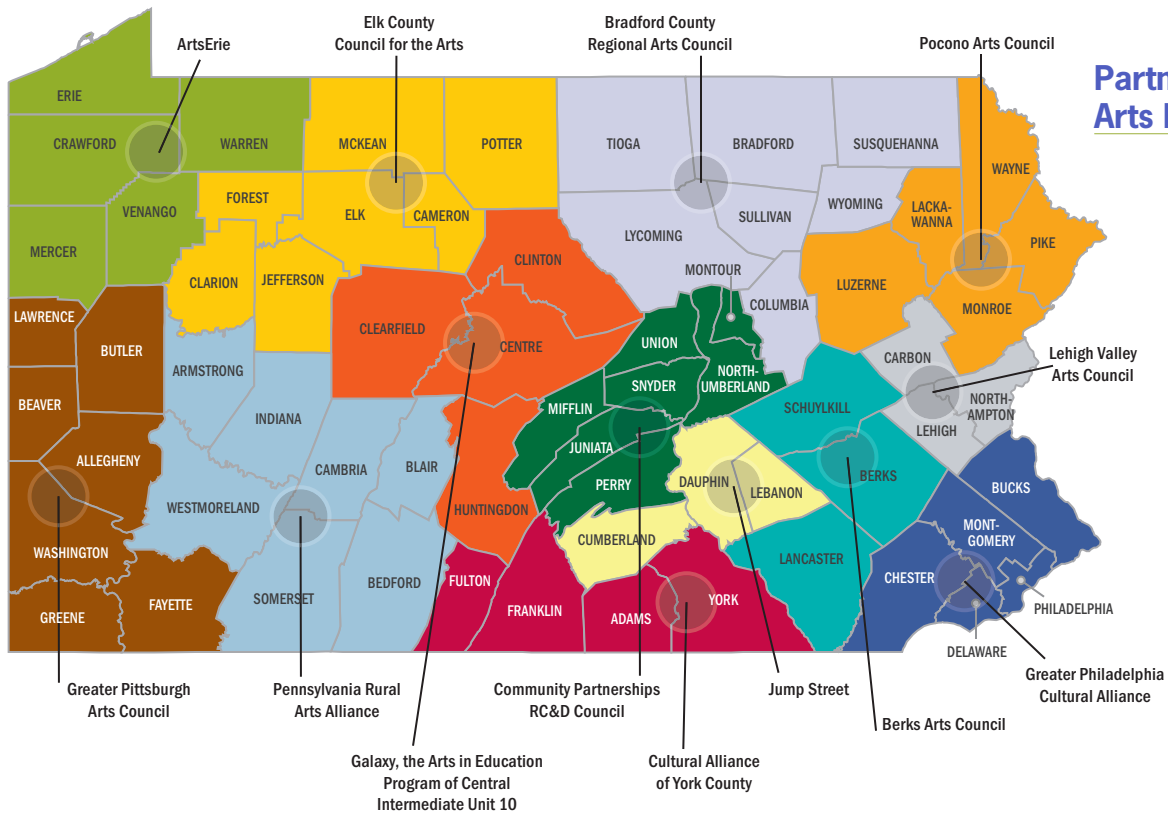
- Carol Brown** Former President and CEO, Pittsburgh Cultural Trust
- Beth Cornell** Former Arts Advisor, Pennsylvania Department of Education
- Richard Deasy** Former Director, Arts Education Partnership
- Clyde McGeary** Former Curriculum Executive, Pennsylvania Department of Education
- Varissa McMickens** Director of ArtsRising, Philadelphia Education Fund
- William Lehr, Jr.** President, and CEO, Capital BlueCross
- Narric Rome** Director for Federal Affairs & Arts Education, Americans for the Arts
- Sandra Ruppert** Director, Arts Education Partnership
- Janet Sarbaugh** Senior Director, Arts & Culture Program, The Heinz Endowments
- Pearl Schaeffer** CEO, Philadelphia Arts in Education Partnership
- Sarah Tambucci** Director, Arts Education Collaborative
- Myron Tomb** Attorney, Myron Tomb Law Office
- Courtenay Wilson** Arts and Culture Program Officer, William Penn Foundation





# APPENDIX D: council on the arts

## PARTNER MAPS



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