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**COMPREHENSIVE ARTS PLANNING PROGRAM
MANUAL**

**MINNESOTA DEPARTMENT OF EDUCATION
IN COOPERATION WITH THE
MINNESOTA ALLIANCE FOR ARTS IN EDUCATION
MINNESOTA STATE ARTS BOARD**

January, 1984
St. Paul, Minnesota
Curriculum Document

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This manual was prepared by the CAPP state steering committee which includes representatives from the Minnesota Department of Education, the Minnesota State Arts Board and the Minnesota Alliance for Arts in Education.

Membership of the state committee is as follows:

George Hanson	- Physical Education Specialist, MDE
Mary Honetschlager	- Art Specialist, MDE
Susan Vaughan Kamla	- Music Specialist, MDE
Richard Mesenburg	- Elementary Supervisor, MDE
Diane Morehouse	- Evaluation Specialist, MDE
Mark Youngstrom	- State CAPP Chair and Communications Specialist, MDE
Cindy Olson	- Former Arts in Education Coordinator, MSAB
Mary Sulerud	- Director of Administrative Services, MSAB
Margaret Hasse	- Executive Director, MAAE

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The following 10 Minnesota legislators authorized the 1983 Minnesota Comprehensive Arts in Education Planning Act:

Senators - Gene Merriam	Representatives - Ken Nelson
Jerome Hughes	Gloria Segal
Darrel Peterson	Dwaine Hoberg
Tom Nelson	David Gruenes
Jim Pehler	John Brandl

This manual was prepared primarily for the 30 districts selected to participate in the CAP Program. Other individuals interested in obtaining a manual may write for information to:

Mark Youngstrom
Minnesota Department of Education
653 Capitol Square Building
St. Paul, Minnesota 55101

"Educators must have a shared vision of what, together, they are trying to accomplish. That vision should go beyond keeping students in school and out of trouble, and be more significant than adding up the Carnegie course units the student has completed."

Ernest Boyer from High School:
A Report on Secondary Education
in America

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I. INTRODUCTION TO THE MANUAL

1. It cannot guarantee that your school district will offer better arts programs for students in the future, but

It can assure that the arts programs have the best chance for development through good planning.

2. It cannot provide funding for the school arts program or arts personnel, but

It can help you build a strong case for funding in the future.

3. It cannot eliminate differing opinions and beliefs in your district, but

It can help to bring people together to explore their differences and to identify common goals.

4. It cannot evaluate how successful or unsuccessful the educators have been in providing arts education, but

It can suggest that the educators look to their programs and develop clear instructional goals for the students.

5. It cannot suggest what to teach, when to teach, or how it should be taught, but

It can provide teachers and community members alike with an opportunity to articulate the goals and long-term plans for their community's programs.

6. It cannot serve as a fast, band-aid approach for problems of local arts programs, but

It can suggest a long-term approach whereby support for arts programs is generated among educators, administrators and the community.

7. It cannot provide a painless process, but

It can provide an opportunity for everyone involved to tackle the many difficult but necessary questions that lead to purposeful arts programming.

8. It cannot solve all problems for all time, but

It can provide you and your school district with a clear foundation upon which to face challenges that do arise.

A. HOW TO USE THE MANUAL

This manual was designed especially for you. The contents will guide you to develop an individual and unique long-range plan for a comprehensive arts program for your school district. This resource book will recommend procedure and provide examples by which a school district can plan its own comprehensive arts program.

Part I, Introduction to the Manual describes the history of the national movement to promote comprehensive arts programs, including efforts in Minnesota. It also gives an overview and a timeline of the Comprehensive Arts Planning Program.

Part II, Comprehensive Arts Program Planning provides the rationale and features of written CAP Programs as well as presenting models of plans written by local districts.

Part III - Development of the District's Long-Range Plan helps you plan and develop your own comprehensive arts plan. This section proceeds step-by-step through a process that helps start and maintain an on-going program for all the arts in the local district. Qualifications and responsibilities of the chairperson and the committee are described, and leadership skills and methods are presented. Methods for establishing a local long-range planning model are discussed.

Part IV - Miscellaneous provides initial guidance in planning for the instructional components of the program. In addition, suggestions are offered on how to give the plan a permanent role in future decision-making in your school district.

Part V - the Appendix provides other resources you may find helpful in planning a comprehensive arts program.

Keep in mind that most school systems have characteristics in common, as well as those which are unique. Remember, this manual is a resource only. Procedures appropriate to your specific school setting ought to be applied. In other words, adapt, adopt, and create to accomplish a comprehensive arts plan to meet the needs of your own school district and community.

An INDIVIDUAL WRITTEN PLAN for EACH LOCAL DISTRICT is the GOAL of the first year of the project. It is desirable that each district plan is ...

- o -- A plan which will create a future for all of the arts in the district--creative writing, dance, music, theatre and visual arts.
- o -- A plan which will examine all aspects of arts program development, including curriculum, staff development, space and equipment, public support, staffing, and administration of the program.
- o -- A plan which will grow and change while involving various types of participants in the local district: arts educators, teaching staff, administrators, and the community of parents, artists and other interested individuals.
- o -- A plan which clearly articulates the goals and the means for maintaining a continuous system to provide and support the arts in schools.
- o -- A plan which includes ways for documenting and evaluating of the program.
- o -- A plan which provides for improved arts education for all students, including those with special learning needs.

PLANNING is the major ingredient for this first year.

IMPLEMENTATING various aspects of the plan will occur the second year.

"Educators must have a shared vision of what, together, they are trying to accomplish. That vision should go beyond keeping students in school and out of trouble, and be more significant than adding up the Carnegie course units the student has completed."

Ernest Boyer from High School:
A Report on Secondary Education
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B. THE HISTORY OF THE COMPREHENSIVE ARTS PLANNING PROGRAM

We believe every American should have quality opportunities to be educated in all the arts. Such an education should occur both in and out of schools as part of each person's total learning process. All individuals, including those with special needs, learn not only from arts education experiences provided by arts specialists, but also from classroom teachers, professional artists and community arts resources. Only by utilizing all these existing arts resources can all individuals achieve the full educational potential of the arts ...

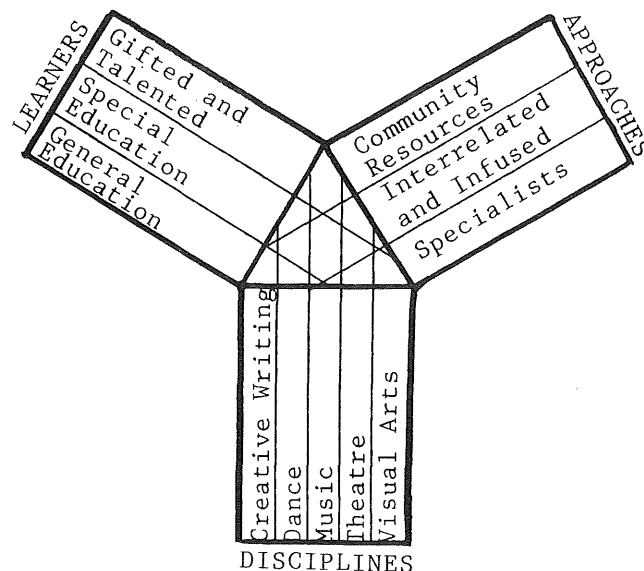
-- Philosophy, ALLIANCE FOR
ARTS EDUCATION

Essential to any definition of Comprehensive Arts Education is the premise that instruction be offered in all the arts to all students. "All the arts" means the visual arts, music, dance, theatre, and creative writing. "All the students" means literally just that: all students, including those with special needs--the gifted, the talented, the handicapped, the culturally diverse, the bilingual.

The three basic components that comprise a comprehensive program in the arts are:

- *Instruction in specific arts disciplines by qualified arts specialists,
- *Infusion of the arts into the total curriculum,
- *Utilization of all appropriate arts learning resources in both the school and community.

A visual representation of comprehensive arts looks like this:



The movement to create a national program to assist schools in establishing comprehensive arts programs was begun in 1973. As a result of several national tests which demonstrated that arts programs in schools were declining, the John F. Kennedy Center for the Performing Arts joined with the United States Department of Education, with the support of Commissioner of Education, Dr. Sidney Marland, to form the Alliance for Arts Education (AAE). AAE committees were formed in every state, the Virgin Islands, Puerto Rico, The District of Columbia, American Samoa, the Department of Defense Dependents Schools in the Pacific, and the Bureau of Indian Affairs for the purpose of fostering education in the arts in our country's schools.

Under various titles as the arts in general education, comprehensive arts programs, or "all the arts for all the kids," the goal was similar: to encourage schools to provide opportunities in each of the fine arts disciplines to all students, K-12. AAE committees typically are drawn from the ranks of Professional arts education associations, state departments of education, state arts councils, university and community arts leaders and other concerned citizens. Each of the state committees developed in a different manner.

In Minnesota, the AAE, after serving for several years as an advisory committee to the State Department of Education, grew into a non-profit organization with an agenda of providing services to schools and communities, lobbying for programs and appropriations, and encouraging public awareness of the value of arts education. The Minnesota Alliance for Arts in Education has come to be the largest of the AAE committees.

The need to assist local communities in developing their own plans and a support system for comprehensive arts programs was identified as early as 1976 in the Minnesota Plan for Arts Education. In researching models for local comprehensive arts planning, a delegation from MAAE attended a Michigan Comprehensive Arts Planning program and reviewed the Wisconsin state-wide effort. In both states, the basic ingredients necessary for fostering improvements in local districts' arts programs included thoughtful planning on the part of a group of school and community people and commitment to carry out the plans.

The funding necessary to begin a state-wide effort to assist districts in establishing committees, writing and implementing plans, was realized in the spring of 1983 when the Legislature appropriated \$125,000 for the initiation of the Comprehensive Arts Planning program. This legislation was the result of extensive lobbying support generated by the Minnesota Alliance for Arts in Education. The chief authors of the bill were

Senator Eugene Merriam and Representative Ken Nelson. Supporting authors were Senators Jerome Hughes, Darrel Peterson, Tom Nelson and Jim Pehler and Representatives Gloria Segal, Dwaine Hoberg, David Gruenes and John Brandl.

The appropriation was allocated to the State Department of Education with the program to be managed by the Department in cooperation with MAAE and the Minnesota State Arts Board. Supplemental financial support from foundations is being sought. An administrative team of staff from those agencies was formed, as well as an ad hoc committee of representatives from various constituencies such as the arts disciplines and the community. The design for the program evolved through extensive planning. This manual provides an overview of the practical steps in the first planning stages for comprehensive arts planning in local districts.*

*Language about the history of comprehensive arts planning was adapted from the loose-leaf promotional materials of the Education Program at the John F. Kennedy Center for the Performing Arts.

C. GOALS AND OBJECTIVES FOR THE CAP PROGRAM

Goal: To Develop, Maintain and Improve Comprehensive Arts Education in Minnesota School Districts

Objective Number One - Assessment

Program strengths, weaknesses, as well as needs in curriculum, facilities, and staff training will be defined in 30 LEAs through an assessment process of comprehensive arts programs.

Major Activities

1. Participating LEAs will each appoint a Comprehensive Arts Planning (CAPP) Committee whose function will be to promote comprehensive arts education in the school district. The teams will be composed of at least eight members representing school administration, school board members, teachers of the arts, elementary teachers and/or teachers of other disciplines, and the community.
2. Each LEA will appoint a chairperson of the CAPP Committee and a recorder.
3. Each LEA will participate in MDE sponsored training in assessments as part of their comprehensive arts planning.
4. Each CAPP Committee will identify strengths and needs of the district by conducting an assessment of local district resources.
5. The CAPP Committee will report assessment results to the local Board of Education and ask for endorsement of the next step of the planning process.

Objective Number Two - Planning

"Given ongoing inservice training and technical assistance, each participating LEA will complete a Comprehensive Arts in Education Plan by July, 1984."

Major Activities

1. Each CAPP Committee will participate in inservice on how to develop a comprehensive arts plan.
2. Each CAPP Committee will write a comprehensive arts plan based upon identified local needs and guidelines from MDE and other agencies.
3. Each CAPP Committee will present its plan to the local Board and ask for endorsement of the next step.

Objective Number Three - Implementation

"Given local assessment, training, and local planning, each participating LEA will develop K-12 curricula, including a review cycle, in each of the areas of: visual arts, music, dance, theatre and creative writing."

Major Activities

1. Each CAPP Committee will cause a K-12 written curriculum in each of the 5 identified arts disciplines to be developed.
 - a. Each CAP committee will establish an arts curriculum development committee for each arts discipline made up of teachers, school administrators, parents and community members.
 - b. Each curriculum committee will work from a set of curriculum development resource materials acquired from MDE and other agencies and organizations.
 - c. Each curriculum committee will compile a list of local resources which they will share with other project sites.
 - d. Each curriculum committee will be encouraged to use state-wide assessment data where available and applicable.
 - e. Each curriculum committee will seek to achieve comparable breadth and scope within each arts discipline.
 - f. Each curriculum committee will seek to identify links between arts disciplines and between the arts and other school disciplines.

- g. Each curriculum committee will integrate its work with the local PER process.
- 2. Each CAPP Committee will maintain an informal log on their progress for the purpose of sharing locally, regionally and statewide.
 - a. Each CAPP Committee member will receive a manual from MDE containing suggestions for the implementation process.
 - b. Each CAPP Committee member will receive regional training on the use of the manual.
 - c. Each CAPP Committee member will provide appropriate inservice at the local level.
- 3. Each CAPP Committee will continue to meet at least twice yearly in order to monitor implementation of the arts plan.
- 4. Each LEA will implement the written curriculum.

Objective Number Four - Administration

The Minnesota Department of Education, in cooperation with the State Arts Board and the Minnesota Alliance for the Arts in Education, will fulfill the requirements of the Comprehensive Arts Planning Act by establishing fair and efficient planning and evaluation procedures, budget guidelines, selection criteria, and reporting mechanisms.

Major Activities

- 1. Establish task committee and advisory committee.
- 2. Identify goals, objectives, major activities and timelines for the program.
- 3. Establish a budget for the program.
- 4. Put together selection criteria and application form and mail out to districts.
- 5. Publicize the program through available channels.
- 6. Seek supplementary funding from private and governmental

sources.

7. Review and purchase needed supplies for the program.
8. Develop a manual for comprehensive arts planning, including a definition of comprehensive arts.
9. Select the 30 participating districts.
10. Hold regional training workshops in comprehensive arts planning.
11. Help facilitate local planning when needed and when called upon.
12. Develop a list of special presenters, which teams may select from in order to help process or offer special "content" oriented help.
13. When possible, observe and evaluate CAP efforts in other states.
14. Hold a leadership conference for local CAP committee leaders.
15. Hold regional training workshops on comprehensive arts implementation.
16. Develop an implementation manual.
17. Promote dissemination of the CAPP Program.
18. Publish reports for the legislature and other agencies and organizations as needed and as requested.

D. TIMELINE FOR CAP PROGRAM

May	1983	Legislation included in Minnesota Omnibus School Aids bill. \$125,000 appropriation to the State Department of Education.
June		State-wide Steering Committee formed. Chairperson, Mark Youngstrom, with others from the MDE, MAAE, and MSAB assisting.
July		Program goals and objectives created.
August		Ad hoc committee formed.
September		CAP Program application announced to local districts.
October		Manual compiled.
November		Applications from local districts received.
December		Participants notified. Local districts select chairpersons and committees. First \$1,000 of funding provided to districts.
January	1984	Leadership conference held. 30 CAPP Committee chairs attend.
February		Five regional training seminars held. Committee convened.
March		Committees continue holding meetings and write long-range plans.
July		All committees complete writing of CAPP plans. Committees seek endorsement of CAPP plans by local school boards. Copies of district plans are sent to the Minnesota Department of Education.
October		Curriculum and implementation workshops held. All committees attend. Committees begin to implement their plans.
January	1985	Second payment of funding provided to the districts. State CAPP steering committee provides progress report to State Legislature.

June

1985

Progress reports are provided by each district.
State funding ends.

II. COMPREHENSIVE ARTS PROGRAM PLANNING

A. RATIONALE FOR A COMPREHENSIVE ARTS PROGRAM

A balanced education nurtures and addresses the development of all the realms of human behavior -- the physical, emotional, social and intellectual. A balanced education nurtures the development of sensory perceptions, problem solving ability, information processing and various means of expression. A balanced education recognizes the complex interactions of all these capacities, and is founded upon a broad understanding of human behavior.

This definition of a balanced education is fundamental to policy on the arts in education. Arts experiences develop the ability to communicate and to interpret information in both verbal and non-verbal ways. All students should be allowed the opportunity to learn all the arts as part of their K-12 school experiences. We can accomplish this by developing comprehensive arts programs in Minnesota schools.

The arts are basic to the development of human thought; they have manifested themselves in every culture throughout history. The arts are what we study, admire, and remember. The cultures we consider rich and aesthetically productive are those in which ideas and accomplishments are most abundantly manifested in the arts.

Because the arts are integral to human thought and expression, they are a necessary part of learning. To be educated includes knowing about the cultural and aesthetic base from which we emerged.

Since schools are concerned with expanding human thought and intelligence, they must provide the time, space and resources in the school curriculum for wide varieties of literacy to be developed. If a large, generous view of education is embraced, then the arts will be an important part of the school curriculum.

If time, space and resources are made available to arts educators, then they can provide programs for all the students. These students will leave our schools with a rich awareness of the arts and what the arts contribute to their quality of life.

If effective programs are provided, students have the opportunity to experience the arts and discover their own potential in the process.

"When I examine myself and my method of thought, I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing knowledge."

-- Albert Einstein

B. FEATURES OF A COMPREHENSIVE ARTS PLANNING PROGRAM

Clearly, the most effective way of bringing all the arts to all the children is through comprehensive arts planning. Planning is the rational determination of where you are, where you want to go, and how you will go about getting there.

FEATURES OF A COMPREHENSIVE ARTS PLAN?

1. It Requires Commitment. The arts planning process is not a panacea to solve all the ills of the school system. The most important product of the arts planning process is not the plan itself; it is the commitment of dedicated arts personnel and interested others to a rational plan for educational improvement. The commitment of staff and community is the best guarantee of success.
2. It Is Oriented to the Future. If the future were like the present, there would be no need to think about preparing for it. The arts planning process is not concerned with future decisions, but is concerned with the future impact of present decisions. You must decide now what must be done in order to be in a satisfactory position one year or five years from now. Planners should resist the impulse to circumvent looking at the long-range needs by trying to apply quick solutions or by planning short-term projects.
3. It Is Attainable. If the goals in the written arts plan cannot be attained, then the plan is worthless. Goals must be attainable, within the existing situation of the school district. Success is built upon the attainment of realistic goals.
4. It Focuses Upon Results. Too often arts planners are concerned with the kinds of activities they should carry out. Arts planners should focus on the real issue of "What change took place in the school districts as a result of the activity?" When the committee begins to tackle curriculum development, the question to raise is "What should the learner know, understand and value?"
5. It Is Written Clearly. The arts plan should be written so that teachers, administrators and the community know what is taking place and how it is being accomplished. The plan should be clearly stated so that there is a clear understanding of what objectives and procedures are to be implemented.

6. It Benefits the Users. The arts plan should focus on the major needs in all the arts, in all the schools, at all grade levels. It is not for one teacher, one school, or one administrator. By developing a written comprehensive arts plan, everyone benefits. Teachers expand their knowledge and skills, and they are involved in setting the direction and quality of arts programming for all the students in their school district. The ultimate beneficiary should be the student.
7. It Is Ongoing. An arts plan is not developed in isolation nor is it static. Its goals and strategies must be continuous, reviewed periodically during the year, reassessed each year, and redefined. This implies evaluation of periodic milestones and yearly objectives. Without evaluation, it is impossible to determine whether objectives have been accomplished. The PER Process being used by all districts encompasses these steps.
8. It Is Endorsed by Administrators and the School Board. Any educational priority must have the endorsement of the chief school officer, as well as his/her assistants and/or associates responsible for instruction. Active support by administrators and board members who make policy-level decisions is essential.
9. It Reflects and Relates to the Existing Philosophy and Goals of the School District. The plan must take into account the wide variety of programs that already exist in an educational community. An arts education program must make relationships with other programs.
10. It Involves Arts. They are the people who know arts education best and who will be charged with delivering most of the program. Consequently, their involvement is critical. In addition, the arts teaching personnel should view the arts broadly in order to effectively relate to other programs in a meaningful way.
11. It Appropriately Involves Elementary Teachers and Teachers from Other Disciplines. Elementary teachers play an important role in the K-6 arts program. In some districts they are the K-6 arts program. It is important that their needs and interests be represented. If arts programming at the secondary level is ever to extend beyond the specialists, then non-arts teachers need to participate in some appropriate way.

12. It Includes the Use of Resources Outside the Educational System. The arts community can be an invaluable resource both in the support and implementation of arts programs. Effective relationships should be maintained with arts education associations and organizations.
13. It Includes a Plan for Curriculum Adoption or Development. If your school district does not currently use written curriculums in each of the arts, a curriculum should be developed or adopted.
14. It Includes a Plan for Inservice Education. The implementation of an arts in education program is almost solely dependent upon how the teachers carry out the instruction. A plan is only as good as the teachers who do the teaching, and this is the critical variable in any implementation scheme. Thus, it should be primary goal of every arts in education program to involve the teachers very early in the planning and development process.

"To persuade someone else to do something requires the ability to meet the need of that person. ... The arts education has devoted sparse investments in the persuasion, politics, administration or management of arts education."

-- Thomas A. Hatfield, Art Consultant
with the South Carolina State
Department of Education in Art
Education, December, 1980

C. HOW TO DEVELOP A CAP PROGRAM

How can a CAPP Committee develop the best program? How can a school district go about getting the best comprehensive arts planning program? How can it make the right decisions--the decisions that are right for that school district--in establishing a process and setting up organizational policies or procedures?

Arts programs contain a philosophy, goals, learner outcomes, teaching methods and a system of evaluation. Each part of a comprehensive arts program must fit together; they must be consistent and support each other. There must be solid guidelines for decision making. The school needs to understand fully what is involved in an arts program.

The written arts plan is an innovative document. It will be used in a period of change. The contents of the written plan will help the first committee and future committees to act in a consistent and integrated fashion.

This plan should outline how decisions about curriculum assessment, organization, administration, staff development, evaluation, monitoring, and committee selection and functions for the arts program will be made. The plan will allocate responsibilities. It will provide the means to guide the district with a clear sense of direction.

The PURPOSE of a COMPREHENSIVE ARTS PLAN is to ensure that program development in all of the arts happens. It is a written plan that is thoughtful and attainable and is taken seriously as the basis for continued change and improvements.

The next section illustrates portions of three written plans. The first plan is hypothetical. The second two are real plans from two school districts in Wisconsin.

We include the hypothetical example because we could not find more than two real district plans anywhere in the country. It would appear that comprehensive arts plans for school districts either do not exist in great number or they are not being written down.

These plans are not presented as ideal models because we do not know that there is such a thing as a "perfect written

plan." A plan is perfect only in as much as it achieves its aim of providing better opportunities for students. Different plans will be written to meet the unique needs of different school districts.

Only a portion of the Stevens Point plan is shown here. The Rhinelander plan is presented in its entirety.

D. MODELS OF WRITTEN CAP PROGRAMS

Jefferson (Hypothetical District)

Mission Statement:

The arts (dance, creative writing, theatre, music and visual arts) are an integral part of the basic education of all students and will be viewed comprehensively. Programs will exist in each of the art areas. The scope and sequence of the arts program shall be defined and carefully planned by arts teachers, classroom teachers, administrators and community members. The scope and sequence will be designed to insure the involvement of all students, including the handicapped, gifted and talented.

Philosophy:

The Jefferson School District is committed to a Comprehensive Arts Program for all students. A thorough program in the separate disciplines of dance, music, creative writing, visual arts, and theatre is available to all K-12 students. The Comprehensive Arts Committee is responsible for planning this program. Clear direction is given to defining goals, setting priorities, and deciding on a needed course of action for each arts area. A scope and sequence for each arts discipline is provided in the form of a handbook to all teachers.

The resources within the reach of Jefferson School District, including museums, libraries, concerts, artists, community symphonies and theatres provide rich experiences for our school children in addition to their regular arts program. Community arts resources are identified and utilized through careful planning to provide meaningful experiences for the children of the district.

Leadership and direction for implementing a Comprehensive Arts Planning Program are not limited to just arts personnel, but receive commitment and active support from administrators, arts personnel, teachers and community. There is also a commitment of financial and physical resources as well as a commitment to the belief that teaching and learning through the arts improves the quality of education for all children.

Effective arts learning depends directly upon the competency and enthusiasm of the arts teachers, classroom teachers, as well as the expertise of arts supervisors. Arts personnel must be thoroughly familiar with the content of their area as well as the educational process. The skills of our personnel must be maintained and updated through the effective use of travel, inservice, continuing education programs, and work-

shops. The content of these programs is based on the five year program planned by the Comprehensive Arts Planing Program Committee.

The arts program will be included in the planning and implementation of the total school curriculum.

Community resources in the arts will be used in ways that directly meet the educational needs of the schools. School arts planning program committee members, administrators and community arts professionals work cooperatively to develop the content and approach for the learning experiences provided by community artists' resources for students, staff and administrators.

It is the philosophy of the Jefferson School District that the arts are a necessary part of the curriculum for all the students.

Long Range Priorities:

1. Strengthen and expand existing arts instruction.
2. Develop and maintain ongoing arts programs which integrate community resources with district curriculum.
3. Enhance instruction in basic studies through interdisciplinary arts activities.
4. Provide experiences in a variety of arts forms to assist students in making informed choices.
5. Develop an ongoing staff development program in the arts for general education teachers as well as arts specialists.
6. Develop a district publicity and promotion plan for the arts.

Stevens Point, Wisconsin

Goal Statements:

By the end of 1988, the Stevens Point Area School System will have:

1. A process whereby area organization involved in development and promotion of the arts and the Comprehensive Arts Program Team of the district will develop methods of communication and procedure for cooperative ventures.
2. A Comprehensive Arts Resource File identifying artists by category; places for exploration and development of the arts in the community; community support groups and funding possibilities at local, regional, state and national levels.
3. A coordinated Comprehensive Arts Curriculum identifying objectives, activities, and resources in the areas of visual art, dance, film-making, theatre, creative dramatics, vocal and instrumental music, and creative writing.
4. An advocacy group consisting of parents, students, teachers, and community leaders for the purpose of fostering the development of Comprehensive Arts Education in the Stevens Point area and of providing support and encouragement for those willing to try new ideas and programs related to the arts.
5. An instructional staff steeped in knowledge and understanding of the relationship of the arts to the entire educational process and the importance of Comprehensive Arts to the total growth and development of students.
6. At least two model classrooms in every school building representing the successful implementation of arts infused in the total educational program.
7. An Artist-in-Residence program funded through the district budget or contributions from organizations including private foundations.
8. Develop a plan for implementation of a school of the arts with residential art studios in the event that space is made available and opportunity exists.

PLANNING WORKSHEET

TEAM STEVENS POINT (Andrea & Arlene)

IV. ACTIVITY: An advocacy group consisting of parents, students, teachers, administrators, and community leaders will exist for the purpose of fostering the development of comprehensive arts in Stevens Point area and provide support and encouragement for those willing to try new ideas and programs related to the arts.

TASKS	SEQUENCE #	START	COMPLETE	PERSON(S) RESPONSIBLE	RESOURCES NEEDED	SOURCE(S) OF SUPPORT
A. Identify key individuals and groups in community. 1. Review resources already identified and <u>expand</u> list.	✓	Nov. 1, 1983	Jan. 5, 1984	Subcommittee/ chairperson <i>Brooks, Arlene</i>	Copies of resource lists from organizations and CAP committee Secretarial help Time & place	District funding
Identify ways groups/individuals can become advocates. 1. Examine other successful models' use of advocacy groups.		Jan. 5, 1984	March 5, 1984	Subcommittee/ chairperson	Reference material Model programs	Alliance for Arts Coordinator Arts Council Committee State Arts Board (AIR)
2. Compile ways of becoming advocates and report to committee for discussion or approval.		Jan. 5, 1984	April 5, 1984	Subcommittee/ chairperson	Time/places Secretarial help	School district
3. Host informational meeting.		April 5, 1984	June 5, 1984	Subcommittee chairp. CAPT chairperson	Committee material	Committee Curriculum Office
C. Develop communication network plan for advocacy efforts. 1. Newspaper 2. Newsletter 3. Reports to Board of Education 4. Response from children and schools		Jan. 5, 1984	June 5, 1984 (Reviewed annually)	Subcommittee chairp. CAPT committee	Mailing Secretarial help Paper, Xerox	Area Organizations
Establish advocacy committee. 1. Subcommittee chairperson from advisory committee. 2. Select and contact committee members. 3. Establish a meeting schedule.		Jan. 5, 1984	June 5, 1984	Subcommittee chairp.	Time, place to meet, list of possible advocates	

PLANNING WORKSHEET

TEAM Stevens Point

III. ACTIVITY: A coordinated Comprehensive Arts Curriculum identifying objectives, activities,
and resources in the areas of art, dance, filmmaking, theatre, creative
dramatics, vocal music, instrumental music, and creative writing will exist.

TASKS	SEQUENCE #	START	COMPLETE	PERSON(S) RESPONSIBLE	RESOURCES NEEDED	SOURCE(S) OF SUPPORT
A1. Conduct an assessment of school district identifying what program models exist demonstrating comprehensive arts activities.	✓	Nov. 1, 1983	Jan. 5, 1984	Sylvia Loggin	None	Curriculum Director Committee Chairperson Administrative Staff
A2. Establish a list of people currently attempting comprehensive arts activities.	✓	Nov. 1, 1983	Jan. 5, 1984	Sylvia Loggin	None	Curriculum Director Committee Chairperson Administrative Staff
A3. Develop a list of all activities from assessment with people currently attempting comprehensive arts activities and identify the arts areas incorporated in the activity.	✓	Jan. 5, 1984	Feb. 5, 1984	Sylvia Loggin	Secretary Printing	Curriculum Director Committee Chairperson
B1. Develop curriculum committee in each of the comprehensive arts areas with representatives selected from the assessment process in A.	✓	Jan. 5, 1984	March 1, 1984	Curriculum Director	Assessment Report List of people from district List of key people from community	None
B2. Identify key resource people from the artistic community who can serve on the specific subcommittees related to their expertise.	✓	Oct. 1, 1983	Jan. 5, 1984	Arlene Renken and Committee	Any available list of artists identified by community groups	Committee
C1. Establish schedule of committee meetings.	✓	March 1, 1984	March 10, 1984	Curriculum Director	None	None
C2. Establish "charge" to each committee.	✓	March 1, 1984	March 10, 1984	Curriculum Director	None	Committee
C3. Select chairperson for each committee.	✓	March 1, 1984	March 10, 1984	Curriculum Director	None	None
Inservice each committee related to Comprehensive Arts Program.	✓	March 10, 1984	March 30, 1984	Curriculum Director	Slide Presentation Handouts	Committee

Rhineland, Wisconsin

The Rhineland School District Planning Committee outlined the following general approach for establishing the beginning of a Comprehensive Arts option for teachers by Spring of 1984:

STEP I: EDUCATE AND ENTHUSE -- September 26 - November 30

1. Present report to District Administrative/Staff Meeting.
2. Develop a working relationship with school Curriculum Council.
3. Call a meeting district-wide to inform and enlist aid of arts teachers.
4. Encourage cooperative planning among Arts Specialists district-wide.
5. Hold series of meetings to inform and enlist aid of elementary teachers.
6. Encourage cooperative planning between Arts Specialist teachers and general classroom teachers in local schools.
7. Undertake public education process (media campaign).
8. Insure parental involvement by enlisting assistance and support of Parent Advisory Committees and Rhineland Childrens Arts Program.
9. Establish arts sub-committee to curriculum council.

STEP II: DEVELOP PROGRAM ELEMENTS -- December 1 - March 15

To be prioritized:

- work in cooperation with current curriculum planning in Art, Music, and Physical Education.
- gather material to establish an arts-in-education library in each school.
- regularly issue progress report on developing plan to teachers, principals and PACs.
- establish commitment to program from Rhineland Childrens Arts Program.

- develop systems to insure two-way communication between teachers and Rhinelander CAP.
- present initial inservice program for K-6 teachers for 1983-84.
- collect and examine arts curriculum models available nationally.
- assign committee responsibilities in development of proposal.
- collect supporting documentation describing art-in-education programs successful in other districts.
- develop annual Time Line, including all target dates and training sessions.
- gather information on present and projected arts-related instructional ideas and plans from:
 - teachers (general elementary)
 - principals
 - art specialists
 - parent groups - PACs
 - Rhinelander CAP.

STEP III: IMPLEMENT PROGRAM -- March 15 - April 30

To be prioritized:

- place arts-in-education resource library in each school.
- design an on-going training plan for teachers and Rhinelander CAP volunteers using local resources wherever possible and involving exchange of information and experiences.
- design an on-going evaluation process to measure effectiveness of proposal once it's in action and to contribute to its positive change.
- build in a regular recognition element to allow positive reinforcement for teachers.
- assign responsibility for development and maintenance of on-going program within present district structure.
- present full proposal to Curriculum Council for final approval.

- distribute document district-wide.
- establish district Arts-in-Education newsletter.

III. DEVELOPMENT OF THE DISTRICT'S LONG-RANGE PLAN

A. ROLE OF THE LOCAL COMMITTEE

1. Overview of the Planning Process

The task of the local committee is to develop a comprehensive arts plan for the local school district. While developing this plan, the committee will be establishing in writing and putting into practice the process that will be used to make future decisions about the arts program. This plan will be created by using a planning model that begins in the future.

What would you like to have as an arts program five years from now? Create the ideal and the best, but also a realistic scenario for the local district.

- Forecast what things could happen that would be out of the committee's control that might interfere with the ideal program.
- Assess the current status of school and community arts programs. Take time for each committee member to become educated about the school and community and about arts education in general. Adjust the five year scenario and key steps in light of assessment findings.
- Outline key steps that will need to occur in each of the five years in order for the future scene to be realized. List the indicators that would suggest that the plan is being achieved.

The final step in this planning model is to lay out a specific work plan for the first year. This will become an annual process.

1. What needs to be done?
2. How is it to be done?
3. When is it to be done?
4. Who is going to do it?
5. What will it cost?
6. How can the committee sell the steps and publicize them?
7. How will the committee know when they have done it?

2. Local Committee Leader

The leader can be appointed or elected with the term of office usually being one year. The major function of the leader is to develop plans and strategies for getting work done in order to accomplish objectives. A leader should be able to inspire, organize, communicate (formally and

informally), set agendas, inform, and identify the people who will do good things differently or do things they have never done before.

3. Members of the Committee

The membership should be made up of a diverse population. There should be arts educators, other teachers, administrators, school board members, community members, parents, artists, and other resource people. Their qualifications should include a willingness to serve, a dedication to the importance of the arts for all students, and an appreciation of the task that must be accomplished. It is also necessary that they have good interpersonal skills. The size of the committee should be no more than twelve.

4. Meetings

Meetings should be well planned with written agendas. Regularly set times and pleasant surroundings will encourage good attendance. Controlling the length of time will also keep people interested. Set an adjournment and stick to it. If, towards the end of the meeting, time begins to get crowded, suggest to the committee that another meeting or extension of the meeting might be necessary and get their response. There will be meetings where long periods of uninterrupted time is needed. These need to be well planned and announced so the members can plan their time accordingly. Meeting dates should be set well in advance.

5. Making the First Meeting Count

The first meeting of your CAPP Committee will be an important one, and careful planning will be necessary to make it work. You may wish to review the following suggestions as you begin to write your agenda, selecting those which seem most important to you.

- Reiterate the purpose and timeline of the planning.
- Discuss each member's objectives for serving on the committee and his/her level of commitment. (Refer to worksheet on personal involvement.)
- Be sure to identify a recorder.
- Decide how often the committee will meet and where.
- Appoint (or discuss the appointment of) a coordinator (or contact person) in each school.

FORMING THE CAPP DISTRICT COMMITTEE

- .. Plan membership of your CAPP Committee. Note the name(s) of people you believe would be willing and available to serve. Eight to twelve members is recommended. Include your name where appropriate.

DISTRICT ADMINISTRATION

TITLE	NAME	ADDRESS	TELEPHONE	RESPONSE	LENGTH OF TERM

SCHOOL ADMINISTRATION

TITLE	NAME	ADDRESS	TELEPHONE	RESPONSE	LENGTH OF TERM

ELEMENTARY TEACHERS

TITLE	NAME	ADDRESS	TELEPHONE	RESPONSE	LENGTH OF TERM

GENERAL EDUCATION-CLASSROOM TEACHERS

SUBJECT AREA	NAME	ADDRESS	TELEPHONE	RESPONSE	LENGTH OF TERM
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ARTS COORDINATORS, SPECIALISTS, TEACHERS

TITLE/DISC.	NAME	ADDRESS	TELEPHONE	RESPONSE	LENGTH OF TERM
-------------	------	---------	-----------	----------	----------------

SCHOOL BOARD MEMBERS

TITLE	NAME	ADDRESS	TELEPHONE	RESPONSE	LENGTH OF TERM
-------	------	---------	-----------	----------	----------------

PARENT/PTA/PARENT COUNCIL/PTSA

TITLE	NAME	ADDRESS	TELEPHONE	RESPONSE	LENGTH OF TERM
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____ PRESS, BUSINESS OR INDUSTRY, CIVIC OR LOCAL LEADERSHIP

TITLE	NAME	ADDRESS	TELEPHONE	RESPONSE	LENGTH OF TERM

____ ARTS ORGANIZATIONS, ARTISTS

TITLE	NAME	ADDRESS	TELEPHONE	RESPONSE	LENGTH OF TERM

____ FLOATING MEMBER

TITLE	NAME	ADDRESS	TELEPHONE	RESPONSE	LENGTH OF TERM

ROSTER OF MEMBERS

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.

FIRST MEETING SCHEDULED

WORKSHEET ON PERSONAL INVOLVEMENT

Records

Record-keeping is often overlooked in the early planning stages of a committee. But your committee has an obligation to help other committees; your careful records will provide them, as well as you, with invaluable tools. No one wants to re-invent the wheel.

You might copy this worksheet for each member of your CAPP committee, asking them to summarize the first meeting.

Date: _____ Name: _____
(optional)

1. Why do you feel you were asked to serve on this committee? _____

2. Why do you believe this committee's objectives are important to your committee and/or school district? _____

3. What responsibilities for the development of an arts in education program are you willing to take? _____

4. What information do you need to know about your school district to help you make decisions in this committee? _____

5. Summarize your reaction to the first meeting (such things as organization, presentation, length, membership, articulation of objectives, plausibility of approach, etc.)

6. What further suggestions can you make that would help this committee function more effectively? _____

7. Who would you suggest be contacted as a resource person in the community; what is her/his area of expertise and influence; what is his/her attitude toward the arts? education? the arts in education?

A. _____

B. _____

C. _____

*These worksheets were taken from All the Arts for All the Kids planning manual of MAAE.

B. USING THE DISTRICT'S PHILOSOPHY

Planning and implementation of a Comprehensive Arts Planning Program needs to be carried out within the context of the local district's existing goals, practices, and policies for curriculum development and staff development.

A copy of the district's philosophy should be made available to the members of the committee. If there are curriculum guides in other subject areas, these too should be made available to the committee and should be taken into consideration when planning the Arts Program.

1. Insert a copy of the District Philosophy and goals following this page.
2. Underline all statements which pertain, or could be modified to pertain, to the arts.
3. Reflect upon the philosophy when developing your arts mission statement.
4. If the philosophy doesn't relate sufficiently to the arts, approach your administration about it.

C. *THE PLANNING PROCESS

Planning from the Future to the Present

Most people firmly believe that planning is an uncertain process because of the many factors they cannot control. The futures of these people will be shaped by the ideas they hold about the nature of man and the nature of the world. They accommodate these givens by doing "front end planning." Although planning toward something in the future, they formulate their expectations according to the restrictions of problems and limitations they have known and experienced in the past. Consequently, planning usually proceeds by reviewing the past, assessing the present, and projecting toward the future. What will happen becomes circumscribed by what the past tells people is possible. Here are some of the ways people do front end, or reactive, planning:

Past	Present	Future
------	---------	--------

- 1) They identify today's needs and today's problems and set targets designed to resolve those problems and to meet or fill those needs.
- 2) They gather all the facts and assess their resources, human and otherwise, in order to establish trendlines to tell them how far they can go and where they can be in the future -- what they will be able to accomplish.
- 3) They predict the obstacles they might encounter and write the detours into their planning.
- 4) They strive for "realism" and set their objectives accordingly. If targets are not met, they adjust or reduce their expectations. Fearing failure, they aim low enough to ensure success.

Most planning can be characterized as "driving into the future looking into a rear view mirror" (Buckminster Fuller). There is another kind of planning -- results planning -- and the method forces us to plan toward results instead of away from today's situation(s). This process, called back-planning requires that we become explicit about where we want to be before we look at where we are today.

Future

Present

Back-planning starts with constructing end points or that direction toward which we want to move. Only then do we go back to what's happening today, and then only for the purpose of identifying discrepancies between our end point and where we are at the present. The next step in back-planning is to set a target date or time for each end point and then to set a target date or time that target date and working backwards. These benchmarks become the reference for feedback systems; they are the basis for all decisions relating to program, method, and procedure.

Some Planning Guidelines

1. First, be clear about what you want to accomplish. Break it down into quantifiable indicators.
2. Be sure your benchmarks or indicators are quantifiable. **Feedback** about actual results is an essential part of the process, and we can get feedback only when the benchmarks can be measured.
3. You do not have to understand the situation, know the facts, or see how you are going to achieve benchmarks before you know how you are going to achieve them. Otherwise you will fall back into the trap of setting "realistic" benchmarks and unnecessarily limit yourself.

Following are examples which illustrate the beginning step of the back-planning process - what we want the future to look like. Back-planning liberates us from a negative focus and enables us to take a clear and unimpeded view of the future. unimpeded view of the future.

Ask yourself:

IF WE HAD AN IDEAL EDUCATIONAL
SYSTEM, WHAT WOULD BE
HAPPENING?

- no dropouts
- no complaints to school board
- all students can read, write, compute and enjoy good literature
- median SAT scores raised
- students display self-confidence
- more competent people
- students display responsibility
- students making good vocational choices

Ask Yourself:

IF WE HAD AN IDEAL EDUCATIONAL
SYSTEM, WHAT WOULD BE
HAPPENING?

- people less dependent on experts
- no one would lack care
- increased vigor, stamina, well-being
- information for self-help
- people accept responsibility for their own health
- less dependence on drugs, medication
- focus on improving, not just curing
- focus on prevention

Here is another way to contrast the traditional planning model with the future oriented model we are presenting.

FRONT END PLANNING

BACK PLANNING

TWO APPROACHES	
WHAT'S WRONG WITH . . . ?	IF WE HAD AN IDEAL . . . ?
What's the cause?	How would we know?
Who's to blame?	What are the critical indicators?
What's the problem?	What would people be doing?
Resources? Track record?	What would be happening?
-Negative...identifies blame, problem and causes	-Positive...focus is on desired results and improving
-Emphasis is on the past	-Future-oriented
-Problems and causes are found in people, facilities, budgets, systems	-Emphasis is on results...provides sense of direction
-Focus is on explaining what is, what is happening	-Reveals what is NOT happening but COULD be
-Preoccupation with self versus others	-Less personality-oriented... easier, more "objective"
-Leads to discussion on a strategy/activity level	-Leads from general discussion to specifics
-Locks people into old methods, old explanations	-Forces people to challenge old strategies, construct new ones

*Above material taken from the Center for Constructive Change

A long-range plan is a "living" document -- a flexible and practical guide for implementing and evaluating programs. Such a plan can energize a school district and give it a clarity of purpose that will be reflected in its proposals, funding, program decisions, staffing choices, and public relations.

The key to creating a long-range plan, that is a workable tool for decision making and district management, lies in the process of creation itself--that is, in the way planning is done and in the interaction of those who are involved.

The planning process we are suggesting begins in the future and ends in the present. Think about your local district and DREAM the best arts program for the students and teachers. Be clear about what you wish to accomplish in each area of the arts and where the arts can fit together and integrate into the curriculum.

This planning process helps you manage the plan more effectively because it allows you to design, then analyze your plan of action before committing time and resources to it. By spelling out your plans, you will minimize chances of becoming frustrated while increasing your effectiveness by matching resources with organizational needs. This permits you to allocate staff resources most efficiently. Planning in this manner allows you to know what budget resources are needed to fulfill your dream.

STEP ONE: CREATING A FUTURE

Ask Yourself:

What should our arts program be like in five years?

First, brainstorm together as a group writing down your vision of a quality arts program for your district. This step has 3 parts: brainstorming a long list of improvements to be made, focusing upon a list of improvements by developing a scenario about your school district in 5 years and, finally, adopting a brief mission statement.

****Take notes on some of the best ideas even if you decide not to use them. They may be possible in the future.**

****List every idea no matter how far out it may seem the first time around. You can be more judgmental the second time around.**

****Begin with "I would like" statements-**

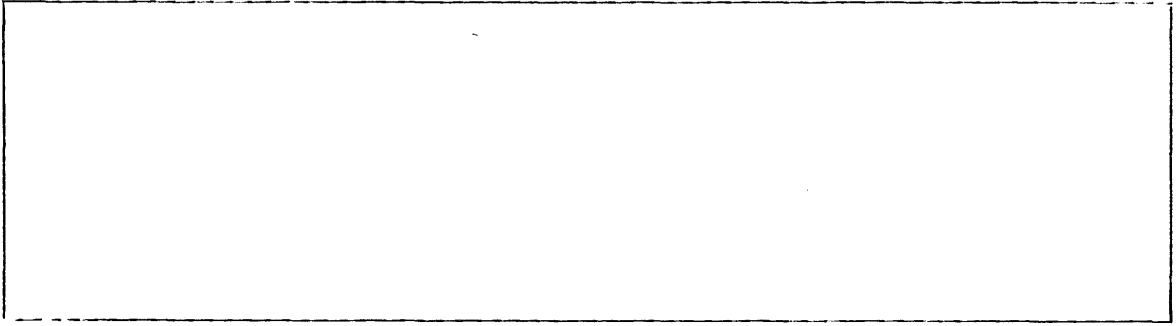
++Here are some ideas for getting started thinking about the possibilities++

a. Brainstorming Needed Improvements

Curriculum and Coordination (Examples)

- designate a staff member as the arts curriculum coordinator
- revise curriculum to reflect learner outcomes
- develop a dance curriculum
- develop a creative writing curriculum

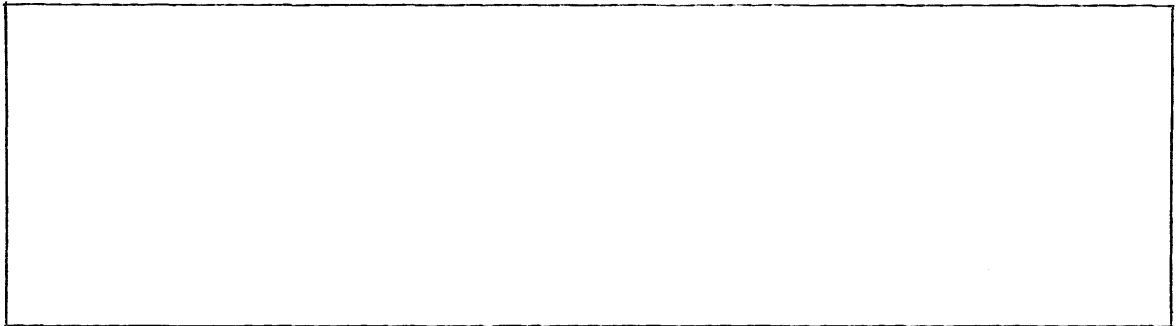
(Add to this list)



Staffing ((Examples)

- elementary art taught by art teacher 2 hours per week
- elementary orchestra teacher reinstated

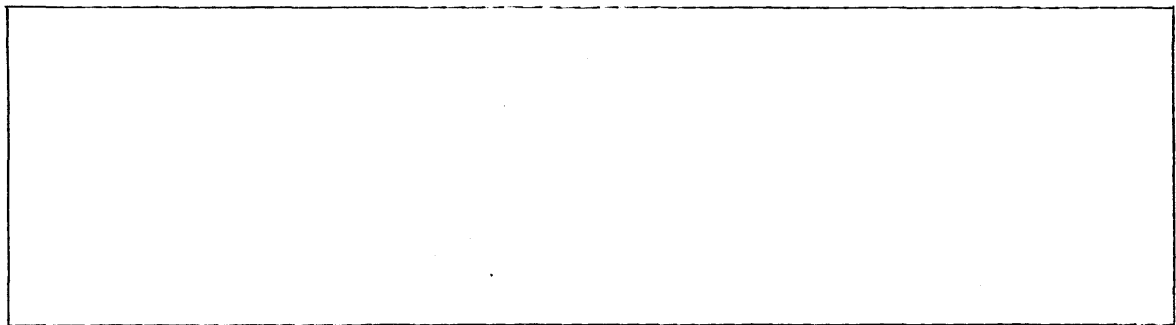
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Classes (Examples)

- photography classes begin in grades 9-12
- coordination with community arts organization on an after-school class for students in pottery
- poetry class webbed into literature class

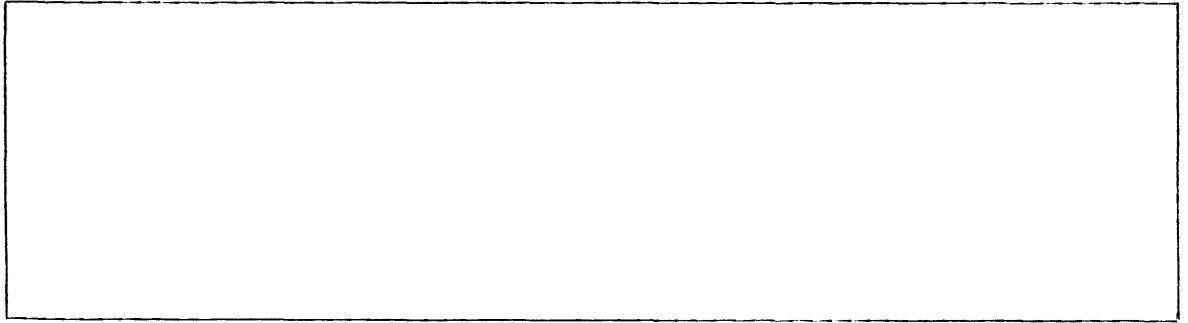
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Materials, Supplies, Equipment and Facilities (Examples)

- art supplies
- space for theatre performances in community center

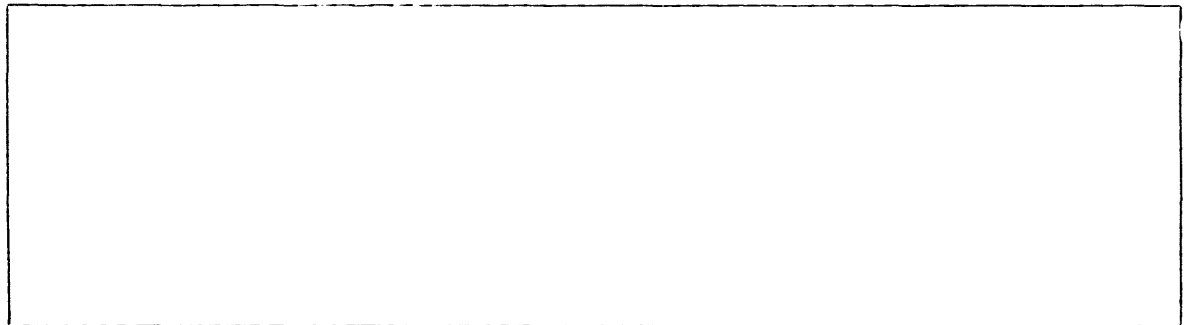
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Workshops and Staff Development (Examples)

- workshops for teachers on developing skills in teaching arts in other study areas
- workshops for community members on getting more involved in schooling through the arts

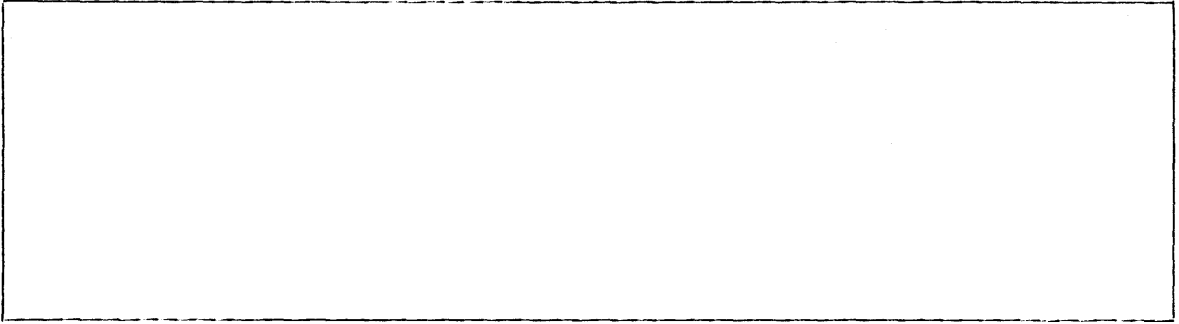
(Keep adding)



On Going Projects (Examples)

- publish student literary magazine yearly
- volunteer programs in arts appreciation such as "Partners in Arts" which uses volunteers to talk with students and demonstrate visual art reproductions

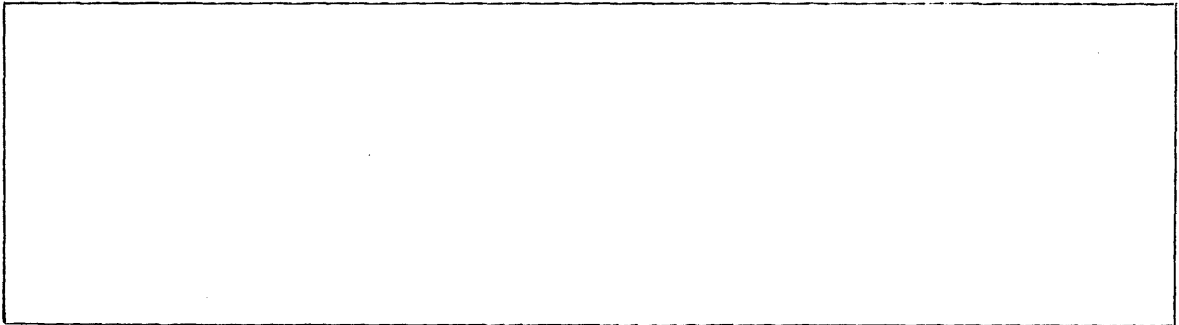
(It's your turn to think)



Supplemental Activities (Examples)

- all school arts festival
- elementary visual arts show
- annual field trips to an arts institution for every grade

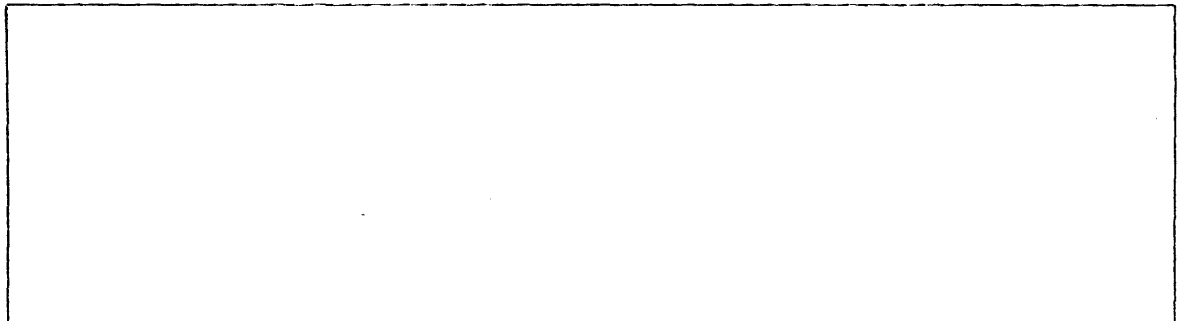
(Keep adding)



Advocacy and Community Support (Examples)

- provide opportunities for community members to volunteer their time to an arts program
- work to get an arts supporter involved on the school board

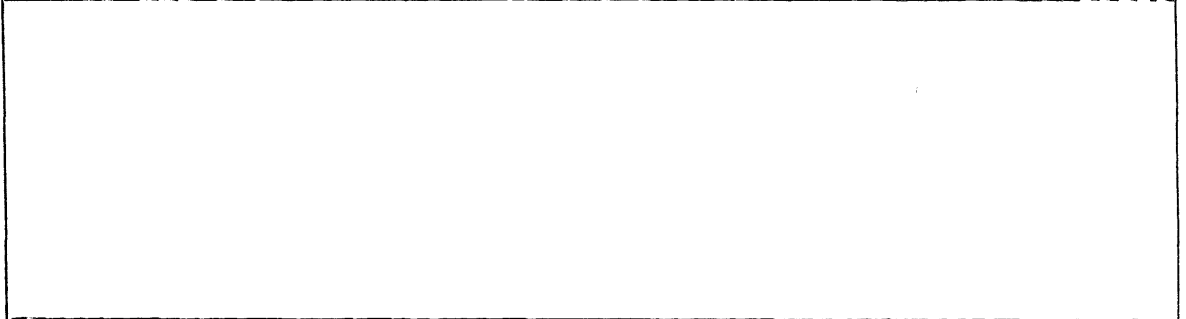
(Don't stop now, keep dreaming)



Other (Examples)

- sponsorship of a Very Special Arts Festival for handicapped students
- development of a creative arts studio for students

(I'm sure you will keep going)



b. Worksheet on STEP ONE:

Setting Priorities for Future Scenarios

After your committee members have brainstormed a long list on the pages preceding this, it is time for you to focus upon the scenario for the future (i.e., 5 years away) which most of the members of your committee agree upon. Reaching consensus can be difficult, but you must have a description--briefer than the long brainstormed list--of what you would like to see in your district in five years.

CONSENSUS ON FUTURE SCENARIO: What all agree the program should be in five years

In _____ (year), the _____ school district will provide:

in curriculum and coordination:

in staffing:

in classes:

in materials, supplies equipment, facilities:

in workshops and staffing development:

in on-going projects:

in supplemental activities:

in advocacy and community support:

in other:

c. Write a Mission Statement Based on the
School Philosophy

From the future scenario, the committee should create a mission statement, a broad, general statement of commitment. Examples of mission statements might be:

The mission of the XYZ School District is to develop and implement arts education programs and arts experiences for all students who will, according to their abilities, participate and acquire skills necessary to become knowledgeable users and developers of the arts as citizens.

Or

The mission of the XYZ School District is to direct the individual student through appropriate arts experiences that will develop his/her arts abilities and attitudes for life.

Or

The mission of the XYZ School District is to prepare each child to function effectively and responsibly in the arts in a changing society through providing learning experiences in the arts appropriate to individual needs, interests, aspirations and abilities.

The mission statement gives the central purpose of the school system relative to the arts and provides an umbrella for the remaining steps of the planning process.

Worksheet on Mission Statement: Some questions you may wish to pose

1. What is the arts program designed to accomplish?
2. Why was the program formed?
3. Is the mission statement sufficiently flexible to be refocused in times of serious pressures?

In addition to a mission statement, you may also want to write an extended statement of belief or philosophy regarding arts education in your district. This philosophy, growing partly out of your future scenario and the district philosophy, can serve to provide direction and consistency for your future efforts by forcing you to think through the value of each step. If a proposed action is inconsistent with your philosophy, then probably it should not be taken. Another value of a written philosophy is that it clarifies the intentions of the program for the school and community.

One way to develop a philosophy is to begin by brainstorming "I believe" statements about arts education. After the statements have been generated, a smaller group can build a draft by combining and deleting statements. See the "Model Plans Section" for a sample philosophy.

STEP TWO: FORECASTING

Forecasting is a necessary step in a planning process that works back from the future to the present. It brings you back to reality. When one forecasts, one looks at events and circumstances out of the committee's control, such as population and economy. These may have considerable affect on your five-year plan.

A variety of resources are in existence to help you develop your forecast. Your school district probably makes projections on enrollment and revenue. Municipal and county offices undoubtedly also have projections on such things as population, land use and the economy. The State Department of Education keeps elaborate records on a variety of education related matters including student performance on statewide tests and numbers of available teachers in addition to projections on enrollment and revenue.

List events or circumstances that may modify, or change your plans. Your list may include:

- 1) Financial shortfall or surplus
- 2) Change in public support for certain curriculum areas.
- 3) Increase or decrease in the population base of your school district.
- 4) Changes in population of your student body.
- 5) Technological factors that alter the way education is provided.
- 6) Changes in the types of families that live in your community.

After you have brainstormed a long list of circumstances which may change the outcome of your plans, make some assumptions about the external factors.

For instance, your forecast could read as follows:

In XYZ school, the population will continue to increase slightly with the computer business into the area. Children will come from predominantly working class families. through support for needed tax increases. There will not be a large number of parents involved intimately in the school programs through PTAs or other programs. Although interest in education will manifest itself through support for needed tax increases.

Although technology will increase in the school district as the result of increased funding for technological literacy by the state, the delivery of arts programs will still be under the management of specialists and classroom teachers.

The economy of the state will continue on a healthy plane thus causing modest increases in foundation aid because of inflation over the next five years.

WORKSHEET ON FORECASTING

(Please describe here the consensus of your committee on the external factors affecting the implementation of your plan.)

To reach consensus: Ask the group to think of items from the list that everyone would agree to when listed.

Date Completed _____

STEP THREE: ESTABLISHING A REALITY CHECK

In order to begin to create a design to move your committee and the school district towards the future scenario, it is important to assess your current programs and resources. You will want to design specific implementation tactics that fit the current situation as well as the future.

As part of a reality check, you should also take time to educate your committee as a body about the school, the community and the arts education program in general. The committee might welcome outside help in the form of consultants, of model projects from other districts, or reading materials. The committee, for instance, might invite a community dance instructor to make a presentation on the requirements of a sequential program in dance history and appreciation. The instructor could be asked to suggest materials for further study such as those from the Minnesota Association of Health, Physical Education, Recreation and Dance. Visits to other schools and classrooms could be arranged.

The Minnesota Department of Education arts specialists are sources of information and arrangements to assist committees. MAAE has a publication entitled "Consultants in Arts Education" which could provide interesting consultant leads.

The following two worksheets are for reality checking. The first worksheet is an assessment of the local arts education programs. The second worksheet is to assist the committee in thinking about resources which it may draw upon to educate itself in terms of arts education.

COMPREHENSIVE ARTS EDUCATION PROGRAM ASSESSMENT

The following self-assessment checklist provides a basis for analyzing in detail a school or district-wide arts program. Before beginning, decide whether your responses will be for a single building, several buildings, or the entire school district.

Building(s) _____ School District _____

	NO	IN PROCESS				YES
	1	2	3	4	5	
1. Has the development of a comprehensive arts education program been established?	1	2	3	4	5	
2. Which of the following segments of the school community are involved in planning or carrying out the arts program at the present time?						
Teachers	1	2	3	4	5	
Students	1	2	3	4	5	
Parents	1	2	3	4	5	
Community Representatives	1	2	3	4	5	
Administration	1	2	3	4	5	
Board of Education	1	2	3	4	5	
Local Arts Council	1	2	3	4	5	
3. Does the present program stress each of the following aspects of arts education?						
Knowledge and appreciation of each arts discipline	1	2	3	4	5	
Skills in all the arts for all children	1	2	3	4	5	
Encounters with many art forms	1	2	3	4	5	
Aesthetic education	1	2	3	4	5	
Individual skills in artistic judgment	1	2	3	4	5	
Arts integrated in other learning activities	1	2	3	4	5	
(Other) _____	1	2	3	4	5	

4. Does each art area have trained staff to teach students and to work with other teachers? List the number of qualified staff.

Dance	_____	Visual Arts	_____
Film/Video	_____	Theatre	_____
Creative Dramatics	_____	Music (General)	_____
Instrumental Music	_____	Vocal Music	_____
Creative Writing	_____	Literary Arts	_____
		(Other)	_____

NO IN PROCESS YES

5. Are there co-curricular programs in each specific arts area as well as curricular programs?

Art	1	2	3	4	5
Dance	1	2	3	4	5
Filmmaking	1	2	3	4	5
Theatre	1	2	3	4	5
Creative Dramatics	1	2	3	4	5
Vocal Music	1	2	3	4	5
Instrumental Music	1	2	3	4	5
Creative Writing	1	2	3	4	5
(Other) _____	1	2	3	4	5

SUPPLEMENTAL ARTS EXPERIENCES

This section refers to the availability of live arts experiences for students. It may include field trips to galleries, performances by professional musicians in the school, visits to see plays, and dance productions, or exposure to artists in residence in local schools.

1. Are there supplemental arts experiences available to students in each of the following art forms?

Art	1	2	3	4	5
Dance	1	2	3	4	5
Theatre	1	2	3	4	5
Music	1	2	3	4	5
Creative Writing	1	2	3	4	5
Film/Video	1	2	3	4	5
(Other) _____	1	2	3	4	5

	NO	IN PROGRESS				YES
2. Is there a budget for supplemental arts experiences?	1	2	3	4	5	
3. Are there supplemental arts experiences for all students (rather than selected groups)?	1	2	3	4	5	
4. Are students prepared in advance to participate supplemental arts experiences?	1	2	3	4	5	
5. Do the supplementary arts experiences relate to the objectives of the regular curriculum?	1	2	3	4	5	
6. Are there follow-up activities?	1	2	3	4	5	
7. Are there community resources (people, places, groups, etc.) that could be used for student arts experiences? List some examples:						

INTEGRATING THE ARTS IN GENERAL EDUCATION PROGRAM

1. Does the district/building encourage the use of arts approaches in the teaching of other subjects by providing regular time for teachers to work with arts specialists?	1	2	3	4	5
2. Does the district/building encourage the use of arts approaches in the teaching of other subjects by providing inservice education opportunities for teachers in the use of the arts for teaching strategies?	1	2	3	4	5

	NO	IN PROGRESS			YES
3. Are the arts included in historical and cultural studies (humanities)?	1	2	3	4	5

INTERRELATED ARTS AND AESTHETIC EDUCATION

1. Does the curriculum include exploration of the relationships among art forms?	1	2	3	4	5
2. Does the curriculum provide opportunities for students to develop vocabulary and individual criteria for making artistic judgments?	1	2	3	4	5
3. Are there inservice education opportunities for all staff to develop aesthetic awareness and understanding of art forms?	1	2	3	4	5
4. Is there appropriate scheduling and staff planning time to provide inter-related arts experiences for students?	1	2	3	4	5

STUDENTS WITH SPECIAL NEEDS

1. Is there a procedure for identifying gifted/talented students and providing them with resources for their artistic development?	1	2	3	4	5
2. Are arts specialists included in planning for categorical programs such as Title I and Block Grants?	1	2	3	4	5
3. Are provisions made for special learner students to be involved in arts education?	1	2	3	4	5
4. Is inservice education provided for adapting arts activities for special student needs?	1	2	3	4	5

ADMINISTRATION AND COORDINATION

	NO	IN PROGRESS				YES
1. Is there K-12 coordination of the entire arts program?	1	2	3	4		5
2. Is there K-12 coordination of each separate arts area?						
Art	1	2	3	4		5
Music	1	2	3	4		5
Dance	1	2	3	4		5
Drama	1	2	3	4		5
Creative Writing	1	2	3	4		5
3. Are individual professional development opportunities supported for fine arts staff (conferences, course work)?	1	2	3	4		5
4. Are there staff development programs in the arts?	1	2	3	4		5
5. Is professional literature about the arts a part of faculty resources?	1	2	3	4		5

COMMUNITY SUPPORT AND COMMUNITY INTERACTION

1. Do faculty members participate in professional and community arts programs?	1	2	3	4		5
2. Do students have a community forum to share their arts talents?	1	2	3	4		5
3. Is opportunity provided for interrelationships between faculty, administration, students, and parents regarding arts programming?	1	2	3	4		5
4. Is there joint community-school sponsorship of, or involvement in, some arts events?	1	2	3	4		5

*Taken from Wisconsin Comprehensive Arts Program

ASSESSMENT CONCLUSIONS:

At this point, describe the conclusions you have reached about strengths and weaknesses of your school arts program. You will want to review your future scenario in STEP ONE of planning to make certain it is in line with these present conclusions.

Ask Yourself: What should be retained? Where does the scenario imply that changes should be made?

Strengths	Weaknesses

WORKSHEET INVENTORY OF RESOURCES FOR COMMITTEE EDUCATION AND PROGRAM PLANNING

This resource inventory will be effective as a way to explore the resources in arts education in the state in order to use them immediately for the committee's education or in the long run, in planning and implementing the local arts program.

I. Other School Districts (metropolitan or outstate)

What other programs in other school districts might be interesting to look at? (Refer to A <u>Selection of Excellence</u> publication of MAAE and Artbeat newspapers for models.)	Contact Person	Phone #/ Address
--	-------------------	---------------------

Results/Notes:

II. Arts Programs (local or regional)

Programs in your area that would be interesting to know more about	Contact Person	Phone #/ Address	Results/ Notes
--	-------------------	---------------------	-------------------

III. Human Resources (visual artists, musicians, art teachers, theatre or dance performers, art planners)

Make a list of Artists, persons with arts knowledge, and others associated with the arts including directors, agents, promoters, librarians, critics, editors, publishers, etc.?	Address	Phone #	Results/ Notes
--	---------	---------	-------------------

IV. Organizations

What are the names of regional or state-wide organizations that might provide materials, people, ideas, funds?	Contact Person	Phone#/ Address	Results/ Notes
--	-------------------	--------------------	-------------------

State Department of
Education

MN Alliance for Arts in
Education

MN State Arts Board

V. Local Tie-Ins

An arts program should establish local community linkages where appro- priate. List any re- sources in the following categories.	Contact Person	Phone #/ Address	Results/ Notes
---	-------------------	---------------------	-------------------

University/colleges

Libraries

Historical societies,
buildings

Local issues and civic
events

Business or industry events
or supporters

Newspapers and media

Other

VI. Reading Materials and References

List publications/documents which might assist your group or
the school program

VII. Other Resources

STEP FOUR: KEY STEPS IN EACH OF THE FIVE YEARS OF THE PLAN

The purpose of this step in the planning is to work towards your five year future scenario to describe what must occur in each of the five years in order to realize the ultimate design.

Here is a planning worksheet provided for each of the nine areas described in your consensus of a future scenario:

- curriculum and coordination
- staffing
- classes
- materials, supplies, equipment, facilities
- workshops and staff development
- on-going projects
- supplemental activities
- advocacy and community support
- other

In each worksheet, you will be asked:

1. To reiterate and clarify the improvement that you wish to have in place 5 years from now.
2. To be able to make the improvement, what things must be in place? These are referred to as the key indicators of your progress. In noting these indicators, you will be asked to move from the present to the future.
3. To list some of the key tasks that must be acted upon, and the persons responsible with timelines in which to accomplish tasks. The resources needed will also be identified.

"If we want our world to be still, gray and silent, then we should keep the arts out of school, shut down the neighborhood theatre, and barricade the museum doors. When we let the arts into the area of learning, we run the risk that color and motion and music will enter our lives."

- David Rockefeller Jr.,
in Coming to Our Senses

KEY STEPS IN THE FIVE YEAR PLAN WORKSHEET

E X A M P L E

I. CURRICULUM AND COORDINATION

(What are the improvements that you wish for in this area five years from now? Refer to your future scenario, Step One. Use a separate sheet for each major improvement). In XYZ School District, there will be written, K-12 curriculum in place for theatre and in creative writing, as part of the language arts program.

KEY INDICATORS (List the major items that must be in place to accomplish this improvement.)	Indicate the TARGET DATE to have the indicator in place.	List some of the TASKS that must be assumed in accomplishing the indicator. Who will accomplish the tasks.	What RESOURCES are needed?
- Second year of implementation. Slight modifications are made in the curriculum. More staff development.	1988	Committee chair sets up grade level and department meetings. Committee building representatives conduct meetings. Inservice on teaching creative dramatics arranged by committee chair.	Some released time. Payment to district teacher to conduct inservice on creative dramatics.
- Implementation of the new curriculum occurs. Additional staff development takes place. Some new material purchases are made.	1987	Building representatives meet with staff to hand-out curriculum and lead discussion. Committee chair arranges motivational large group presentation. Subcommittee reviews new materials, makes recommendations.	Released time and materials purchase.
- A subcommittee of the full committee drafts a revised curriculum, including in the revision significant additions in creative writing and theatre. Draft is circulated among staff for review and comment. Staff development begins.	1986	Committee chair takes charge of writing team. Building representatives circulate drafts. Committee member arranges creative writing inservice.	State Department Communications Specialist is contacted. Local writer conducts inservice.
- The K-12 communications/language arts committee meets to consider refinements/revision in the district curriculum.	1985	Representative from CAPP committee meets with the committee and discusses theatre and creative writing priorities. Committee chair leads committee through assessment and research activities.	Released time is secured. Model curriculum acquired. Representatives attend conferences.

KEY STEPS IN THE FIVE YEAR PLAN WORKSHEET

I. CURRICULUM AND COORDINATION

(What are the improvements that you wish for in this area five years from now? Refer to your future scenario, Step One. Use a separate sheet for each major improvement).

KEY INDICATORS (List the major items that must be in place to accomplish this improvement.)	Indicate the TARGET DATE to have the indicator in place.	List some of the TASKS that must be assumed in accomplishing the indicator. Who will accomplish the tasks.	What RESOURCES are needed?

II. STAFFING

(What are the improvements that you wish for in this area five years from now? Refer to your future scenario, Step One. Use a separate sheet for each major improvement).

KEY INDICATORS (List the major items that must be in place to accomplish this improvement.)	Indicate the TARGET DATE to have the indicator in place.	List some of the TASKS that must be assumed in accomplishing the indicator. Who will accomplish the tasks.	What RESOURCES are needed?

III. CLASSES

(What are the improvements that you wish for in this area five years from now? Refer to your future scenario, Step One. Use a separate sheet for each major improvement).

KEY INDICATORS (List the major items that must be in place to accomplish this improvement.)	Indicate the TARGET DATE to have the indicator in place.	List some of the TASKS that must be assumed in accomplishing the indicator. Who will accomplish the tasks.	What RESOURCES are needed?

IV. MATERIALS, SUPPLIES, EQUIPMENT, FACILITIES

(What are the improvements that you wish for in this area five years from now? Refer to your future scenario, Step One. Use a separate sheet for each major improvement).

KEY INDICATORS (List the major items that must be in place to accomplish this improvement.)	Indicate the TARGET DATE to have the indicator in place.	List some of the TASKS that must be assumed in accomplishing the indicator. Who will accomplish the tasks.	What RESOURCES are needed?

V. STAFF DEVELOPMENT

(What are the improvements that you wish for in this area five years from now? Refer to your future scenario, Step One. Use a separate sheet for each major improvement).

KEY INDICATORS (List the major items that must be in place to accomplish this improvement.)	Indicate the TARGET DATE to have the indicator in place.	List some of the TASKS that must be assumed in accomplishing the indicator. Who will accomplish the tasks.	What RESOURCES are needed?

VI. ON-GOING PROJECTS

(What are the improvements that you wish for in this area five years from now? Refer to your future scenario, Step One. Use a separate sheet for each major improvement).

KEY INDICATORS (List the major items that must be in place to accomplish this improvement.)	Indicate the TARGET DATE to have the indicator in place.	List some of the TASKS that must be assumed in accomplishing the indicator. Who will accomplish the tasks.	What RESOURCES are needed?

VII. SUPPLEMENTAL ACTIVITIES

(What are the improvements that you wish for in this area five years from now? Refer to your future scenario, Step One. Use a separate sheet for each major improvement).

KEY INDICATORS (List the major items that must be in place to accomplish this improvement.)	Indicate the TARGET DATE to have the indicator in place.	List some of the TASKS that must be assumed in accomplishing the indicator. Who will accomplish the tasks.	What RESOURCES are needed?	

VIII. ADVOCACY

(What are the improvements that you wish for in this area five years from now? Refer to your future scenario, Step One. Use a separate sheet for each major improvement). _____

KEY INDICATORS (List the major items that must be in place to accomplish this improvement.)	Indicate the TARGET DATE to have the indicator in place.	List some of the TASKS that must be assumed in accomplishing the indicator. Who will accomplish the tasks.	What RESOURCES are needed?

IX. OTHER

(What are the improvements that you wish for in this area five years from now? Refer to your future scenario, Step One. Use a separate sheet for each major improvement).

KEY INDICATORS (List the major items that must be in place to accomplish this improvement.)	Indicate the TARGET DATE to have the indicator in place.	List some of the TASKS that must be assumed in accomplishing the indicator. Who will accomplish the tasks.	What RESOURCES are needed?

STEP FIVE: WORK PLAN FOR THE FIRST YEAR

Congratulations! You are at the stage where you can start being very specific about taking charge of the immediate future. Now that you know where you want to be over five years from now, you can look with greater detail at the next twelve months.

Look back on your five year "Key Steps" documents and circle or in some other manner note each of the indicators and tasks suggested for the year up-coming--probably September 1984 through September 1985.

On your work program for the next year, be very specific in indicating the what, how, when, who and how much of the activities. Specific people on your committee might be names involved in a number of tasks.

In this work sheet, two categories, in addition to those in the key steps planning sheets, have been added: a category in which you can note ways to publicize your activities and gain additional public awareness, and a category in which you suggest ways to evaluate achievement. Note the more detailed materials on promotions and evaluation.

ANNUAL WORK PLAN FOR _____ COMMITTEE FOR THE YEAR OF
 _____, _____ TO _____, _____.

KEY INDICATORS FOR THIS YEAR	TASKS	TARGET DATE TO ACCOMPLISH	RESPONSIBLE PERSON(S)	RESOURCES REQUIRED	PROMOTION/ PUBLIC AWARENESS	EVALUATION TACTICS

PROMOTION/PUBLIC AWARENESS WORKSHEETS

USING THE MEDIA TO YOUR BEST ADVANTAGE.....

Your CAPP committee will need to keep your community informed of arts in education plans, possibilities as well as events. News releases, press conferences, radio and television spot announcements, stories, promotional flyers, letters to the editor, photographs, bulletin boards, newsletters, special letters of invitation will stimulate community interest and help your committee keep good records. Both are important functions. When planning particular activities or program kickoffs, be certain to allow for lead time and supply charge for cost effective promotions.

Survey your community for creative publicity methods. Use this worksheet to guide your decisions on how to spend your publicity dollars.

A. News Releases

Word of mouth is the best way to advertise. Enthusiasm travels.

But news releases are a good back-up method. A good working relationship with newspaper editors helps your chances of being published, but good scheduling, professional style and follow-up also count.

News announcements should be timed carefully; your promotional planning committee should keep the following in mind: Take advantage of community coverage on local radio and television/cable channels.

Four weeks before an events:

A brief announcement of the event (or program) including news about your committee, its members and objectives.

Two weeks before:

A more detailed release about the event with ticket prices and general scheduling (if you have photographs, include them).

Ten days before:

As many news stories or feature articles as you can arrange and in as much detail, with photographs, if possible.

Some important points to consider:

- 1) Make the press release look as professional as possible.
- 2) Stress the fact that your committee is non-profit. Note your objectives, whenever possible.

- 3) Proof carefully for spelling, grammatical errors.
- 4) If your committee has stationary, use it.
- 5) Include the most important information at the top in a verbal pyramid: who, what, why, when, and where. (Many newspapers cut news releases at the bottom)
- 6) If you are sending out many releases over a period of time, make up address labels and have them copied.
- 7) Send a thank you note to any newspaper (or radio-TV) that publicizes your event.

NOTE: 1) The release is printed on MAAE stationary.
 2) A headline is set at the beginning.
 3) What, who, where and when information is listed in the first part of the release.
 4) The symbol for the end is -30- (N#). Each page is numbered and ends with "nore."

Charge	Daily Papers	Editor or Contact	Phone #	Deadline	Published Yes/No

Charge	Weekly Papers	Editor or Contact	Phone #	Deadline	Published Yes/No

Charge	Neighborhood Papers/letters	Editor or Contact	Phone #	Deadline	Published Yes/No

Charge	School/Univ. Papers/Letters	Editor or Contact	Phone #	Deadline	Published Yes/No

Charge	Bus./Industrial/ Union Papers	Editor or Contact	Phone #	Deadline	Published Yes/No

Charge	Arts Organiza- tions Papers	Editor or Contact	Phone #	Deadline	Published Yes/No

Charge	TV and Radio	Editor Contact	Phone #	Deadline	Published Yes/No

B. Direct Mail, Flyers, Posters and Inserts

Your publicity committee may want to add some extra excitement and interest to an upcoming event; flyers, brochures, simple displays or posters might be worth the money spent. Carefully, decide who your audience should be; that audience will help you decide how to spend your money.

A few hints are worth considering before you begin:

- 1) Don't typeset unless you absolutely have to; the costs are astronomical and many typewriters do credible jobs.
- 2) Consider lower paper grades (or thinner paper) particularly if you're mailing announcements.
- 3) Photographs, color ink and proofing mistakes cost extra production money. Offset is available without extra cost for photographs.
- 4) Develop and maintain an excellent mailing list (keep it up to date, and keep it in zip code order, use mailing labels, use bulk mailing if you have 200 pieces or more).
- 5) Flyers should be self-mailers with return form (if there is one) on the reverse side of the mailing label.
- 6) Check local industries, banks, department stores, to see if they would be willing to mail your announcement with their regular statements.

- 7) Posters should be put up and taken down by your committee. Send thank you notes to places of business that allowed your posters to be put up. (Don't forget to advertise in shopping centers, libraries, banks, airports, schools, health clubs, businesses, laundromats, telephone booths, hospitals, barber and beauty shops).

One-ink quantity (more than 1,000 copies) typeset is often cheaper and more professional looking. Offset does not cost more. Consult with your printer regarding details.

8. Library and school displays on the arts in education might be possible; a short slide/tape presentation or film might add interest to the display.

C. Newsletter

Newsletters can be effective for maintaining contact with volunteers, extending your advocacy network, linking interests with other school districts, helping keep committee members up-to-date between meetings. Newsletters can be informally typed and mimeographed or printed offset on letterhead stock with photographs, but whatever the style, the language should be kept simple, the grammar and punctuation carefully checked, and the purpose of the newsletter obvious.

Some thoughts to consider before spending money on newsletter printing:

- 1) Do you know your audience, does your newsletter reflect appropriate use of language?
- 2) Get at least three bids from printers, designers, artists, and photographers, before hiring; watch out for unnecessary commissions. Perhaps a local ad agency or art school will handle this as a community service.
- 3) Supervise production of the newsletter unless you have worked with your printer before.
- 4) If possible, preprint paper stock with masthead six months ahead.
- 5) Proof! Proof! Proof!
- 6) An excellent book for newsletter novices is: A Practical Guide to Newsletter Editing and Design by LaRae H. Whales.

D. Freebies

Public Service 30 Second Spots - Check with your radio and television to find out their requirements for public service announcements. Be certain to identify who you are and what you're doing in writing (name, committee affiliation, address

and phone number); address requests to the community service director; your story should be brief (who, what, why, where, how) and to the point. Time it!

Church Bulletins - Church bulletins sometimes contain community announcements.

Public Space - Try for free space on regional pages of national magazines.

E. Gimmicks

For special events, like fairs, kickoffs, celebrations, nothing beats gimmicks. But be careful on costs and shop around. T-shirts always seem to sell, bookmarks, football schedules, bumper stickers, buttons, lawn signs and balloons. If there's a dairy in town, how about illustrations on a milk carton? Community coloring books might be fun. Gimmicks can be good money raisers, too.

F. Promotion Methods to Check:

Cost	Promotion	Contact Person	Phone #	Results-Notes-Recommendations

*These worksheets were taken from All the Arts for All the Kids planning manual of MAAE.

WORKSHEET ON EVALUATION

So. How's It Going? Evaluating What You've Done. (Deciding Where You're Going From Here.)

Evaluate but don't over-evaluate. Easier said than done.

Most art educators seem to agree that an evaluation system is a necessary part of the comprehensive arts program but that it shouldn't direct it. Some highly recommended evaluation procedures even ignore the most fundamental questions we can ask ourselves:

Do all children benefit from the program or only a few?
Do the arts get a fair share of the school resources?

We must be careful that we don't end up evaluating for the sake of producing an evaluation. Instead, we should be carefully observing and monitoring the progress of our programs and the strength of our objectives.

The checklist below may help you and your steering committee develop your evaluation procedure. Many of the ideas for evaluation methods listed here have been adapted from the Michigan publication, A MANUAL FOR PLANNING, the Indiana Arts in Education HANDBOOK FOR A RENAISSANCE, and Robert Stake, TO EVALUATE AN ARTS PROGRAM. Further information on these resources may be received from the MAAE office.

___/ WHO: 1. Who will be evaluating? Has a team of observers or evaluators been identified? Please list them.

2. To whom will you be reporting the results of your evaluation?
- the State CAPP Program
 - the community at large?
 - financial backers (such as foundations, community sponsors, state assistance)?
 - your volunteer network?
 - yourselves, your executive, steering or advisory committee(s)?
 - the district administration?
 - faculty?
 - parents?
 - other? _____

- ___/ WHAT: 3. In what form(s) will you be conducting the evaluations?
- checklists?
 - surveys of faculty, students, parents, administration, arts community, other?
 - workshops -- seminars during in-service training sessions
 - faculty observations in formal reports
 - committee reports?
 - other? _____
4. In what form will you be reporting your evaluation?
- formal reports?
 - teaching journals?
 - administrative journal articles?
 - district newsletters?
 - volunteer newsletters?
 - radio programs, television news?
 - brochures
 - speeches to the PTA and other interested community groups?
5. What general criteria will you be using to evaluate your project?
- the long-range educational effectiveness (such as changes in behavior, reading or math skills, attendance records)?
 - the short-range educational effectiveness (such as change of attendance patterns in a class in which art has been introduced, change of student, parent or faculty attitudes about the arts, grades in subjects that have been connected with the arts)?
 - student interest and/or approval?
 - parent-faculty-administration interest and/or approval?
 - increase or secure district funding for the continuation of the program?
 - volunteer participation?
 - art community interest and/or approval?
 - cost benefit ratio or cost effectiveness of projects?
 - other? _____
- ___/ WHEN: 6. How often should evaluations be conducted?
- regularly, such as once a month, twice a year, once a year?
 - unplanned, but as the steering committee feels necessary?
 - other? _____
7. When should evaluations begin?
- _____

- ___/ WHY? 8. Why are you evaluating your arts in education program?
- for the sake of evaluation?
 - for the record?
 - for sharing information and results with other schools in other districts?
 - for sharing information with MAAE?
 - to review your objectives?
 - to help you in modifying your methods?
 - to expand your network of volunteers or financial contributors?
 - to define arts in education rationale?
- ___/ HOW? 9. How will this evaluation be analyzed?
- by comparing results with objectives?
 - through professional consultation?
 - through internal methods?
 - through panel or team assistance?
 - other? _____
10. How will this evaluation system help you plan?
(Please note in the space below): _____
- _____

FURTHER SUGGESTIONS

A. Overview of Your School District's Plans

You might wish to review the worksheet on assessment. What has changed in your district? What hasn't changed? Can you detect impact? Why or why not? A panel of observers might assist on this method.

B. Other Evaluation Methods

- test scores (pre and post program)
- faculty questionnaires
- parent questionnaires
- student surveys
- faculty records
- gripe books by anybody
- interviews
- video tapes and review
- student self-evaluation and logs.

*These worksheets were taken from All the Arts for All the Kids planning manual of MAAE.

IV. MISCELLANEOUS

A. CURRICULUM DEVELOPMENT

As should be clear from prior information in this manual, curriculum development is just one part of the Minnesota CAP program and it will not begin to occur until the 1984-85 school year. The first year of the program, to repeat, will be devoted to writing the five year plan.

The specific focus and timing of curricular development efforts will depend upon the needs and priorities of each district as revealed by that district's plan. Some may target dance and theatre as the priority areas and start there. Others may begin with visual arts. The important thing is not where you start but that you start someplace and that you make time in your five year plan for each arts discipline. Each discipline needs a place of its own in the total school curriculum and a good way to assure that is by writing down what students need to learn, K-12, in each arts discipline.

Once the five year plan is written and curricular priorities are established, you will want to identify a special sub-committee for each curricular area. If music is the first priority, then a committee comprised of those interested in music should be formed. At least one administrator should be included. This sub-committee should then be given the time, resources and direction needed to complete the task. Each sub-committee should provide periodic progress reports to the full CAPP committee.

In the fall of 1984, implementation workshops will be offered by the state CAPP committee. At that workshop, strategies will be offered for implementing the CAPP long-range plan. Print materials, some dealing with curriculum, will be given to each district CAPP committee.

B. FINDING SUPPORT

Long-term programs survive because they have the support of principals, and other administrators, the school board, parents, and teachers. Finding support for the arts in education is an ultimate goal. To assist in continuing the efforts which have been started in a district, inservice, documentation, evaluation, and continuous nurturing and planning are essential elements. Most of all, keep the committee alive. Write a formal description of the committee's make-up, roles and responsibilities.

Checklist for Support:

- ☐ Sharing all information gained from reading, conferences, and peers
- ☐ Setting inservice days for new teachers
- ☐ Having one-half day of district-wide inservice devoted to the arts program
- ☐ Involving superintendents, administrators, and parents in learning about the arts program
- ☐ Establishing a "buddy system" for teachers new to the district
- ☐ Documentation from the beginning of the first meeting to the day-to-day occurrences in the classroom
- ☐ Written evaluations of objectives that have been accomplished
- ☐ Reporting progress to community, administrators, boards, and parents
- ☐ Integrating the arts into the general education curriculum

Support and recognition will take place if there are concise and clear statements about the program, its goals and objectives, and how they relate not only to the arts but to the general education of the students. A general understanding of the goals should be shared by the entire population of the district.

Implementation of the program must draw on a well-defined curriculum structure and a wide range of resources in the school and community. The implementation process must be in writing for future committees to follow.

Finally, the curriculum design, the methods of teacher training, the instructional units, the materials and the staffing pattern must all work together to provide activities for students that are substantively sound and enjoyable.

A Comprehensive Arts Program is an attainable goal. To keep it going, there must be a renewal process built into the program. Just as reading, math, social studies, and science programs are reviewed and adoptions made on a regular basis, the Arts Program must be reviewed and renewed on a regular basis. This renewal process must be established in the beginning. Curriculum, methods, organization, administration, materials, resources, evaluation and assessment procedures must be re-examined at least every five years. This will keep your program alive and keep the participants motivated and interested.

1. Some Role Descriptions for a Successful Comprehensive Arts in Education Program

The classroom teacher's role includes:

1. Self enrichment - attending arts events, developing personal skills in the arts, and developing awareness of various cultural, social and ethnic backgrounds reflected in the arts.
2. Accepting and encouraging student involvement in the creative process.
3. Bringing a variety of arts experiences to students.
4. Linking the learning and problem solving process of the arts to other kinds of learning.

The arts, music, dance, and drama teachers' roles include:

1. Teaching children the skills of their discipline.
2. Assessing the skills of their students.
3. Planning for district-wide programs that provide all the arts for all children.
4. Interacting with community persons, principals and teachers, to provide arts experiences for all children.
5. Providing inservice training to non-arts persons for understanding and utilization of the arts on a daily basis.
6. Clarifying the goals and objectives of arts education for themselves and the public.

The principal's role includes:

1. Selecting effective teachers to develop and implement a program.
2. Identifying existing arts programs in the school.
3. Determining the needs of the school.
4. Developing an ongoing arts coordinating committee.
5. Developing a plan for inservice education for the arts.
6. Requesting and committing necessary funds to the arts program.

7. Seeking community support for arts program.
8. Providing necessary planning time.
9. Assisting teachers in periodic evaluations of the program.

The District Superintendent's role includes:

1. Obtaining approval of the School Board to initiate planning.
2. Identifying existing arts programs in the district.
3. Determining the needs of, and goals for, the district.
4. Establishing ongoing arts coordinating committees.
5. Directing the administration and program participants to develop the program.
6. Obtaining School Board approval for program implementation of program goals.
7. Supporting with adequate funding the implementation of program goals.
8. Utilizing resources from the district, community, region, and state.
9. Creating procedures for evaluation.
10. Reviewing periodic reports from principals and staff.

The Local School Board is responsible for:

1. Directing the administration to assess existing arts programs in the schools.
2. Involving a citizen advisory group.
3. Directing the administration to assess community resources in the arts.
4. Authorizing a comprehensive arts education planning process.
5. Providing adequate funding to implement a program.
6. Providing opportunities and financial assistance for professional development.
7. Reviewing periodic evaluations of arts programs.

The Community has the responsibility for:

1. Serving on advisory committees for the arts.
2. Assisting with planning.
3. Encouraging parent involvement with the arts in education programs in schools.
4. Encouraging school involvement with established artists through demonstrations and performances.
5. Assisting schools in arranging student experiences with art museums, theatre, music, dance and other performances.
6. Providing a variety of exposures to the arts in the home.
7. Advocating support for comprehensive arts in education programs.
8. Assisting with periodic reviews of comprehensive arts in education programs.

*These descriptions were taken from the Michigan Comprehensive Arts Education: A Manual for Planners

2. Future Roles of Your CAPP Committee

As you are working towards the completion of your annual plan, you may wish to give some consideration to the future of your committee. Do you intend to continue as a working group? After some of the improvements are instituted, do you see the group as having happily put itself out of business?

In a group discussion, you may wish to broach the subject of the long-range form and function of the committee. Here are some questions to pose:

- ___ Does this committee see itself as having enough work to do to continue to meet as a body over years?
- ___ Is there enough commitment to continuing among members of the group?
- ___ Are there suggestions about generating new support and eventually turning the reins over to other people?
- ___ How long should the committee continue to meet?
- ___ What are some of its chief future tasks?
- ___ What sorts of assistance would it need to continue to meet?
- ___ Is it possible for the committee to evolve into a "booster club" or support group for the arts programs being implemented by the school?
- ___ What loss to the school arts program would occur if the committee discontinues?
- ___ What shape do you see support for the arts program taking in the future?

C. SPECIAL NEEDS

Specialized arts education programs encompass those arts experiences which are adapted or expanded for students with special needs. They focus upon pupils whose needs might arise from handicaps resulting from mental or physical conditions and emotional disturbances, i.e., arts in special education.

Some needs may arise from students exhibiting high motivation or evident talent in one or more of the arts. Some adult students pursuing a high school certificate may elect the arts or participate in evening arts courses or seminars as a part of continuing education. Some needs may arise from transitory students.

Specialized arts education programs are so named, not because of the program, but because they focus upon pupil populations with specialized needs.

ARTS FOR SPECIAL EDUCATION NEEDS

Please complete the following questions by answering in as much detail as possible.

1. GIFTED CHILDREN

- a. What is the process for identifying gifted children in your school district? Explain: _____

- b. At what age are gifted children identified in your school district? Explain: _____

- c. What special learning opportunities are available for gifted children?
Elementary: _____

Middle School: _____

High School: _____

Remarks:

- a. What special learning opportunities using the arts are available for gifted children?
Elementary: _____

Middle School: _____

High School: _____

- e. Describe the programs (or alternate plans) for gifted children. Consider each of the following: (1) how program is funded, (2) number of children program serves, (3) number of staff support, (4) hours children are apart from general education program and (5) in-service training possibilities for teachers. Description: (Use other side for further explanation) _____

2. DISADVANTAGED CHILDREN & PHYSICALLY HANDICAPPED

- a. What is your school district's plan for identifying children with special needs? Explain: _____

- b. Are special students encouraged to take part in art-related activities? Explain: _____

- c. Are in-service training programs available for special program teachers? Are the arts emphasized as teaching tools? _____

- d. What in-service programs, emphasizing the arts as teaching tools, have been offered for special students within the last two years? Explain: _____

- e. Describe programs (or alternate education plans) for special students. Consider each of the following: (1) how program is funded, (2) number of children program serves, (3) staff support funded by district budget, (4) hours per week of art-related activity. Description: (use other side of worksheet if necessary): _____

- f. What skills are taught through the use of the arts in your district (i.e., hand-eye coordination, perspective, movement, comprehension, problem-solving methods)? Explain: _____

3. Notes and comments after completing this evaluation section:

*These worksheets were taken from All the Arts for All the Kids planning manual of MAAE.

APPENDIX

Comprehensive Arts Planning Program
Steering Committee

Mark Youngstrom, Specialist (Chairperson)
Communications Education
MN Department of Education
653 Capitol Square Building
550 Cedar Street
St. Paul, MN 55101 612-296-4077

George Hanson, Specialist
Physical Education
MN Department of Education
661 Capitol Square Building
550 Cedar Street
St. Paul, MN 55101 612-296-6943

Margaret Hasse, Executive Director
MN Alliance for Arts in Education
P.O. Box 13039
Minneapolis, MN 55414 612-376-1197

Mary Honetschlager, Specialist
Art Education
MN Department of Education
648 Capitol Square Building
550 Cedar Street
St. Paul, MN 55101 612-296-4074

Susan Vaughan Kamla, Specialist
Music Education
MN Department of Education
645 Capitol Square Building
550 Cedar Street
St. Paul, MN 55101 612-296-4075

Richard J. Mesenburg, Supervisor
Elementary Education
MN Department of Education
656 Capitol Square Building
550 Cedar Street
St. Paul, MN 55101 612-296-4064

Diane Morehouse, Specialist
Evaluation Section
MN Department of Education
721 Capitol Square Building
550 Cedar Street
St. Paul, MN 55101 612-296-9866

Mary Sulerud, Director
Administrative Services
MN State Arts Board
432 Summit Avenue
St. Paul, MN 55102 612-297-2603

Comprehensive Arts Planning Program (CAPP)
Chairpersons

Mrs. Vi Risch
(Appleton District #784 Chair)
423 South Gaulke
Appleton, MN 56208
612-289-1132

Mrs. Kathleen Munson
(Bloomington District #271 Chair)
9017 Cavell Circle
Bloomington, MN 55438
612-944-1141

Ms. Mary Berger
Burnsville-Eagan-Savage District #191
Nicollet Junior High School
400 East 134th Street
Burnsville, MN 55337
612-887-7254

Mr. James Audiss
Byron District #531
Box 517
Byron, MN 55920
507-775-2383 (School)
507-775-2493 (Home)

Mr. Roger Risty
Cannon Falls District #252
820 East Minnesota Street
Cannon Falls, MN 55009
507-263-3331

Ms. Mona Gregerson
Chokio-Alberta District #771
Chokio, MN 56221
612-324-7141 (School)
612-239-4307 (Home)

Mr. Kevin Olson
Claremont District #201
Box C
Claremont, MN 55924
507-528-2111

Mr. Leroy A. Krause
Crookston District #593
Central High School
121 East Third
Crookston, MN 56716
218-281-2144

Mr. Vern Stevens
Dawson-Boyd District #378
Dawson Elementary School
Dawson, MN 56232
612-769-4590 (School)
612-769-2602 (Home)

Mr. Paul Ness
Detroit Lakes District #22
702 Lake Avenue
Detroit Lakes, MN 56501
218-847-9271 (School)
218-847-7489 (Home)

Ms. Annette Sieling
Eagle Bend District #790
Box K
Eagle Bend, MN 56446
218-738-2882

Mr. Richard Hahn
Forest Lake District #831
308 S.W. 15th Street
Forest Lake, MN 55025
612-464-3313

Ms. Jane Schuck
Lake Crystal District #70
Box F
Lake Crystal, MN 56055
507-726-2320 (School)
507-726-2742 (Home)

Ms. Gerri Mead
(Laporte Distict #306)
RR 1
Laporte, MN 56461
218-224-2288 (School)
218-224-2499 (Home)

Ms. Virginia Ann Gearhart
McGregor Distrit #004
McGregor, MN 55760
218-768-2121 (School)
218-426-3187 (Home)

Ms. Coleen Yatckoske
Milaca District #912
500 S.W. 5th Street
Milaca, MN 56353
612-983-2121

Ms. Connie Stennes
Montevideo District #129
13th and William Avenue
Montevideo, MN 56265
612-269-6534 (School)
612-269-6288

Mrs. Geri Thurn
Moorhead District #152
810 Fourth Avenue South
Moorhead, MN 56560
218-236-6400 (School)
218-236-9710 (Home)

Ms. Katharine Churchill
Mounds View District #621
2959 North Hamline
St. Paul, MN 55113
612-636-3650 (School)
612-429-5020 (Home)

Ms. Judy Bond
Northfield District #659
301 Union Street
Northfield, MN 55057
507-663-0628 (School)
507-645-9829 (Home)

Fred Nolan
Olivia District #653
701 South 9th Street
Olivia, MN 56277
612-523-1031

Ms. Susan Rieke
(Pequot Lakes District #186 Chair)
P.O. Box 407
Cross Lake, MN 56442
218-692-2595

Ms. Ruth (Jill) Smith
Pine River District #117
Box 610
Pine River, MN 56474
218-587-4425 (School)
218-568-4458 (Home)

Mr. Dennis Lorenzen
Plainview District #810
500 West Broadway
Plainview, MN 55964
507-534-3128 (School)
507-534-2753 (Home)

Ms. Gretchen Heath
Robbinsdale District #281
Sandburg Junior High
2400 Sandburg Lane
Golden Valley, MN 55441

612-545-2571 (School)
612-545-9629 (Home)

Ms. Mary Apuli
Spring Lake Park District #16
8000 Highway 65 N.E.
Minneapolis, MN 55432

612-786-5570 (Shool)
612-636-8983 (Home)

Ms. Monica Kittock-Sargent
Virginia District #706
Technical Building
Virginia, MN 55792

218-741-3883 (School)
218-482-3274 (Home)

Ms. Donna Kramer
(Wabasso District #640)
Route 1, Box 42
Vesta, MN 56292

507-762-3119 A.M. 507-342-5114 P.M.
507-762-3488 (Home)

Mr. Larry Mikkelson
Wadena District #819
215 S.W. Colfax Avenue
P.O. Box 151
Wadena, MN 56482

218-631-3530 (School)
218-864-5715 (Home)

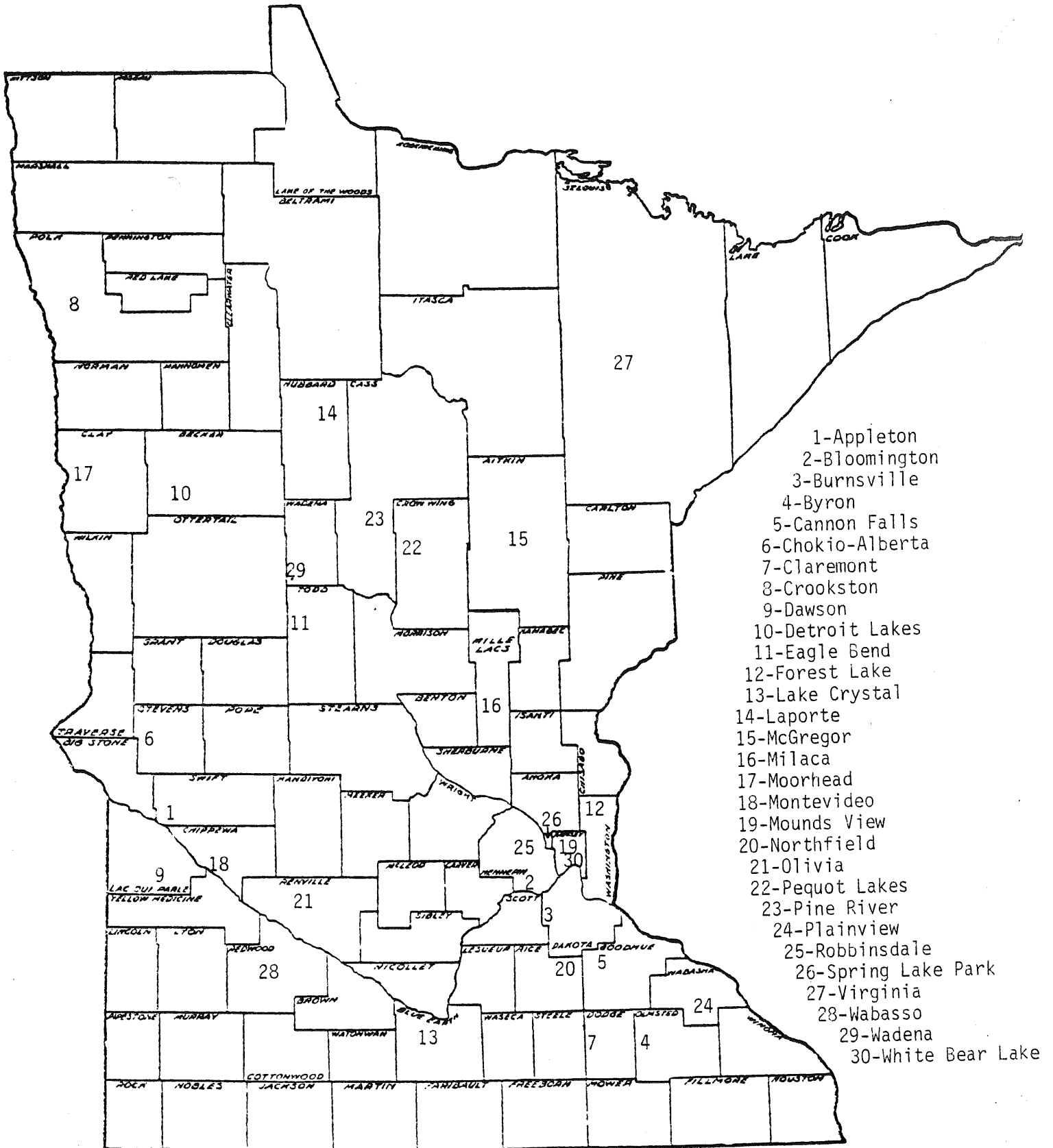
Ms. Betty Hedstrom
Wadena District #819
215 S.W. Colfax Avenue
P.O. Box 151
Wadena, MN 56482

218-631-3530 (School)
218-631-1216 (Home)

Mr. Roy Larson
White Bear Lake District #624
2399 Cedar Avenue
White Bear Lake, MN 55110

612-429-5391 (School)

Districts Participating in CAPP



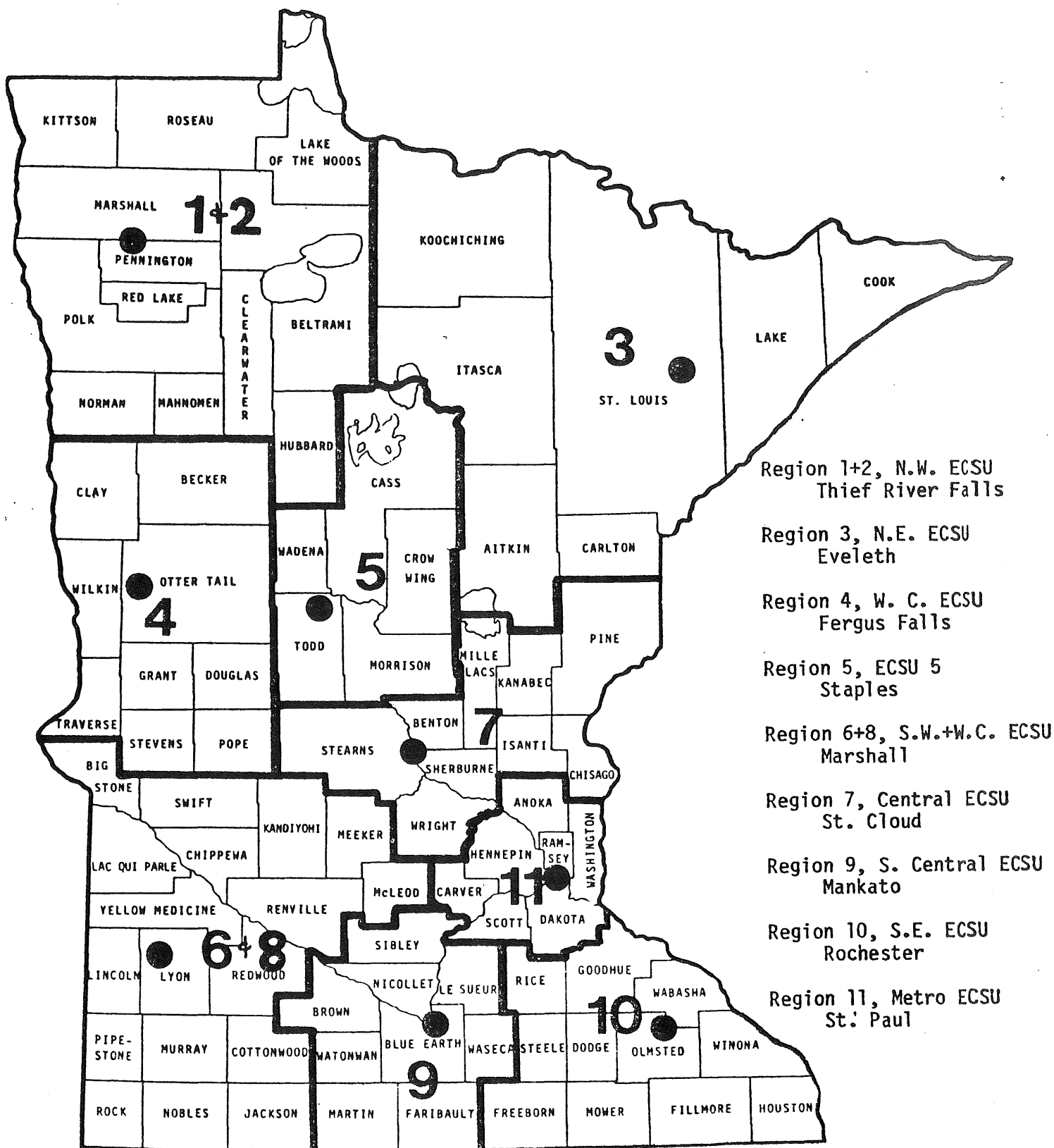
Educational Cooperative Service Units (ECSU'S)

The accompanying map illustrates the boundaries of the ECSU regions in the state of Minnesota. The ECSU's were mandated by the legislature in 1976 to provide educational programs on a regional basis, and to assist districts with planning. Financial support for the ECSU programs is provided by participating local school districts with additional support from private, state and federal money.

Each ECSU is different, with different staffing and directions. Although the ECSU's have not developed full services for arts in education programs at this time, many of them recognize the importance of such a development and are interested in lending support to efforts of organized and well-directed advocacy groups. Staffing assistance and media help--locating films, for instance--might be possibilities for assistance. In most cases, a curriculum director can answer questions regarding the development problems in new curriculum work and will be willing to work with groups.

Workshops are often offered in major curriculum areas for teachers and administrators, but the ECSU's, like most agencies, base their planning on the needs of their clients: you, as their clients, must make them aware of your needs for professional assistance, for in-service training or curriculum development in the arts.

Other services the ECSU's might have to offer: a search system for research, bibliographies, models of curriculum, and some document reproductions. Gifted education has been an emphasis for the ECSU's recently.



Educational Cooperative Service Units
(ECSU)

Region 1 & 2

Northwest ECSU
Box 160
Thief River Falls, MN 56701
218-681-2700

Region 3

Northeast ECSU
Cina Elementary School
P.O. Box 393
Aurora, MN 55705
218-229-2501

Region 4

West Central ECSU
120 South Vine Street
Fergus Falls, MN 56537
218-739-3273

Region 5

ECSU Five
524 North Third Street
Staples, MN 56479
218-894-1930

Region 6 & 8

Southwest and West Central ECSU
Southwest State University
Marshall, MN 56258
507-537-1481

Region 7

ECSU Seven
Education Building
St. Cloud State University
St. Cloud, MN 56301
612-255-3236

Region 9

South Central ECSU
Room 102 Franklin School
1000 Broad Street
Mankato, MN 56001
507-389-1425

Region 10

Southeast ECSU
5930 Bandel Road
Rochester, MN 55901
507-288-1282

Region 11

Metropolitan ECSU
3602 Highcrest Road N.E.
Minneapolis, MN 55418
612-781-5051

Minnesota Department of Education

There are currently two full-time arts specialists in the State Department of Education. One is in the visual arts and one is in music. Other staff people spend some time on the arts, for instance, the physical education specialists have been working with movement and dance; the language arts specialists offer direct assistance to classroom teachers by giving workshops, developing curricula recommendations, providing materials, such as the Some Essential Learner Outcomes (SELO's).

You may write to the specialists:

c/o State Department of Education
639 Capitol Square Building
550 Cedar Street
St. Paul, Minnesota 55101

Minnesota State Arts Board and Regional Arts Councils

The Minnesota State Arts Board is a state agency with funds appropriated by the Minnesota Legislature and the National Endowment for the Arts. The state of Minnesota is divided into Regional Development Councils (DAC's) and the Regional Arts Councils have similar boundaries, as do the Educational Cooperative Services Units.

Refer to the map for boundaries and numbers of the regions.

The MSAB and the Regional Arts Councils have funding and other services that are available to schools in developing programs with arts programs and artists--not in curriculum design. For help with grants, deadlines, determinations about applying to the state or a region, contact either:

Minnesota State Arts Board
432 Summit Avenue
St. Paul, Minnesota 55102

612/297-2603

or the staff of any of the regions listed here.

Materials: of special interest to schools, the free Directory of Arts Organizations on Tour, the listing of artists who work in schools, and any other arts-in-education materials.

Minnesota Alliance for Arts in Education

MAAE is an organization of citizens, arts educators, teachers, administrators, artists, and others supportive of arts education programs in K-12 schools and for special populations. MAAE has special expertise in the areas of arts advocacy, programming and professional development.

Minnesota Alliance for Arts in Education
P.O. Box 13039
Minneapolis, Minnesota 55414

612/376-1197

Regional Arts Councils

Region 1

Northwest Regional Arts Council
425 Woodland
Crookston, MN 56716
218/281-1396

Region 7

East Central Regional Arts
Council
119 South Lake Street
Mora, MN 55051
612/697-4065

Region 2

Region 2 Arts and Humanities
Council
Bemidji Arts Center
426 Bemidji Avenue
Bemidji, MN 56601
218/751-5447

Region 7W

Central Minnesota Arts Council
P.O. Box 1442
St. Cloud, MN 56301
612/153-9517

Region 3

Arrowhead Regional Arts Council
301 West St. Marie Street
Duluth, MN 55803
218/714-3610

Region 9

Region 9 Regional Arts Council
410 South 5th Street
Box 3367
Mankato, MN 56001
507/387-5643

Region 4

West Central Regional Arts
Council
P.O. Box 661
City Hall
112 West Washington Avenue
Fergus Falls, MN 56537
218/739-4617

Region 10

Southeastern Minnesota Arts
Council
1312 1/2 7th Street Northwest
Suite 207
Rochester, MN 55901
507/281-4848

Region 5

Region Five Regional Arts
Council
611 Iowa Avenue
Staples, MN 56479
218/894-3233

Region 11

Metropolitan Arts Council
300 Metro Square Building
7th & Robert Street
St. Paul, MN 55101
612/291-6571

SMACH (Regions 6E, 6W, 8)

SMACH -- P.O. Box 1193
Marshall, MN 56258
507/537-1471

Alliance for Arts Education

The Alliance for Arts Education (AAE) is a joint project of the J.F.K. Center for the Performing Arts and the U.S. Office of Education. It assist state and local AAE organizations by providing a conduit for information and a forum for cooperation. MAAE is the state organization.

For further information on the AAE, including copies of its free newsletter, called Interchange, contact:

AAE
John F. Kennedy Center
Washington, D.C. 20566

Arts, Education and Americans, Inc.

The Arts, Education, and Americans, Inc. is a national arts in education advocacy group, formed in 1977. Its services include public awareness campaigns, consumer information service, the AEA newsletter, a speaker referral service, informal consultation and serial monographs that address pertinent arts in education issues and topics.

For further information about the AEA:

Executive Director
AEA
10 Rockefeller Plaza
New York, N.Y. 10020

Arts Recognition and Talent Search

Arts Recognition and Talent Search (ARTS) is being offered by the Educational Testing Service (ETS) in Princeton, New Jersey.

This program is the first step in the National Art Awards plan and will provide a number of services and a broad range of awards including stipends, work/study opportunities,, scholarships and cash awards to applicants either high school seniors of any age or 17 or 18 years of age as of December 1, 1980.

More information:

Arts Recognition and Talent Search
P.O. Box 2876
Princeton, N.J. 08541
609/734-1090

National Endowment for the Arts's AIE

The National Artists in the Schools program is now called the National Artists in Education Program. It provides moneys for artists to work in educational setting. For more information about the program in the state, contact the Minnesota State Arts Board.

Other National Organizations and Contacts

American Association of Museums, AVISO, 1055 Thomas Jefferson Street Northwest, Washington, D.C. 20007, 202/338-5300.

American Dance Guild, ADG Newsletter, 1133 Broadway, Room 1427, New York, N.Y. 10010, 212/691-7773.

American Dance Therapy Association, Suite 216-A, 100 Century Plaza, Columbia, MD, 301/997-4040.

American Federation of Musicians, 1500 Broadway, New York, N.Y., 10017, 212/869-0330.

American Film Institute, JFK Center, Washington, D.C. 20566, 202/818-4080.

American Theatre Association, 1000 Vermont Avenue Northwest, Washington, D.C. 20005, 202/628-4634.

A Preliminary Exploration of Occupations in the Arts and Humanities, Project Director, Technical Education Research Center, 44 Brattle Street, Cambridge, Mass. 02138.

Arts and Humanities, United States Office of Education, 400 Maryland Avenue, Washington, D.C. 20202.

Association of Dance Companies, 162 West 56th Street, New York, N.Y. 10019, 212/265-6704.

Association of College, University and Community Arts Administrators, ACUCAA, PO Box 2137, Madison, Wis. 53701, 608/262-0004.

Association of Independent Video and Filmmakers/Foundation for Independent Video and Film, 625 Broadway, New York, N.Y. 10012, 212/473-3400.

Center for Arts Information, 625 Broadway, New York, N.Y. 10012, 212/667-7548.

Central Opera Service, Lincoln Center for the Performing Arts, New York, N.Y. 10023, 212/225-4814.

Music Educators National Conference, 1902 Association Drive, Reston, VA. 22091, 703/860-8000.

National Art Educator's Association, 1916 Association Drive, Reston, VA 22091, 703/860-8000.

National Assembly of Community Arts Agencies, NACAA, Suite 725 A, Washington, D.C. 20006, 202/293-6818.

National Committee, Arts for the Handicapped, 1701 K Street, Suite 905, Washington, D.C. 20006, 202/223-8007.

National Council of Teachers of English, 1111 Kenyon Road, Urbana, IL 61801, 217/328-3870.

National Dance Association, American Alliance for Health, Physical Education and Dance, 1900 Association Drive, Reston, VA 22091, 703/476-3400.

National Guild of Community Schools for the Arts, 175 Fifth Avenue, Suite 516, New York, N.Y. 10010, 212/673-0890.

Poets and Writers, 201 West 54 Street, New York, N.Y. 10019, 212/757-1766.

Speech Communication Association, 5105 Blacklick Road, #E, Annandale, VA 22003, 703/750-0533.

Theatre Communications Group, 355 Lexington Avenue, New York, N.Y. 10017.

MAAE



Minnesota Alliance for Arts in Education is dedicated to the idea that all of the arts (music, dance, literature, theatre, visual and film/video) are essential to the fullest human development and fulfillment and must therefore be a basic part of the education of all students. MAAE's mission is to create greater strength, visibility and coordination for the arts in education in Minnesota's K-12 schools and their communities.

The MAAE facilitates cooperative and unified action by the organizations concerned with education and the arts. It encourages a positive attitude towards the arts in education by the general public and access to the arts for the underserved. It endorses the study of the arts as unique disciplines; the use of the arts in teaching all subjects; and the development of students skills in, and appreciation of, the arts.

MAAE provides direct services to schools and their communities to assist them in bettering school arts offerings.

MAAE is a membership based organization and encourages all individuals and organizations interested in its mission to join in the network of advocates.

MAAE is governed by a 35 member Board of Directors and is supported by private and public foundations, governmental agencies, as well as individual and organization members, volunteer groups and others.

MAAE is affiliated with the National Alliance for Arts Education at the John F. Kennedy Center for the Performing Arts in Washington, D.C., and with the National Committee, Arts for the Handicapped.

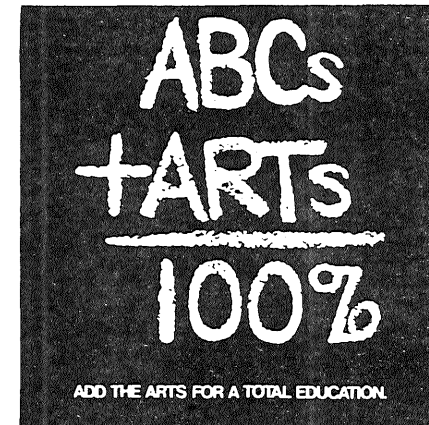


Minnesota Alliance for Arts in Education
P.O. Box 13039
Minneapolis, MN 55414

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Minnesota Alliance for Arts in
Education's

Publications and Advocacy Materials



to
help your school
provide
a better arts
education
to students

Adopting a Visual Art Curriculum: A Resource Guide. This booklet provides information on the importance of a written visual arts curriculum, and reviews 15 excellent public and commercial curriculums. 38 pages. \$2.00.

Arts in Education Consultants: A Resource Guide. This booklet lists over 30 consultants in Minnesota who are available to provide inservice training, workshops or individual consultation in the areas of visual art, literary, music, dance, theatre, film/video, advocacy and other areas relating to arts in the schools. 32 pages. \$2.00.

Selected Readings in Arts in Education: A Resource Guide. This booklet is an annotated bibliography of journals, periodicals, books and articles in the areas of visual art, literature, theatre, music, dance, film/video, computers in the arts, gifted student education, and special education. 40 pages. \$2.00.

All the Arts For All the Kids, An Advocacy Handbook for Arts Education Programs. This handbook provides suggestions that have been successful elsewhere in advocating and planning the arts into schools' programs. Included are worksheets on assessment of existing programs, goals and objectives for new programs, making programs work, and funding suggestions. 124 pages. \$6.00.

Arts in Minnesota Schools: A Selection of Excellence. This book highlights schools in the state that have exemplary arts programs which include visual art, dance, drama, literature, music, and media. The model programs also have a unique feature which other schools might replicate. 60 pages. \$4.00.

Arts in Minnesota Schools: A 1982 Status Report. Compiled by the Minnesota Department of Education with Minnesota Alliance for Arts in Education as an advisor, the report includes results of a May 1982 arts education survey of the state's 435 districts, as well as recommendations to the Legislature, the MDE, schools and arts education agencies. 8 pages. \$1.00.

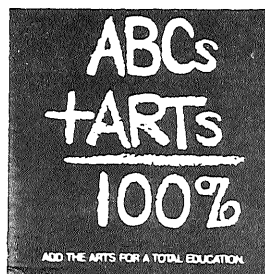
MAAE ARTBEAT. This quarterly newspaper provides timely information on education issues, resources, and research affecting arts education. Free to those who request to be added to the mailing list.

101 Great Ideas to Strengthen Your Arts Program. This booklet provides resource ideas for arts programs in the areas of public relations, funding, finding artists in residence, getting volunteers to help, gaining administrative support, linking with political movements, funding, freebies, utilizing community resources, and more. 20 pages. \$2.00.

"The State of Arts in Education Today," The Leaguer, February 1980. This issue of Junior League of Minneapolis' magazine features a series of essays and articles on arts in education today. \$1.00.

ABCs + ARTs = 100% materials. These colorful items make great gifts and publicity tools for teachers, principals, students and anyone who supports arts in education. Bumper sticker, button and decal (black, yellow and white), ceramic mug (white with black and yellow), T-shirts (light blue with navy).

Membership in Minnesota Alliance for Arts in Education. Increase MAAE's effectiveness on your behalf. Benefits include a tax deduction; a bi-monthly bulletin, the FYI Flyer; a discount at the annual conference; and the privilege to serve on and elect the Board of Directors. Individual, \$15.00; Organization, \$30.00; Sponsor, \$50.00; Benefactor, \$100.00.



Check any of the following items you wish to order:

- ☐ **Adopting a Visual Art Curriculum: A Resource Guide.** *\$2.00
- ☐ **Arts in Education Consultants: A Resource Guide.** *\$2.00
- ☐ **Selected Readings in Arts in Education: A Resource Guide.** *\$2.00
- ☐ *all three publications for \$5.00
- ☐ **All the Arts for All the Kids, An Advocacy Handbook.** \$6.00
- ☐ **Arts in Minnesota Schools: A Selection of Excellence.** \$4.00
- ☐ **Arts in Minnesota Schools: A 1982 Status Report.** \$1.00
- ☐ **MAAE ARTBEAT.** Free
- ☐ **101 Great Ideas to Strengthen Your Arts Program.** \$2.00
- ☐ **"The State of Arts in Education Today," The Leaguer.** \$1.00
- ☐ **ABCs + ARTs = 100%**
 - ☐ bumper sticker. \$.100
 - ☐ decal. \$1.00
 - ☐ button. \$1.00
 - ☐ ceramic mug. \$6.00
 - ☐ T-shirt. \$6.00 ☐ adult medium ☐ large ☐ x-large
- ☐ **Membership in MAAE**
 - ☐ Individual. \$15.00
 - ☐ Organization. \$30.00
 - ☐ Sponsor. \$50.00
 - ☐ Benefactor. \$100.00

Total enclosed \$_____

Make check payable to MAAE.

Name_____

Address_____

City/zip_____

Daytime phone_____

Occupation_____

Mail order form and check to MAAE, P.O. Box 13039, Minneapolis, MN 554

MAAE



Minnesota Alliance for Arts in Education is dedicated to the idea that all of the arts (music, dance, literature, theatre, visual and film/video) are essential to the fullest human development and fulfillment and must therefore be a basic part of the education of all students. MAAE's mission is to create greater strength, visibility and coordination for the arts in education in Minnesota's K-12 schools and their communities.

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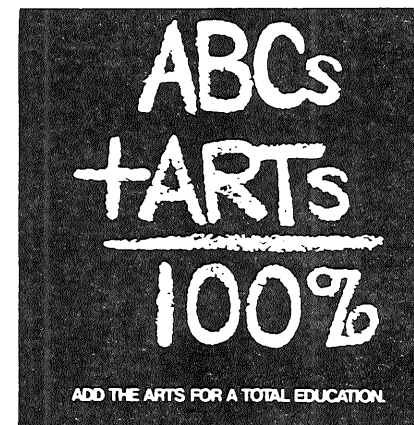


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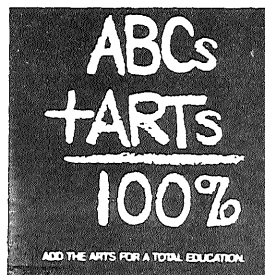
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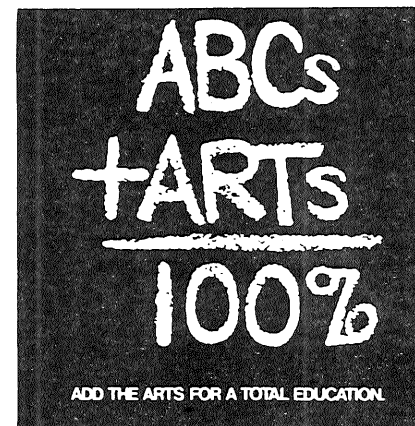


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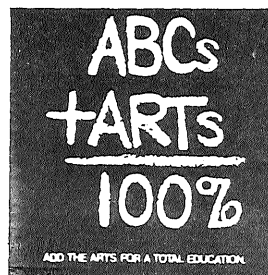
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MUSIC PERFORMANCE AND CREATION

- Instrumentalists
Solo Performers—television; radio; recording studio; night club; special events
Accompanists—recitals; choral concerts; opera rehearsals; ballet rehearsals; dance classes; music shows; music theater; night club; television; radio; recording studio
Orchestral and Band Musicians—symphony; theater; ballet; opera; popular bands and groups; recording studio; radio; television; chamber music; armed forces bands
Organists and Other Church Musicians—organists (pipe and electric); minister of music; other instrumentalists (special performances); carillon
- Vocalists
Soloists—concert; opera; music theater; music show; church soloist; popular vocalist
Ensemble—opera chorus; music theater chorus; chamber singers; madrigal; professional chorus; church choir
- Conductors
symphony and chamber orchestra; ballet; opera; television; radio; schools; colleges; universities; civic music organizations; popular bands; armed forces bands
- Composers
symphonic, chamber, opera; popular song; commercial jingle; motion picture; music theater; music for teaching
- Arrangers
orchestrators; copyists
- Librettists
- Lyricists
- Dancers
ballet dancers in opera; chorus dancers in music theater; dancer in night club review
- Designers in Opera and Ballet

MUSIC PRODUCTION AND APPLICATION

- Production-Performance Management
symphony orchestra managers; chorus managers; stage managers
- Sound, Lights, Technical Equipment Operators
acousticians; sound equipment operators, light show operators; lighting engineer
- On-Site Recording and Broadcasting
broadcast director; broadcast engineer; camera person; announcer; recording engineer
- Studio Recording
record producer; artist and repertoire person; recording engineer; sound person; sound mixer; sound and lab engineer; recording machine operator; microphone operator; dubbing machine operator

- Stage Set, Properties
opera; ballet; musical comedy
- Costumes, Hairstyles, Makeup
opera; ballet; musical comedy
- Musical Technical Services
acousticians; instrument building and maintenance (customarily handcrafted acoustic instruments—fretted string, harp, harpsichord, string, brass and wind); music instrument repair; instruments customarily produced in factories (accordion, pipe organ builder, installer, tuner, brass and wind instruments, string instruments, pianos, percussion instruments, fretted instruments); electronic musical instruments (synthesizer, electric organ, electric guitar, electric piano, electric versions of other instruments); piano tuners, organ tuners
- Publishing
publisher; music editor; proof reader; music grapher; music engraver; music copyist
- Music Business
Arts Business Management—
Concert Management
concert manager; booking agent; business agent; hiring contractor
Sales, Promotion
salesperson—musical instruments and accessories, sheet music, recordings, tapes
Professional Associations and Organizations
Publishing
Instrument Manufacture
Recording Industry
Legal and Financial Services
music copyright lawyers; copyright experts; performing and broadcast rights organizations

MUSIC EDUCATION

- Teaching
public school (supervisor, director, teacher); college, conservatory; community music school; private studio; music store
- Community Arts Services
museum services—curator, historical instrument collection; library services (institutions, public and university); performing organization, music theater; opera; community cultural affairs coordinator
- Music Therapy
hospitals; clinics; correctional institutions
- Writers About Music
musicologists; music critics; program annotators; album note writers
- Government Services
state and local councils on the arts; city office of cultural affairs; program monitor

★ COMMERCIAL ARTS

- Illustration
illustrator; general illustrator; technical illustrator; fashion artist; cartographer; cartoonist (printed media); colorer; medical illustrator; calligrapher; courtroom artist; cartoonist, motion picture, TV; scenic artist; architectural renderer
- Graphic Design
graphic designer; production manager; advertising; director, art; book designer; cover designer; typographer; layout planner; paste-up planner; mechanicals planner
- Printing Process
printer; compositor; lithographer; etcher; silk screen printer; screen maker, photographic process; photoengraver; engraver; music grapher; stripper; color separator
- Displays and Signs
manager, displays; display designer; display artist; director, merchandising display and specialties department; merchandise displayer; display assembler; sign designer; diorama model maker; sign painter; sign writer
- Photography
- Photographers
photographer; photographer, news; photographer, commercial; photographer, portrait; photographer, I.D. bureau; scientific and biological; aerial; finish; street; photo researcher; photoengraver; lithographer
- Photo-Technician
photo technician; film developer; copy camera operator; photo finisher; negative cutter and spotter; photo checker and assembler; photograph retoucher; colorist, photography
- Environmental Design
Architecture
architect; architectural drafter; renderer, architecture; architectural modeler
Landscape Architecture
landscape architect; landscape drafter
Environmental Designer
urban planner
Interior Designer
interior designer; color expert; stage set designer; miniature set designer
- Commercial Art Product Design
Industrial Design
industrial designer; commercial designer; model maker; package designer; industrial renderer; patternmaker; sample maker; model builder; designer with specialties in: furniture, cabinetry, fixtures, metalwork, musical instruments, jewelry and flatware, glassware, tile, toys
Textile and Fashion Design
textile designer; cloth designer; screen printer; clothing designer: fur, hats, shoes, handbags; copyist, master tailor; dressmaker; wallpaper designer; carpet designer

★ FINE ART

- Fine Artists
Two-Dimensional Art
painter; drafter; muralist; photographer; printmaker; calligrapher
Three-Dimensional Art
sculptor
Other "Mixed" Media Art
experimental materials artist; independent film maker; computer artist; media artist; experimental artist
- Technical Services, Fine Arts
picture framer; mat cutter; fine art printer
Craftpersons
wood; clay; leather; stone; plastic; horn/bone/shell; fiber; glass; metals; print; misc./combined materials; misc./other materials
- Crafts—Production and Design
Handcrafts/Craftpersons and Designers
Wood Design
cabinetmaker; woodcarver; boatbuilder; wood sculptor; instrument maker
Clay Design
ceramicist; potter; tile designer
Leather Design
leather worker; shoemaker, custom; sandal and belt maker; saddle and harness maker
Stone Design
sculptor; carver; worker
Plastic Design
sculptor; jeweler
Horn/Bone/Shell Design
carver; jeweler; scrimshaw artist
Fiber Design
weaver; basket maker; spinner; dyer; needleworker; quilt maker; fabric printer; macramist; non-loom fiber worker; rug maker; custom sewer
Glass Design
glass blower; glass decorator; stained glass worker; mosaicist
Metal Design
silversmith (goldsmith); jeweler; metal sculptor; blacksmith; enamelist
Printmaking
bookbinder, hand; small press printer
Miscellaneous/Combined Materials
bead maker; toy maker; crafts tools designer
Miscellaneous/Other Materials
floral designer; candlemaker; paper craftsperson; decoupage worker

ART EDUCATION

- **Teaching**
faculty member, college or university; teacher, secondary school; teacher, elementary school; teacher, kindergarten; teacher, nursery school; teacher, visiting; instructor, vocational training; director, art department; teacher, adult education; director, vocational training; art supervisor; education specialist; instructor, on-the-job training
- **Settings**
It is impossible to list teaching jobs by subjects (combinations of subjects). The above teachers can work in pre, private or public schools, elementary, junior or senior high schools, specialized schools, community centers, junior colleges, colleges and universities, trade schools, army bases, recreation departments, educational TV stations, prisons, private studios, workshops.
- **Museum Education**
museum educator; museum designer; publications specialist; publicity specialist, conservator
- **Writers About Art**
critic, art reporter, art reviewer
- **Art Librarians**
- **Art Therapy**
art therapist; occupational therapist; expressive or play therapy
- **Art Business and Management**
Arts, Crafts, and Management
arts manager; director, art/crafts organization, government or private researcher, art/crafts organization government or private; administrator art/crafts organization; public relations worker, art/crafts organization, government or private
Exhibiting and Sales and Promotion
gallery director; gallery assistant; private dealer; collections advisory director, crafts center; director, crafts fair; craftspersons' agent; artists' agent; publicist; appraiser; cataloguer; owner, retail shop or gallery; manager, photogallery or studio; salesperson, arts/crafts; salesperson, signs and displays; director, hobby shop; sales, import crafts; arts, crafts supply salesperson; designer, shop or gallery exhibits

★ THEATRE AND MEDIA

DESIGNERS AND PRODUCTION

- **Designers**
scene designer; costume designer; lighting designer; sound designer; art director (motion picture)
- **Backstage Theater**
technical director; stage manager; assistant stage manager; stage carpenter supervisor; stage settings; painter; grip (stagehand); flyer; curtain operator; rigger; circus supervisor; property supervisor; property handler; prop maker; costumer; wardrobe supervisor; costume assistant; electrician supervisor; lights operator; master sound technician; sound person; makeup person; hairstylist

- **Media Production**
technical director; stage manager; camera operator; motion picture equipment supervisor; motion picture projectionist; film editor; film technician; vault custodian; film clerk; film assistant; special effects; carpenter supervisor; set decorator; grip; rigger; production coordinator; property master; property handler; prop maker; shopper; property custodian; special events coordinator; costumes supervisor; dresser (costumer assistant); gaffer; studio electrician; lights technician; sound effects specialist; recordist; mixer; re-recording mixer; cutter; engineer; playback equipment operator; microphone operator; microphone boom operator; audio operator; makeup supervisor; hairstylist

WRITERS AND SCRIPT

- **Playwrights**
- **Scriptwriters**
screenplay writer; continuity writer; scenario writer; gag writer; title writer; reader; script clerk; script assistant

PERFORMANCE

- **Actors**
actor, double, stand-in
- **Entertainers**
comedian; magician; puppeteer; mime; dramatic reader; story teller; master of ceremonies; impersonator/mimic; hypnotist; ventriloquist; model; photographer's model; artist's model; barker; show "girl"; circus performers (clown, acrobat, aerialist, juggler, thrill performer, ringmaster, stunt person, fire eater)
- **Newspeople/Announcers**
broadcast journalist; announcer; specialized television reporters; sportscaster; disc jockey

- **Directors**

THEATRE AND MEDIA BUSINESS

- **Producers**
producer; executive producer; associate producer; assistant producer
- **Theatre Businesspeople and Managers**
general (business) manager; production (company) manager; publicity director (public relations manager); press agent (assistant); advance press agent; theatre manager; house manager; box office treasurer; (head) usher; ticket taker
- **Television and Radio Directors**
program department director; production manager; news director; program (production) assistant; public affairs director; general (station) manager; business manager; copyright expert
- **Agents and Salespeople**
literary agent (and script rental agent); personal manager (business agent); booking agent; ticket broker; TV-radio time salesperson; sales manager; traffic manager

THEATRE AND MEDIA EDUCATION

- Teachers and Librarians
college or university faculty members; secondary school teacher; elementary school teacher; adult/community education teacher; private acting teacher; film librarian
- Writers About Theatre and Media
critic; research/dissertation writer; instructional writer; theatrical biography writer; research director (motion picture technical advisor); historian

★ DANCE

PERFORMANCE AND CREATION

- Choreographers
ballet; modern dance; jazz dance; theatre; film; television; night club; folk dance ensemble
- Dancers
ballet; jazz; modern; folk and square; theatre; film; television; night club entertainers; popular
- Dance Notators
notator; reconstructor; autographer
- Musicians
- Designers
stage scenery designer; lighting designer; costume designer

PRODUCTION AND APPLICATION

- Production Management-Manager
- Dance Company Government Services
- Camera, Lights, Sound
- Stage, Set, Properties
- Costumes, Hairstyles, Makeup
state and regional councils on the arts; city officers of cultural affairs

DANCE BUSINESS

- Arts Business Management
- Concert Management
- Sales
manager, dance studio; salesperson; dancing instruction
- Professional Associations and Organizations
- Legal and Financial Services

DANCE EDUCATION

- Teaching
school, college; private studios; folk dance societies; ballroom studios
- Community Arts Services
library services (Bureau of Dance Notation)
- Dance Therapy
hospitals; clinics; corrections institutions
- Writers and Researchers
dance critics; dance historians

Excerpted from Montana's "Arts in Education Program Report, 1976-1980"

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APPENDIX E

Ten Characteristics of School Systems that Have Developed Effective Arts in General Education Programs

Jane Remer

As has been stated frequently by one eminent educator, reading, writing, and arithmetic do not, in themselves, constitute an education; rather, they are the tools that one needs to become educated. The arts are also important tools for education. Quality education can result when the arts are incorporated in the teaching and learning process.

When an entire school system embarks on an arts in general education project, certain kinds of changes take place in the schools and in the community. While not all the characteristics of change described here appear in every situation, they do identify main features that are common to most of the school systems with which the Fund has been associated.

1. A Commitment to Quality Education for All Children.

The school system has a commitment to improving the quality of education for all children and has established a mechanism for systematic change and innovation.

2. A Commitment to Quality Education through the Arts.

A significant number of chief school officials, administrators, 237

teachers, and parents subscribe to the belief that teaching and learning through the arts improves the quality of education for all children. They regard education as a creative living and learning process and feel that the arts provide a powerful motivation for this process. They have found that, by incorporating the arts into all aspects of schooling, children develop positive attitudes towards learning, a stronger sense of themselves, and a keener awareness of the world around them.

3. The Creative Use of Existing Human, Financial, and Physical Resources. The school system allocates a significant amount of time, effort, and money to the planning and development of arts in education programs. Local public funds provide the permanent base of support for school programs; private funds are used mainly for research and development purposes. Existing facilities in the schools and the community are fully utilized.

4. A Coherent, Collaborative Approach to Program Planning and Development. Programs are planned, developed, operated, and assessed by those who participate in them. Consequently, these programs relate to the actual strengths and needs of individual schools and make use of the appropriate resources in the schools and community. Professional consultants in the arts and education are involved in the planning and development process.

5. An Organic Program Design. Though they will vary from school to school, effective arts in general education programs have at least three related points of emphasis in common:

- (a.) Strong programs in all the arts for all children;
- (b.) Interdisciplinary teaching and learning; and
- (c.) Effective and regular use of community cultural resources, including services provided by artists and arts institutions.

6. A Continuing Curriculum and Staff Development Effort. Program planning and development occur simultaneously with curriculum and staff development workshops, seminars, and meetings. These activities encourage the development of new learnings, skills, teaching strategies, and materials that are appropriate to the content and structure of new programs. The instructional staff, including teachers, artists, and community volunteers, has access to new or existing arts resource materials and can test them out in actual classroom situations.

7. On-going Internal and External Documentation and Evaluation. Evaluation of the school's efforts in program planning and development are continuous, largely internal, and address questions of effectiveness in terms of the goals and objectives the school has set for itself. Judgments about quality and achievement are made by those best in the position to render and make use of them, and modifications are made as soon as they are needed. Educational research and evaluation consultants or outside agencies are used to help determine the effectiveness of overall program goals and outcomes.

8. An Effective Communications Network. A conscious and systematic effort is made to share information about the

school's new arts programs, and problems and prospects are discussed within the school, with other schools and cultural institutions, and with community advisory groups. As a result of this network, other schools wishing to move in similar directions are encouraged to do so more effectively.

9. A Broadened and Humanistic Concept of Schooling.

In the course of incorporating all the arts into an entire school system, the concept of schooling broadens, and teaching and learning become more humanistic. School buildings and classrooms are transformed into attractive living and working environments; the content of the curriculum is significantly altered; teachers develop new capabilities and patterns of instruction; and a working partnership is formed between the schools and the community.

10. An Increased Commitment to and Understanding of the Change Process in Education. The process of educational change is often slow and difficult. It calls for imaginative leadership and cooperative working arrangements among many different sectors of the community. It also requires patience, fortitude, and broad public awareness and commitment. School systems that have developed effective arts in general education programs have not only improved the quality of teaching and learning in their schools but also developed a greater understanding of the change process. This process is generally most effective when the individual school is viewed as a social unit and the most powerful agent for progressive change in education.

APPENDIX F

Community Arts Programs and Educational Effectiveness in the Schools

Kathryn Bloom

I. HIGHEST LEVEL OF EDUCATIONAL EFFECTIVENESS:¹

A. The form, content, and structure of the program grow out of a cooperative effort by school personnel (teachers, curriculum specialists, administrators), artists and arts organization representatives, and are related to and supportive of the content of teaching and learning in the schools.

B. Programs are planned as an on-going series of related educational events.

C. The program includes the participation of artists who serve as resources to teachers and students in a variety of direct teaching and learning activities. These include creative experi-

¹This material is excerpted from a program paper, *An Emerging Pattern for Educational Change: The Arts in General Education* (New York, New York: The JDR 3rd Fund, 1973).

ences or demonstrations of the techniques, skills, and talents indigenous to their particular profession.

D. Preparatory and follow-up curriculum materials planned specifically for the program are provided to the schools. These materials result from work done jointly by school representatives, artists, and arts organization educational staff. Related visual and written materials and resources such as slides, recordings, tapes, films, reproductions, and teacher's guides are available in the schools and used by teachers in classrooms.

E. In-service training is available to teachers in order that they have a general understanding of the arts organization, its purposes, its resources, and the nature of its services in terms of curriculum development.

F. Orientation and training are available to artists and arts organization educators, so they have an understanding of the nature of schools, the content of the educational program, and the learning characteristics of students at different age levels.

G. As a result of the foregoing, the arts event becomes part of the process of teaching and learning, not just a "field trip," time off from school work, or another assembly program.

II. MIDDLE LEVEL OF EDUCATIONAL EFFECTIVENESS:

A. The content of the program is planned by arts organization educators with some help from school personnel, but is not focused on the content of school studies.

B. Programs are isolated and sporadic events.

C. Contact with artists is limited.

D. Some preparatory materials are provided to the schools for the arts events. Few related materials are available in the schools.

E. No inservice training is available to teachers. Often they have no more information about the arts event or organization than the children they accompany.

F. No training is available to artists or arts organization educators. They assume an automatic interest or curiosity on the part of teachers and children. Capability to work with different age groups is learned on the job by trial and error.

G. The arts event is of some value to children and teachers but remains separate from the larger educational program of the schools.

III. LOW LEVEL OF EDUCATIONAL EFFECTIVENESS:

A. The content of the program is accidentally determined by the fact that the arts organization has a special event it feels

has some significance for the schools, and the schools decide to send all fifth grade classes and their teachers to it.

B. Programs are single, isolated, unrelated events or activities.

C. Artists are not involved as resources to teachers and students in the program.

D. No preparatory or follow-up materials are available.

E. No inservice training is available for teachers.

F. Arts organization representatives do not work with teachers and students, since their regular responsibilities make very heavy demands on their time, or the schools have not made appointments for their classes in advance.

G. Educationally, the arts event is of dubious value to students and teachers.

APPENDIX I

MEDIA

"Arts in Education: A Promise" is a 13 minute slide-tape about the importance of arts in education. It outlines the goals for a local CAPP program. It's available through the Media Center at the State Department of Education, 612/296-6114.

Or

For \$5.00 postage and handling through Minnesota Alliance for Arts in Education, 612/376-1197.

"Arts Alive" Program Descriptions: A new video series from the Agency for Instructional Television will help to answer the need for increased arts instruction in middle and junior high schools.

The 13 15-minute programs in the "Arts Alive" series are designed to help students better understand, appreciate and respond to the arts. The series covers four art forms -- visual arts, dance, music and drama. It includes:

1) ALIVE WITH THE ARTS

People both participate in and enjoy responding to the arts. With a multitude of examples, this program shows that art can be found everywhere, and that it touches everybody's life.

2) ELEMENTS OF VISUAL ARTS

Line, texture, shape and color are some of the building blocks of the visual arts. The idea or feeling conveyed by a work of visual art is the result of how the artist has combined these elements.

3) CREATING VISUAL ARTS

A work of visual art begins with an idea or emotion that the artist wishes to express. This program shows that to do this successfully, an artist must make a number of decisions during the creative process.

4) ELEMENTS OF DANCE

Organized body movement -- using the elements of space, time and energy -- is the foundation of dance. A change in the relationship among the elements changes the character of the dance.

5) CREATING DANCE

How the elements of dance are organized depends on the idea or feeling the choreographer wants to express to an audience. This program shows the artistic decisions choreographers must make when creating a dance.

6) ELEMENTS OF MUSIC

Rhythm, melody and harmony are some of the elements that, when combined, create music. The variety of music styles included in the program demonstrates that varying these elements changes the music's character.

7) CREATING MUSIC

A composer is an artist who uses rhythm, melody and harmony to create music. The composer translates ideas into music by deciding how to use these elements to produce the desired results.

8) ELEMENTS OF DRAMA

Movement and voice are two important elements that can be controlled to bring dramatic characters to life. By using these elements successfully, an actor helps an audience respond to and understand the character being portrayed.

9) CREATING THEATRE

Creating theatre requires more than actors using the elements of drama. It requires the joint efforts of many people using a wide variety of artistic skills.

10) ARTS AND SELF-EXPRESSION

A work of art often reflects the personal experiences and feelings of the artist. Any artistic work may be a direct response to a current experience or emotion, or it may be a reflection of the artist's total life experience.

11) ARTS AND SOCIAL MESSAGES

Artists may attempt to convey social messages through their art. This program shows that artists sometimes intentionally create a work of art to elicit specific responses from an audience.

12) ARTS AND TECHNOLOGY

Technological innovations often intrigue artists and cause them to experiment, explore and create new forms. Such exploration involves taking risks and acquiring new skills.

13) ARTS AND WORK

Art plays an important role in a surprising variety of jobs. This program shows that it isn't necessary to become a painter, a dancer, a composer or an actor to make art a part of one's life work.

APPENDIX J.

Studies prove importance of art to total education.

Statistical research studies are now proving what many art educators have hypothesized for years: that art is basic to quality education. Its study results in benefits integral and essential to other disciplines. Research has proven art experiences do significantly enhance student performance in other areas of curriculum.

Consider these studies which are but a few:

- 1) 1977 National Assessment of Educational Progress: a research study proving that children benefit from arts experiences in statistically significant ways.
- 2) National Council for the Arts, chaired by David Rockefeller, Jr.: refers to proof that arts-centered programs have produced results such as heightened sensory awareness, a rise in reading scores, improved problem solving ability and a drop in incidence of student vandalism.
- 3) Statistical research studies performed on elementary school students by Roger G. McGaughey, Art Coordinator for the Apple Valley-Rosemount School System: The Detroit Test of Learning Aptitude was used to measure creativity. Results showed that those elementary school students who had been exposed to visual arts education, evidenced greater developmental growth in:
 - a) spacial relationship judgments - the ability to visually measure shapes, form, space and their relationships.
 - b) eye-hand coordination - the ability to graphically record that which the eye sees.
 - c) perceptual syntheses - the ability to organize visual cues into a meaningful whole.
 - d) visual attentiveness - the ability to remain visually alert.
 - e) visual discrimination - the ability to select and edit out visual cues of most significance.
 - f) fluency - the number of ideas or symbols which can be expressed in a given time.
 - g) flexibility - the ability to produce different categories of responses.
 - h) originality - the ability to develop an idea into a complete refined statement.