



NATIONAL
ENDOWMENT
FOR THE ARTS



Learning Through The Arts |

A Guide to the National Endowment for the Arts and Arts Education



The National Endowment for the Arts provides national recognition and support to significant projects of artistic excellence, thus preserving and enhancing our nation's diverse cultural heritage. The Endowment was created by Congress and established in 1965 as an independent agency of the federal government. This public investment in the nation's cultural life has resulted in both new and classic works of art reaching every corner of America.



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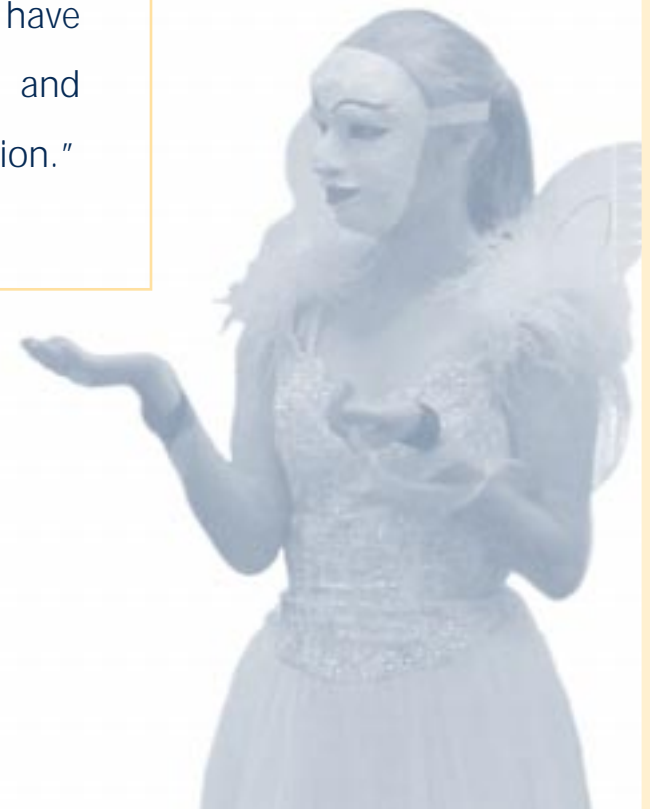
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INTRODUCTION

“ The arts give a generation the ability to define its own time. It seems to me on a very grassroots level, the future survival of the arts in this country may have something to do with the artists, playwrights, and dancers opening their worlds to the next generation.”

Wendy Wasserstein, Playwright





Why Arts Learning?

From the earliest times, humans have communicated their most profound thoughts and deepest feelings through music, dance, drama, and art. The discovery of the Lascaux Cave paintings in France, for instance, conveyed insights into daily life in the Paleolithic Age, as well as the hopes and aspirations of those early artists.

Today, the arts—whether conveyed in cyberspace or in the more traditional venues of the concert hall, theater, museum, or local arts center—remain essential to us as individuals and as a society. They are the means by which we make sense of the world and our individual and collective experiences in it. They help us appreciate our rich cultural heritage in the United States and the cultures of others throughout the world. It is essential that our children and youth experience the arts at an early age, and often.

Beyond the intrinsic role of the arts in the lives of our young people, recent studies increasingly point to connections between strong arts programs in schools—providing an enriched learning environment—and increased academic achievement by students. Research also suggests that arts education has a positive effect on young people’s interpersonal skills, confidence, motivation to succeed, and preparation for work. The arts prepare young Americans not just for a livelihood, but also for life.

For all these reasons, the National Endowment for the Arts was charged in its enabling legislation to “increase accessibility to the arts through providing education to all Americans, including diverse cultures, urban and rural populations by encouraging and developing quality education in the arts at all levels.” The Arts Endowment has not only maintained support for arts education programs and projects in and outside of schools, but has provided vision and leadership in the federal sector



and among arts, education, business, and government organizations to develop and sustain an agenda for arts education improvement.

Arts Education For All Children and Youth

The Arts Endowment maintains that all children, not only those considered artistically talented, deserve a comprehensive education in the arts, one that enables them to create, perform, and communicate in and through artistic media. The *No Child Left Behind Act*, signed into law by President George W. Bush in January 2002, affirmed that the arts be considered a “core academic subject,” making it possible for children to receive the arts education they deserve and for schools to receive federal funds from national programs—such as teacher training, school reform, or technology programs—that target core academic subjects.

The Arts Endowment supports schools that provide sequential, curriculum-based arts instruction, beginning in the earliest years—prior to

kindergarten—and continuing through high school. To ensure quality in teaching and learning, students must have qualified teachers as well as regular engagement with excellent works of art and the artists themselves. Finally, all students should strive to achieve high levels of knowledge and skills in the arts.

The Arts Endowment supports projects that provide children, beginning as early as the pre-school years, with the opportunity to learn by actual experience the techniques of music-making and the skills of drawing, painting, sculpting, and dance movement. Children should experience the techniques of writing poetry and the art of acting and play-making. This builds appreciation for the skill, discipline, and sacrifice necessary for achievement. It helps children develop admiration for the skills and hard work of others.



This two-pronged approach acquaints children with their artistic heritage, stimulates imagination, engages the intellect, produces physical skill, and enhances curiosity and joy. Such projects may identify talent and help nurture it as well as build passionate, engaged audiences.

Increasingly, opportunities for students to learn in the arts also are available through after-school programs, many of which are supported in part by the 21st Century Community Learning Center funds from the Department of Education. These programs offer excellent opportunities for museums, performing arts centers, and other community arts organizations to partner with schools and provide high-quality learning experiences in both the school environment and the arts venues of a community. The Arts Endowment supports these experiences, which must always enhance, not replace, the regular curricular offerings in the arts for the students who participate.

Beyond the arts education programs associated with schools, children and youth engage in arts learning offered by community organizations in a variety of settings beyond the classroom. The Arts Endowment supports such community-based programs because they supplement school-based arts learning and because the arts should be a vital aspect of students' lives outside of school.

The Arts Endowment's Role in Arts Education

Almost from its beginning in 1965, the Arts Endowment has supported arts education efforts at the state and local levels. For example, the NEA started pilot projects in artist residencies in the late 1960s. In the 1970s and 1980s, Arts Endowment leadership and funds helped the residency concept grow, bringing it to thousands of schools and communities in all disciplines of the arts.



In the mid-1980s, following the release of the Department of Education report *A Nation at Risk* that found America's schools lacking, Congress mandated that the Arts Endowment gather information and report on the condition of arts education in America's schools. With the assistance of the Department of Education, the NEA surveyed school districts nationwide and formed an advisory committee of artists, educators, legislators, business leaders, and parents to review the results of the survey and recommend actions to be taken at the national, state, and local levels.

The report *Toward Civilization*, released in 1988, found basic arts education in "triple jeopardy." First, the arts were too often considered "frills," or non-essential subjects. Second, excluded were the understanding of the historical relevance of the arts as well as students' cultivation of critical-analysis skills to make choices among an increasing array of arts products. And third, there was no common agreement

among education leaders as to what all students should know and be able to do in the arts.

The report raised concern in the public and in Congress, which broadened the Arts Endowment's role and responsibilities for arts education when it reauthorized the NEA in 1990. This involved taking more of a national leadership role in supporting and promoting the arts in education.

In 1992, the Arts Endowment partnered with the Department of Education to form the America 2000 Arts Partnership. The Partnership addressed the need for the arts to be taught alongside other "basic" academic subjects called for in the national education goals presented by President George H. W. Bush and the nation's governors in 1990. The Arts Endowment's work with the Department of Education was rewarded: when the *Goals 2000: Educate America Act* was enacted in



1994, formalizing the national education goals, the arts were listed among the core subjects to be taught. The Arts Endowment also played a leadership role in the National Assessment of Educational Progress in the arts between 1991 and 1994, paving the way for the first such assessment since the 1970s.

Despite a reduction in the Arts Endowment's budget and staff in 1996, arts education remained a priority, becoming one of four major categories in which grants to nonprofit organizations and school districts were awarded. The Education category, which from 1997 to 2001 supported projects for learners of all ages, was changed to Arts Learning in 2002 to focus on projects for children and youth in, after, and outside of schools. Beginning in 2001, the Challenge America program provided another opportunity for the Arts Endowment to support local-level arts learning projects for underserved populations.

In 2003, the Arts Endowment intends to consolidate the various arts education grant programs, leadership initiatives, and partnership efforts at the federal and state levels into a focused Arts Learning initiative. Information on current grant application guidelines, examples of project grants, and descriptions of current and planned initiatives can be found on the Endowment's Web site at www.arts.gov.

The Arts Endowment's Federal and State Partners in Arts Education

The arts learning goals of the Arts Endowment could not be realized without the involvement of other public agencies in the arts, education, and related areas. The state arts agencies (SAAs) not only receive Arts Endowment support for arts education programs and services, but also technical assistance and support for the professional development of their arts education managers. The Arts Endowment's annual support to the SAAs for arts education grants helps them leverage additional state-appropriated funds as well; for example, in 2000, SAAs leveraged



the Arts Endowment's funding of \$3 million with more than \$58 million in state funds, a nearly twenty-fold increase. And, like the Arts Endowment at the federal level, the state arts agencies play critically important leadership roles to help advance the arts as part of educational reform and improvement in local schools.

On the federal level, the partnership between the Arts Endowment and the Department of Education is a longstanding one, encompassing past support for a national arts education research center, collaboration on the National Assessment of Educational Progress and the establishment of voluntary national standards for arts education, and a number of other research and development efforts. One of the two agencies' most successful endeavors is the Arts Education Partnership, formed in 1995 with the National Assembly of State Arts Agencies and the Council of Chief State School Officers. The Partnership comprises a consortium of more than 140 national organizations from the arts, education, busi-

ness, and government sectors and works with a variety of state and local partners to improve arts education throughout the country.

In addition to the Department of Education, a number of federal agencies—including the Department of Justice, the Department of Housing and Urban Development, and the President's Committee on the Arts and the Humanities—are partners of the Arts Endowment in the design and implementation of arts learning initiatives in schools and communities across the country. Successful programs, such as Creative Communities, which brings arts education to youth living in public housing, and the Coming Up Taller Awards, which reward innovative arts education initiatives, are the results of such partnerships.



Art for All Generations

To return to the initial question: why arts learning? Because the arts help us all better understand and interpret the world around us. Because the arts improve our ability to think critically and act creatively. And finally, because the arts offer us the opportunity to communicate our most profound thoughts and deepest feelings. Arts learning ensures that this creative spirit lives on, instilling a love and understanding of the arts to each new generation—maintaining the continuum from early humans drawing images on cave walls to today's youth drawing images on computer screens.

ARTS LEARNING PROGRAMS

“By offering music and the other arts in the school curriculum, we are enriching the lives of the students as we endeavor to preserve our culture and our civilization. We are inculcating a sense of discipline and respect and channeling energies into forms of self-expression that have positive social impact.”

Dave Brubeck, Jazz Musician and Composer



DIRECT FUNDING

ARTS LEARNING GRANTS

Since its inception, the National Endowment for the Arts has been supporting arts learning for children and youth. Arts Learning grants are awarded competitively to nonprofit organizations, including arts and cultural organizations, school districts, youth service, and other community groups for specific projects. Outside panels of arts education experts review the applications. In Fiscal Year 2003, grant applicants will focus their projects in one or more of the following areas:

EARLY CHILDHOOD:

Projects provide arts learning activities for young children who are not yet of kindergarten age, and professional development for teachers, artists, and others who work with them.

SCHOOL-BASED:

Projects involve children and youth in grades K-12 and are directly connected to the curriculum and instructional program of schools. Project activities generally occur in classrooms but may take place outside of the school building if formally linked to the school program. Projects also may address professional development for teachers and school administrators.

COMMUNITY-BASED:

Projects occur outside of the regular school day and year in a variety of settings, offered by arts organizations or other community-based, non-arts organizations in partnership with artists and arts groups. While not

formally linked to school instructional programs, community-based projects are typically based on a curriculum. Projects also may include professional development for teachers, artists, and other youth program providers.

Arts Learning grants encourage improved quality of arts learning for our nation's children and youth, emphasizing skills acquisition and direct participation in and access to quality art as a basic part of learning. Grants will also help identify, support, adapt, or extend best practices in arts learning and demonstrate the benefits of strong arts learning partnerships. An organization may request a grant amount between \$5,000 and \$150,000, and all grants require a match of at least one-to-one from non-federal sources of funds.

In Fiscal Year 2002, the Arts Endowment began a pilot program using outcome-based evaluation for Arts Learning grants. Applicants are asked to define the anticipated benefits or changes that will take place among individuals, groups, or institutions as a result of their participation in the project activities, and to state how success in meeting these outcomes will be measured.

To find out more about Arts Learning grants, including guidelines and applications, visit the NEA Web site at www.arts.gov/guide/.

CHALLENGE AMERICA GRANTS

Challenge America was conceived as a program to improve communities and the quality of cultural life for citizens through broad access to the arts. It specifically targets communities with limited access to quality arts programs due to geographic isolation, economic conditions, ethnic background, language, age, or disability.

Challenge America grants support arts learning in the following ways:

- **Fast Track Grants:** Under a streamlined grant application and review process, small project grants of \$5,000 to \$10,000 support arts projects that benefit rural or underserved communities. All grants must be matched from non-federal sources at least dollar-for-dollar. In 2001-02, some of these grants funded arts projects that provided positive alternatives for youth during after-school hours. More than 400 grants were awarded in the two years this program was offered. In 2003, grants that primarily support children and youth will be incorporated into the Arts Learning initiative.
- **State Arts Agency Partnerships:** Forty percent of Challenge America funds are distributed to state arts agencies through Partnership Agreements, supporting arts activities in every state as well as the District of Columbia and Puerto Rico. Arts learning is one of five areas of focus for these funds. In 2002-03, state arts agencies will carry out more than 50 arts learning projects with Challenge America funds.

- **Leadership Initiatives:** Through Leadership Initiatives, the Arts Endowment works in partnership with other federal agencies and national organizations to support projects that further the goals of Challenge America. The first such project, Creative Communities, was a collaboration of the Arts Endowment, Department of Housing and Urban Development, and National Guild of Community Schools of the Arts, and provided arts instruction for youth living in public housing. Another project was Arts for Learning, a partnership between the Arts Endowment and the non-profit organization Young Audiences, which provides information and resources to assist educators in integrating the arts into education curricula. More on these projects can be found in the Partnerships section of this guide.

To find out more about Challenge America, visit the NEA Web site at www.arts.gov/guide/.

PARTNERSHIPS

STATE PARTNERSHIPS

The National Endowment for the Arts has supported arts education programs of state arts agencies (SAAs) since the late 1960s. Since 1986, the Arts Endowment and SAAs have focused on three arts education goals:

- To help ensure that the arts are basic to the education of children and young adults in grades pre-K through 12;
- To expand opportunities for children and young adults to participate in the arts, as well as increase their knowledge of and skills in the arts; and
- To provide professional development opportunities for artists, arts professionals, and teachers.

The Arts Endowment awards funds through Partnership Agreements to SAAs in part to foster collaboration among the education, arts, and private sectors in each state and U.S. jurisdiction. Forty percent of the Arts Endowment's annual grantmaking funds are distributed through these Partnership Agreements, of which one component focuses on arts education.

SAAs combine support from the Arts Endowment with funding from state legislatures to award arts education grants, develop programs addressing state and local educational needs, and establish strategic education partnerships at the local level. In addition, SAAs encourage local investment in arts education, matching the initial state and federal seed money with increased local funds, creating more impact from the initial federal investment.

SAAs collaborate with a wide array of agencies and organizations, including school districts, state departments of education, colleges and univer-

sities, and local and regional organizations in the arts, education, and business sectors. These ongoing relationships enable SAAs to develop arts education programs suited to the unique needs of each community.

By leveraging federal, state, local, and private resources, SAAs are working to ensure that students receive comprehensive and sequential arts instruction as part of a well-rounded school curriculum. SAAs have public mandates to expand participation in the arts and to extend the creative, social, educational, and economic benefits of the arts to all communities. Arts learning is at the foundation of these efforts, and SAAs are committed to making the arts a basic part of every child's education. Among the arts learning efforts that SAAs have supported are:

- Professional development for teachers and artists, as well as school and arts administrators;
- Artists-in-residence and artist-teacher collaborations;
- Standards and curriculum development and arts assessments at the state and local levels; and
- Public awareness campaigns to improve policies and public funding of arts education programs.

To find out more about SAAs' arts learning programs, visit the NEA Web site at www.arts.gov/partner/ or the Arts and Learning Resources for State Leaders section of the National Assembly of State Arts Agencies Web site at www.nasaa-arts.org/nasaanews/index_anl.htm, or contact your state arts agency to find out more about arts learning programs in your community. Contact information for all SAAs can be found in the Arts Learning Partners and Organizations section at the end of this guide.

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The National Endowment for the Arts partners with other federal agencies and advisory committees on projects related to arts learning. The Arts Endowment works on arts learning initiatives with the Department of Education, Department of Justice, Department of Housing and Urban Development, National Endowment for the Humanities, and the President's Committee on the Arts and the Humanities, to name a few. By working with other federal entities, the Arts Endowment furthers the impact of federal dollars.

DEPARTMENT OF EDUCATION

The Arts Endowment's partnerships with the Department of Education includes co-funding programs, like the Arts Education Partnership, and providing advice and coordination for other programs for which the Department of Education provides sole funding. In 2001, for example, the Department of Education awarded \$16 million in arts-in-education grants in four categories: Arts in Education Model Development and Dissemination, Cultural Partnerships for At-Risk Children and Youth, Media Literacy, and Professional Development for Music Educators. In each case, the Department of Education relied on the Arts Endowment's expertise and knowledge of state and local needs to structure and carry out the grant competitions. The Arts Endowment provides assistance such as targeting potential applicants and putting together panels of qualified experts to review applications.

ARTS EDUCATION PARTNERSHIP

The Arts Education Partnership is a private, nonprofit coalition of education, arts, business, philanthropic, and government organizations that demonstrates and promotes the essential role of arts education in enabling all students to succeed in life, school, and work. Formed in 1995 by a partnership of the Arts Endowment, Department of Education, National Assembly of State Arts Agencies, and Council of Chief State School Officers, the Partnership now includes more than 140 national organizations committed to promoting arts education in elementary and secondary schools throughout the country.

The primary focus of the Partnership is helping states and local school districts integrate the arts into their educational improvement plans. The Partnership maintains and links databases on state-level policies and funding for arts education; produces regular reports on arts-related federal education program activities; and provides information about general arts education policies, issues, and activities at the national, state, and local levels. In addition, the Partnership coordinates issue-focused task forces of national and state representatives from the education, arts, and business sectors. Topics of the task forces have included student assessment, research, early childhood, and teacher education and professional development.

The Partnership has also published and disseminated groundbreaking research reports on the impact of learning in the arts on student

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achievement. They have identified the policies and practical steps that will enable schools and school districts to achieve educational excellence by incorporating the arts into teaching and learning. These reports, as well as more information about the Arts Education Partnership, can be found on the Web site: www.aep-arts.org.

ARTS IN EDUCATION MODEL DEVELOPMENT AND DISSEMINATION PROGRAM

The Arts in Education Model Development and Dissemination Program helps develop models that strengthen arts instruction and integrate arts in elementary and middle school curricula. Grantees include local school districts, or nonprofit or governmental arts organizations working in partnership with one or more eligible school districts. In Fiscal Year 2001, \$10 million was awarded for up to three-year grants to 11 recipients in Arizona, California, New Hampshire, New York, Ohio, Illinois, Minnesota, Mississippi, Pennsylvania, South Carolina, and Texas.

The program supports the development, documentation, evaluation, and dissemination of promising models that demonstrate their effectiveness in:

- Strengthening the use of high-quality arts in academic instruction and enhancing the place of arts as a core academic subject in the school curricula;
- Improving students' academic performance, which includes creating, performing, and responding to the arts; and
- Strengthening arts instruction.

For more information about the Arts in Education Model Development

and Dissemination program, visit the NEA Web site at www.arts.gov/endownews/news01/EdDemosFAQ.html or the Department of Education Web site at www.ed.gov/offices/OESE/ArtsED/.

CULTURAL PARTNERSHIPS FOR AT-RISK CHILDREN AND YOUTH PROGRAM

The Cultural Partnerships for At-Risk Children and Youth Program provides grants for school-community partnerships designed to improve the educational performance and future potential of underserved children by providing comprehensive, coordinated educational and arts programs. Grantees are local school districts applying on behalf of schools in which 75 percent or more of the children enrolled are from low-income families and that are partnered with a museum, local arts agency, institution of higher education, or other cultural entity.

Through combined resources, facilities, services, materials, expertise, and funding, the arts activities offered through a school-community partnership can reach those youth most in need of them. Cultural Partnership projects maximize the outreach and impact of arts education programs and enrichment activities for middle and high school students, both in and outside of school.

Eleven grants were awarded in Fiscal Year 2001 to school districts in California, Kentucky, Massachusetts, New York, Ohio, Pennsylvania, Texas, Wisconsin, and the District of Columbia. For more information about the Cultural Partnerships program, visit the NEA Web site at www.arts.gov/endownews/news01/edu-partnership.html.

FEDERAL PARTNERSHIPS

MEDIA LITERACY INITIATIVE

The Media Literacy Initiative provides grants to school districts to help young people better understand and interpret the artistic content of electronic media images, including those that contain violence. The grant program assists school districts in establishing programs that teach students how to examine and interpret media messages and involves partnerships between schools and arts-based organizations. The project is helping students create their own media-based projects, using film, video, Web site design, and other media art forms. Funds also are used for professional development of teachers and to develop curricula.

In Fiscal Year 2000, nearly \$1 million was awarded in grants to school districts in California, Florida, Minnesota, Montana, New Mexico, Pennsylvania, Rhode Island, and South Carolina. In Fiscal Year 2001, these grantees received support for second-year activities, and another seven grants were awarded in six states: California, Massachusetts, Nebraska, New York, Washington, and West Virginia.

For more information about the Media Literacy Initiative, visit the NEA Web site at www.arts.gov/endownews/news00/EdLiteracy1.html.

PROFESSIONAL DEVELOPMENT FOR MUSIC EDUCATORS PROGRAM

The Professional Development for Music Educators program provides grants to support high-quality professional development activities for

K-12 music teachers based on innovative methodologies or best practices. School districts, acting on behalf of schools where 75 percent or more of the children are from low-income families, work in collaboration with an institution of higher education, state education agency, or nonprofit organization with a history of providing high-quality professional development services to public schools.

Ten grants were awarded in Fiscal Year 2001 to school districts in Connecticut, Florida, Kansas, New York, Pennsylvania, Texas, and Wisconsin. For more information about the Cultural Partnerships program, visit the NEA Web site at www.arts.gov/endownews/news01/edu-partnership.html.

DEPARTMENT OF JUSTICE

The Arts Endowment has partnered with the Department of Justice's Office of Juvenile Justice and Delinquency Prevention on several projects to bring the arts to underserved youth. These projects have produced materials that can help other jurisdictions duplicate their successes.

ARTS PROGRAMS FOR YOUTH IN DETENTION AND CORRECTIONS

Arts Programs for Youth in Detention and Corrections was a national demonstration project to establish new or enhance existing corrections-based youth arts programs at six locations in California, Florida, New York, Texas, and Washington. The project produced a guide, *Arts Programs for Young Offenders in Detention and Corrections*, to help

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those jurisdictions that wish to establish or strengthen arts programs for adjudicated youth. The guide includes profiles, lessons learned, and promising practices from existing programs, as well as a survey of arts-in-detention programs in the United States.

For more information about the program, or to obtain copies of the guide, visit the NEA Web site at www.arts.gov/partner/Delinquents.html.

PARTNERSHIP FOR CONFLICT RESOLUTION EDUCATION IN THE ARTS

The Partnership for Conflict Resolution Education in the Arts was created to advance the principles of conflict resolution through arts activities in youth arts programs. The project provided intensive on-site workshops in arts-based conflict resolution to youth arts program staff throughout the country.

A lasting result of the project is the guide, *The Art in Peacemaking*. The guide provides information and arts-based activity ideas to introduce educators to conflict resolution skills, demonstrating how the arts can be an integral part of facilitating positive communication among youth. By helping arts educators move beyond conflicts that often arise among young people who come to youth arts programs from a variety of backgrounds, the project helped teachers focus on providing excellent arts education. The guide can be used by youth arts programs throughout the country to incorporate conflict resolution into their programs.

For more information about the Partnership, or to obtain copies of the guide, visit the NEA Web site at www.arts.gov/partner/Conflict.html.

YOUTH ARTS DEVELOPMENT PROJECT

The Youth Arts Development Project, a three-year initiative of the Arts Endowment, the Office of Juvenile Justice and Delinquency Prevention of the Department of Justice, Americans for the Arts, and several foundations and local arts agencies, was created to identify, implement, and refine effective arts-based delinquency prevention programs. A consortium of local arts agencies and community groups evaluated and documented arts programs for underserved youth to identify promising practices and training models. The communities involved were Portland, Oregon; San Antonio, Texas; and Atlanta, Georgia.

The project developed materials and information helpful to communities engaged in arts-based programs for underserved youth, thereby equipping communities, educators, and artists with the tools necessary to create a successful program.

Two products are available as a result of this project. The YouthARTS Toolkit, available through Americans for the Arts, includes a handbook for developing and maintaining a youth arts program; a video that can be used as a public awareness tool for potential partners; and a diskette that includes sample data-collection forms, contracts, and other materials helpful to youth arts programs. The other product is the publica-

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tion *Youth Arts Development Project*, available through the Office of Juvenile Justice and Delinquency Prevention.

For more information about the program, visit the NEA Web site at www.arts.gov/partner/ToolKit.html; for a copy of Youth Arts Development Project, visit the Office of Juvenile Justice and Delinquency Prevention Web site at www.ncjrs.org/html/ojjdp/2001_5_2/contents.html.

DEPARTMENT OF HOUSING AND URBAN DEVELOPMENT

CREATIVE COMMUNITIES

Creative Communities, a Challenge America Leadership Initiative, represents a partnership of the Arts Endowment, Department of Housing and Urban Development, and National Guild of Community Schools of the Arts (NGCSA). The initiative is fostering the development of arts instruction by community schools of the arts during non-school hours for children and youth living in public housing.

Creative Communities funds free sequential arts instruction, provided by professional artists-teachers, on at least a weekly basis. Activities range from early childhood arts programs to those that provide intensive instruction for youth who show particular talent and promise. Projects included the strengthening or expansion of existing programs,

the development of new ones, or both. Twenty projects from 20 different states, serving one or more public housing sites, were funded under the demonstration initiative in Fiscal Year 2001 for a three-year period. NGCSA is providing training and technical assistance to grantees and their housing partners.

Expected outcomes for Creative Communities include the following:

- Children and youth will increase and strengthen their arts skills;
- Safe havens for children and youth in public housing will be created;
- The quality of life for residents in public housing will be improved;
- Sustainable partnerships will be developed between community organizations and public housing; and
- A trained and experienced cadre of artists-teachers will be developed.

For more information about Creative Communities, visit the NEA Web site at www.arts.gov/learn/01grants/hudgrants.html or the Creative Communities Web site at www.creativecommunitiesonline.org/.

FEDERAL PARTNERSHIPS

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

COMING UP TALLER AWARDS

Since its inception in 1998, the Coming Up Taller Awards program has annually honored 10 outstanding community arts and humanities programs that provide underserved young people with learning opportunities and chances to explore their creativity. These programs help youth build self-respect through their mastery of and accomplishment in the arts. The Awards also celebrate the contribution that our artists, historians, librarians, and writers make to our families and communities by mentoring and teaching our children.

Each year, nominations are made on behalf of or by arts and humanities programs that operate outside of the school day. A national jury of experts in the arts, humanities, and child and youth development selects the award recipients. These recipients receive \$10,000 and a plaque at a ceremony in Washington, DC. Forty additional programs receive recognition each year as semi-finalists.

The Coming Up Taller Awards are sponsored by the President's Committee on the Arts and the Humanities, the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute for Museum and Library Services. With recognition from the federal government, Coming Up Taller awardees are able to increase their visibility, fundraising capacity, and impact.

For more information and complete nomination guidelines, visit the NEA Web site at www.arts.gov/partner/Taller01/ or the Coming Up Taller Web site at www.cominguptaller.org.

PUBLIC - PRIVATE PARTNERSHIPS

The National Endowment for the Arts regularly works directly with non-profit organizations through cooperative agreements to implement specific arts learning projects. The following are two examples of these partnerships:

ARTS FOR LEARNING (A4L)

Arts for Learning is an innovative, educational initiative based upon the idea that all students can meet—and exceed—learning goals while at the same time develop a lifelong affinity for the arts. Supported by the Arts Endowment through a Challenge America Leadership Initiative and led by Young Audiences, Inc., the initiative presents information and resources on the Young Audiences Web site to assist educators in integrating the arts into education curricula. Young Audiences uses its broad network of chapters and affiliated national organizations—such as Opera America, the National Association for Music Education, and the National Art Education Association—to collect information about successful programs and tools for the Web site.

The Web site assists educators and artists throughout the country. By using the Search Method page, a user can choose a location on the U.S. map and find programs related specifically to subject, grade level, and cultural origin; locate artists in a particular field or art form; and find programs that emphasize a particular learning style. The Support Materials page offers an array of education support, such as outlines, vocabulary lists, and strategies for related activities and resources, all categorized by program, classroom, standards, learning styles, and life skills. The Web site also features interactive bulletin boards

where educators can share their programs and lesson plans with other educators across the country.

A4L will expand to include up to 15 community sites in urban, suburban, and rural school districts and 10 A4L Nexus sites focusing on specific arts disciplines and special areas of interest. In addition, Young Audiences has made available a 20-page booklet on A4L success stories and six short documentary videos of successful A4L programs. The booklet and videos are available on the Young Audiences Web site at www.youngaudiences.org.

For more information about A4L, visit the Web site at www.arts4learning.org.

SONGS OF THE CENTURY

The Songs of the Century project is a nationwide initiative intended to promote a better understanding of America's musical and cultural heritage in our schools. The project, made possible through the Arts Endowment's partnership with the Recording Industry Association of America and Scholastic Inc., created a curriculum guide for teachers, students, and families that addresses core subjects—including literature, mathematics, and social studies—through a discussion of the evolution of music from historical, social, cultural, and technological perspectives. The lesson plans are being distributed to 9,500 fifth-grade teachers nationwide, and are available as a file download on the Songs of the Century Web site.

PUBLIC - PRIVATE PARTNERSHIPS

Through the Web site, the materials will reach hundreds of thousands of students, as well as educators, administrators, and families. A CD with song selections—as well as streaming audio through the Web site—is available with the curriculum, and the project also developed a youth magazine and songwriting contest. The 365 classic songs featured in the curriculum were selected from every decade of the twentieth century, and include many different genres, from country to pop, from jazz to folk.

For more information about Songs of the Century, visit their Web site at www.songs-of-the-century.com.

RESEARCH

“The arts should be supported not only because research supports their value but also because they are as dynamic and broad-based as more widely accepted disciplines. They contribute to the development and enhancement of multiple neurobiological systems, including cognition, emotional, immune, circulatory, and perceptual-motor systems. Ultimately, the arts can help make us better people.”

Eric Jensen, Teacher, Scholar, and Member of the
Society for Neuroscience and New York Academy of Science



In the 1980s, the National Endowment for the Arts focused attention on arts education research, collecting and reporting statistical information on the conditions of arts teaching and learning in the nation's schools. In addition, the Arts Endowment sponsored research concerning educational policy and practice affecting arts education in the United States. One of the most important reports on the condition of arts education was the congressionally mandated report, *Toward Civilization*, in 1988. The Arts Endowment commissioned a national survey of school districts from the Department of Education during the 1986-87 school year, the first of its kind in nearly three decades, as part of the report.

Recommendations within the report called for the Arts Endowment, in cooperation with the Department of Education, to “explore ways to assure that educational statistics, surveys, and reports cover the arts with the same attention and detail as for other school subjects.” Two priorities for research were cited in the recommendations: make the results of completed studies on arts education more available to classroom teachers and serve as the basis for further research; and learn what kinds of teacher training, curriculum development, instructional methodology, and resources are most effective in improving arts education.

These and related recommendations in *Toward Civilization* have provided a road map in arts education research for not only the Arts Endowment, but the Department of Education and other partners in the public and private sectors. Here, in chronological order, are major developments in arts education research for which the Arts Endowment has played a part:

1987-92: With support from the Arts Endowment, the Arts Education Research Centers at the University of Illinois at Urbana-Champaign and at New York University implemented studies of both the status of arts education and of curricula and pedagogy. This research included a series of more than 30 studies by arts specialists and classroom teachers. Primary researchers involved in the studies at both institutions included Charles Leonard, Jerrold Ross, Robert Stake, Ralph Smith, and G. David Peters.

1991-92: The Arts Endowment and Department of Education co-convened a national conference on arts education research that included arts specialists, artists, school and arts administrators, researchers, curriculum specialists, policymakers, and funders. The resulting report of the deliberations, *An Arts Education Research Agenda for the 1990s*, represented the first set of research priorities commonly held by these arts education professionals and fostered similar research agendas by major arts education associations.

1992: The Arts Endowment funded *Understanding How the Arts Contribute to Excellent Education* by the Organizational Management Group, a report of a national study that found a strong correlation between the excellence of schools and the inclusion of arts programs.

1992-95: The Arts Endowment and Department of Education undertook a national survey on the conditions of arts education during the 1993-94 school year using the Fast Response Survey System (FRSS) of the National Center for Education Statistics (NCES). Unlike the survey of 1986-87, which used the school district as the primary source of data collection, this survey sampled more than 1,300 elementary and secondary schools and the resulting report, *Arts Education in Public Elementary and Secondary Schools*, was released in 1995. The report provided regional comparisons; urban, suburban, and rural demographics; and poverty indicators. According to NCES, it has been the most requested FRSS report.

1994-96: The Arts Endowment commissioned an arts education research compendium, *Schools, Communities and the Arts*, by the Morrison Institute for Public Policy of Arizona State University. Teams of researchers and practitioners in each of the arts disciplines gathered and reviewed published studies on the effects of arts education. The compendium includes 49 studies divided into five categories: targeted

studies, broad-based studies, compilations, attitudes and public opinion, and status surveys.

1996: The NEA Policy Research & Analysis Office sponsored a report on the effects of arts education in determining subsequent arts participation, *Effects of Arts Education on Participation in the Arts: Research Division Report #36*. The report, using data from the 1992 Survey of Public Participation in the Arts, which was conducted by the U.S. Census Bureau on behalf of the Arts Endowment, examined whether people become more actively involved in music, dance, writing, acting, and visual arts as a consequence of arts education. The results of the study demonstrated that those who had more arts education were more likely to create art and more likely to attend arts performances, a relationship that was about four times stronger than that of any other factor considered.

1996-99: *Eloquent Evidence: Arts At the Core of Learning*, a pamphlet summarizing the findings in *Schools, Communities and the Arts*, was published and widely disseminated by the National Assembly of State Arts Agencies for the President's Committee on the Arts and the Humanities and the Arts Endowment, with financial support from the GE Fund.

1999: The Arts Endowment played supportive roles in the development and dissemination of two nationally recognized reports on arts education by the Arts Education Partnership: *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education*, which examined 91 school districts throughout the country for their effectiveness in providing quality arts instruction to their students, and *Champions of Change: The Impact of the Arts on Learning*, which provided new evidence of enhanced learning and achievement when students are involved in a variety of arts experiences.

2000: A follow-up report by the Arts Education Partnership, *Gaining the Arts Advantage: More Lessons from School Districts That Value Arts Education*, presented the challenges and successes of 32 school districts profiled in the 1999 *Gaining the Arts Advantage* report.

1997-2002: The Arts Endowment and the Department of Education supported a second FRSS survey of schools during the 1999-2000 school year to compare conditions of arts education to those reported in 1995. The new study emphasized the conditions of teaching and learning in the elementary grades, and surveyed principals, art and music specialists, and general classroom teachers. Results of the survey are currently undergoing final review by NCES staff and will be released in a national report in early 2002.

SUCCESS STORIES

“The arts are, above all, the special language of children, who, even before they learn to speak, respond intuitively to dance, music, and color...”

Dr. Ernest Boyer, Former President, Carnegie Foundation for the Advancement of Teaching & Former U.S. Commissioner of Education



The impact of the National Endowment for the Arts in the arts learning field can best be demonstrated by the success of the projects it has funded, whether helping new ones to develop or helping existing ones to expand. This handful of examples displays the diversity and high quality of projects and organizations the Arts Endowment supports—from Wolf Trap’s work in early childhood arts instruction to the Los Angeles County Museum of Art’s post-secondary training in visual arts education for elementary school teachers.

EARLY CHILDHOOD

Wolf Trap Institute for Early Learning Through the Arts

1624 Trap Road
Vienna, VA 22182
800/404-8461
www.wolftrap.org/institute/

PROJECT: ARTSLINK

In 1981, the Wolf Trap Foundation for the Performing Arts—a nonprofit organization that presents and produces performance and education programs for local, national, and international audiences—established the Institute for Early Learning Through the Arts. The Institute places professional performing artists in classroom residencies to work with children three to five years old through the disciplines of drama, music, and movement. It has

received wide recognition for its achievements in early childhood education, including a Coming Up Taller Award in 1996. The Institute has been featured on *CBS Sunday Morning*, *Today Show*, *CNN World News*, and *BBC*.

The National Endowment for the Arts has supported Wolf Trap’s Institute since 1994, when it provided seed money for a study on how preschoolers learn through the arts. More recently, the Arts Endowment provided a grant of \$150,000 to support the ArtsLink project, a multi-level initiative that integrates the performing arts into the preschool-to-kindergarten curriculum. ArtsLink meets the National Head Start’s Performance Standards to include the arts as part of a developmentally appropriate education for young children, and is a direct outgrowth of findings of the Arts Education Partnership’s Task Force on Children’s Learning and the Arts.

Through a partnership of the Institute, the Greater Memphis Arts Council’s Center for Arts Education, and Ballet Memphis, five dance teaching artists are

participating in ArtsLink residencies during the 2001-02 school year with teachers in 20 Shelby County, Tennessee Head Start classrooms. The project brings together Head Start teachers and teaching artists from both Memphis and the greater Wolf Trap program for seven weeks.

For one week, the teaching artists train the preschool instructors to teach children developmentally appropriate movement/dance activities based on children's literature. Teaching artists and teachers then partner in the classroom for 14 sessions. The National Dance Education Organization provided its expertise in dance and early childhood education to the project, developing dance standards for the preschool years. The teaching artists and teachers use the standards when developing classroom lessons and activities.

The training experience transferred immediately into the classroom. Commenting on the teaching artist/classroom teacher partnership observed in 12 residencies thus far, Sandy Kozik, ArtsLink Dance Project Coordinator, said, "We already know the teacher/teaching artist bonds become stronger as both have to be a little more accountable when connecting to the standards. The possibilities for dancing and exploring wonderful children's stories are endless." By linking the language of dance to children's literature, the teachers make connections for their students between the performing and literary arts. The children also have the opportunity to see a book come to life at a dance performance by Ballet Memphis, inspired by the G. Andreae/G. Parker-Rees' children's book, *Giraffes Can't Dance*.

ArtsLink participants also receive curriculum materials for teaching drama, movement/dance, and music to preschoolers, and a songbook and CD compilation of songs for singing in the classroom with children. A selection of the

resources will be made available on-line at Wolf Trap's Artsplay Web site, www.artsplay.org. Future plans include Web-based training with real-time and on-demand video and audio applications.



SCHOOL-BASED

Milwaukee Symphony Orchestra
330 East Kilbourn Avenue, Suite 900
Milwaukee, WI 53202-6623
414/291-6010
www.milwaukeesymphony.org

PROJECT: ARTS IN COMMUNITY EDUCATION

In 1991, the Milwaukee Symphony Orchestra began a comprehensive arts education initiative to address a community concern: the steady decline of music education in local schools. The program, Arts in Community Education (ACE), partnered the Orchestra with the Milwaukee school system to integrate the arts with other subject areas and to advance students' overall learning and development. From the beginning, ACE has sought the advice and involvement of respected educators and researchers, such as Harvard's Lyle Davidson, and internationally renowned artists, such as Yo-Yo Ma. Today, ACE, with the support of the National Endowment for the Arts, is a national example of successful community-school partnerships, artist-teacher collaborations, and arts integration with other academic subjects.

The ACE program, currently in 24 public and private schools in eight school districts in the greater Milwaukee area, presents sequential instruction for grades K-8, structuring the arts and other subject activities for each grade level around a coordinating theme. In kindergarten classes, for example, "The Family of Music"—focusing on the roles of composer, conductor, performer, and audience—is used to emphasize social development and relationships found within all types of families. "Ace Inventors," the fifth-grade theme, promotes investigation of interconnections among the arts, sciences, and history. Supporting each grade's theme, the ACE program annually provides a set of comprehensive activities, such as specially prepared in-school ensembles.

In 1996, the Orchestra received a \$200,000 grant from the Arts Endowment to enable the ACE program to adapt its elementary school success to middle-school students. The new venture proved successful, not only in the arts and other academic learning, but also in improving students' interpersonal, communication, and conceptual thinking skills.

With the advance of the program to the middle schools, the Orchestra received a successive Arts Endowment grant in 1997 to support both ACE's continuation with the middle-school expansion and to develop an eight-year retrospective on the program's impact. This documentation helped respond to the many requests for information the program was receiving. Much of that interest was fueled by features on ACE in professional journals, newspapers and television, including a segment on *CBS Sunday Morning* and an electronic Town Meeting of the Department of Education on integration of school subjects. In the 1999 landmark report by the Arts Education Partnership, *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education*, the ACE program was featured in the case studies.

A third Arts Endowment grant for \$100,000 in 2000 is enabling the Orchestra to develop and publish a report on the flourishing ACE schools. To be completed following the 2001-02 school year, the report will provide insight into factors that have led to the program's success. The testimonial of Fred Polansky, a music specialist at the Burdick Middle School in Milwaukee sums up what ACE has meant to the teachers, artists, students, and parents in his community. "In my 28 years of teaching," he said, "I cannot think of any program that has been more of a catalyst than the ACE program in bringing the entire school community together in appreciating the arts and finding ways to integrate the arts into all areas of the curriculum."



SCHOOL-BASED

Writer's Garret, Inc.
P.O. Box 140530
Dallas, TX 75214-0530
www.writersgarret.org

PROJECT: MAKING A WRITE TURN

The Writer's Garret, a nonprofit organization located in Dallas, Texas, has a simple but important mission: to put writers and the communities in which they live and write in touch with each other. To ensure that the people of Dallas connect with the literary arts, Writer's Garret provides a wide range of programs and activities to bring quality literature to the Dallas area.

One of these programs is Making A Write Turn, an after-school program for elementary students begun in 2000 through a partnership between Writer's Garret and the Southern Methodist University, University of Texas at Dallas, and Dallas Independent School District. The Writer's Garret also offers Making A Write Turn through ArtsPartners, a collaboration among arts and cultural organizations, the City of Dallas Office of Cultural Affairs, and Dallas public schools.

Making A Write Turn is a student-based creative writing curriculum aimed at restoring the joy of literature to the literacy process. The program serves mainly inner-city, low-income Latino and African American children in East Dallas, providing the opportunity to learn from writers in a workshop setting. The partners involved in the project agree that the arts are essential elements of a well-rounded education and contribute significantly to the development of creative thinking skills that cross all academic disciplines. Making A Write Turn

and other outreach programs of the Writer's Garret have exposed thousands of students in Dallas, Fort Worth, Green Hill, Mesquite, and Cedar Hill to internationally acclaimed writers from Mexico, Russia, and the United States through residencies and workshops.

Originally conceived for grades 2-6, the Writer's Garret—with the assistance of a \$10,000 NEA Challenge America grant in 2001—will expand the program to include grades 7-12. Making A Write Turn helps students focus on shared literary experiences through reading and writing poetry and prose as a way of validating both their own experiences in the world and their mastery of language. Through the study of creative writing, students obtain the tools for critical thinking and successful expository writing.

The expansion of Making A Write Turn will also involve participation of the best writers in grades 9-12 in the Lone Star Writing Contest for high school students. The contest, sponsored by the Writer's Garret, University of Texas at Dallas, PEN Texas, and *The Dallas Morning News*, provides full four-year scholarships to the University of Texas at Dallas for the winners in the categories of poetry, fiction, and essay. In addition, the winners' entries are published in *iTex! Magazine*, distributed to half a million readers by *The Dallas Morning News* and released throughout Texas and in four surrounding states.



SCHOOL-BASED

El Puente de Williamsburg
211 South 4th Street
Brooklyn, NY 11211
718/387-0404
e-mail: epajteach@aol.com

PROJECT: GARMENTS

For almost 20 years, the people of Williamsburg have been building a bridge in Brooklyn—a bridge on which young people can transform a neighborhood into a better one of their own making. Appropriately, the community and youth development center helping to bring about this transformation is called El Puente, Spanish for “The Bridge.”

El Puente was founded in 1982 by Luis Garden Acosta and a group of community leaders, including dancer and educator Frances Lucerna, after a wave of violence struck their Brooklyn neighborhood. It is Brooklyn’s most comprehensive Latino arts and cultural center. The center provides arts-oriented activities and programs for neighborhood youth to help them develop their creativity and work toward improving their community, where 59 percent of the children live below the poverty line.

A daily after-school program is conducted at El Puente’s center. Students pursue arts learning in dance, theater, music, media, and the fine and graphic arts. The center works in collaboration with El Puente Academy for Peace and Justice, a public school founded in 1993 by El Puente as part of New York’s citywide New Visions Schools initiative to establish small, innovative schools. El Puente’s daily after-school program received national attention in 1999 as one of 10 Coming Up Taller awardees.

In 2001, El Puente received an NEA grant of \$10,500 to support the development and implementation of *Garments*, an integrated arts curriculum related to local and international sweatshops. The topic is especially pertinent to El Puente students as East Williamsburg is a major hub for the garment industry, well known for the prevalence of sweatshops. Students in grades 9-12 will use artistic expression to investigate issues of wages, labor, global economy, and fashion. Three El Puente teaching artists in the fields of visual arts, theater, and dance are teaming up with academic instructors at the Academy to integrate the artistic disciplines into the school’s core curricula. More than 60 predominately low-income Latino and African-American students are involved in the project.

The project’s curriculum is taught through weekly after-school sessions at the Academy. Students learn about the historic and contemporary issues regarding sweatshops while engaging in artistic processes that convey their ideas. Activities include class trips to museums and theater performances, as well as workshops with visiting artists. The project will produce a documentary video, art exhibition, and performing arts production to share with the community.



COMMUNITY-BASED

Oneida Nation Arts Program

P.O. Box 365

Oneida, WI 54155

920/405-4499

www.oneidanationarts.org

PROJECT: NUTURING ROOTS AND SPREADING WINGS

The Oneida Nation of Wisconsin created the Oneida Nation Arts Program (ONAP) to develop their art and embrace their cultural heritage. In a community where 35 percent of tribal youth live in low-income housing, 50 percent drop out before finishing high school, and the unemployment rate is 16 percent, ONAP sponsors a variety of artistic activities for Oneida youth—including instructional classes, concert series, radio programs, and artist residencies. These activities help the youth increase knowledge about their cultural heritage, develop their artistic potential, increase self-esteem, and learn important job skills.

One of ONAP's programs is Nurturing Roots and Spreading Wings, a 10-week, arts-related job training program for tribal youth. With the assistance of an NEA Challenge America grant of \$10,000 in 2001, ONAP partnered with Youth Educational Services, Cultural Heritage Department, Oneida Community Health, and Workforce and Job Placement to target tribal youth between ages 14-18 with an interest and aptitude in the arts, a willingness to learn, and an enthusiasm for working on community projects.

Using a balance of traditional, Native American, and contemporary art projects, ONAP employed Native and non-Native American artists to participate in the program as teachers and mentors. The young people work as apprentices to the artists, obtaining important work skills in the arts, as well as life skills such as discipline and creativity.

Jean Humke, a visual artist specializing in public art, led Oneida youth in the design and installation of a community sculpture using environmental or found objects. The project helped the young participants to see the world and their immediate environment differently, using the things around them to create art.

April Turner, a Los Angeles-based playwright, actress, and producer, led youth in the Performing Collage project, which consisted of writing, acting, set design, public readings, and performances. Participants painted simple stage backdrops for the performances under the mentorship of Oneida artist Scott Hill.

Rosy Simas of the Seneca Nation is director of the Rosy Simas Dance Projects in Minneapolis, Minnesota. She offered dance classes to Oneida youth in basic ballet movements and choreography, which led to a multidisciplinary performance of poetry and dance. The youth used these arts to portray issues they are struggling with daily, such as drugs and gangs.

Through these projects, the participants not only learn about art forms, design, and the creative process, but they also learn about the importance of culture and community and how to communicate through the arts.



COMMUNITY-BASED

Village of Arts and Humanities

2544 Germantown Avenue

Philadelphia, PA 19133

215/225-3949

www.villagearts.org

PROJECT: LEARNING THROUGH THE ARTS

Lily Yeh had a vision: to turn an abandoned landscape into a beautiful sculpture garden. Starting in the summer of 1986 with funding from the Pennsylvania Council on the Arts and the National Endowment for the Arts, Yeh began working with neighborhood children, adults, and professional artists to create an art park for the impoverished area. The three-year project included mosaic sculptures and benches, vibrant murals, and gardens. From this beginning evolved the Village of Arts and Humanities, a community-based nonprofit organization dedicated to revitalizing neighborhoods through the arts.

The Village's mission is to build community through innovative arts-based programs in education, land transformation, and economic development. Responding to a lack of activities for youth in the impoverished North Philadelphia area, the Village began offering arts education activities, such as creating publications, mounting theater productions, and hosting festivals. In 2000, over 400 volunteers and interns contributed more than 10,000 hours of their time working with Village staff and the community to revitalize the physical surroundings and support the arts education efforts. Programs now reach more than 10,000 people annually and impact several neighborhoods throughout a 260-square-block area of North Philadelphia.

The Arts Endowment has been a strong supporter of the Village's arts education initiatives, such as Learning Through the Arts. An NEA grant for \$45,000 in 2001 helps fund this initiative, which provides underserved children and teens in North Philadelphia with a multi-faceted arts education program to build their artistic skills, confidence, and potential. In 2000, more than 2,500 youth participated in Learning Through the Arts, which received a Coming Up Taller Award in 1999.

The Village also received NEA funds in 2001 as part of the Creative Communities initiative, which provides arts instruction for youth living in public housing. The Arts Endowment and Department of Housing and Urban Development provided \$135,000 to support sequential arts instruction for children and youth residing in the Fairhill Apartments public housing development. During the school year, classes are provided in visual and literary arts, dance, and other disciplines; during six-week summer sessions, students participate in a large-scale project, such as creating banners, painting murals, or making mosaic sculptures. Through the arts, the Village is helping to improve the quality of life for the neighborhood children and youth.



POST-SECONDARY TRAINING FOR ARTS TEACHERS

American String Teachers Association with National School Orchestra Association

**4153 Chain Bridge Road
Fairfax, VA 22030
703/279-2113
www.astaweb.com**

PROJECT: THE STRING PROJECT

Among the challenges facing America's public education system today are shortages of qualified teachers. While reading, mathematics, science, and special education teachers are ones most often cited, school districts increasingly are reporting unfilled positions in music and the other arts. In the area of stringed-instrument instruction, shortages are not new. According to the American String Teachers Association with the National School Orchestra Association (ASTA with NSOA), the problem began more than 30 years ago, and has been compounded in recent years by annual increases in students studying or wanting to study stringed instruments.

ASTA with NSOA is working through a network of 15 university departments of music, stretching from South Carolina to California, to put a solution in place. With the help of the National Endowment for the Arts, this network is pioneering a teacher-training model that enlists dedicated university freshman string students to instruct elementary and secondary school students. The String Project at the University of South Carolina in Columbia has shown that this model is a successful one: the University has used undergraduate students to teach hundreds of Columbia-area public school children to play stringed instruments for the past 25 years.

The String Project helps provide teachers for much needed music instruction to elementary school students, starting at the third or fourth grade with opportunities to continue through 12th grade and participate in a youth orchestra. Students receive a variety of classes in both theory and technique.

For the undergraduate musicians, the commitment begins in their freshman year with the award of an assistantship. Study of both their own instruments and secondary stringed instruments is combined with classes in pedagogy and technique in addition to the usual undergraduate courses. The student teachers actively participate in all the activities of a professional teacher under the supervision of a Master Teacher: recruiting students, planning lessons, writing report cards, teaching classes, setting up rehearsals, and organizing recitals. By graduation, these student teachers are fully prepared to teach on their own.

The String Project is supported by the Arts Endowment's \$80,000 Education grant and by the Department of Education through its Fund for the Improvement of Post-Secondary Education (FIPSE). For the 15 project sites funded by these federal grants, more than 30 colleges and universities applied. The five project sites supported by the Arts Endowment in 2001-03 are Ball State University in Indiana; California State University, Sacramento; Illinois State University; Texas Tech University; and the University of Portland, Oregon.



POST-SECONDARY TRAINING FOR ARTS TEACHERS

Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036
www.lacma.org

PROJECT: TEACHERS ACADEMY

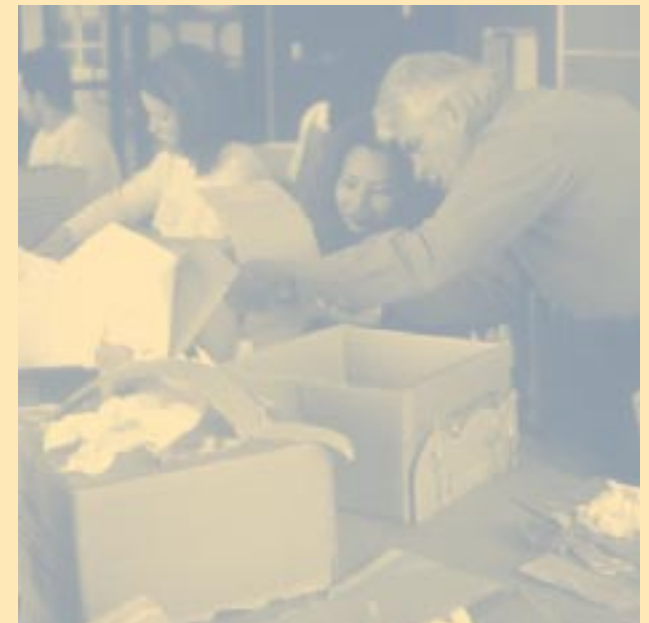
The Los Angeles County Museum of Art (LACMA) is the largest art museum in the western United States. With more than 115,000 works of art from a wide range of cultures, the Museum serves more than one million visitors annually. Its diverse education endeavors include after-school programs, a very popular “Evenings for Educators” series for teachers, and the Teachers Academy.

Based on focus-group discussions with teachers and school administrators in the late 1990s, LACMA designed and conducted its first Teachers Academy for elementary teachers in 1998. Conducted during the summer months, the Academy helps teachers gain new insights and skills in visual arts education, such as developing strategies for looking at, thinking about, and discussing works of art; and learning how their students construct meaning through the creation of art.

The collaborative experience encourages teachers to exchange information and share their insights with one another and with museum staff. The Academy program, coupled with in-gallery workshops and studio sessions with practicing artists, creates an environment conducive for learning about arts instruction. During the school year, the teachers attend several Saturday “continuation” sessions designed to reinforce and further develop ideas and materials introduced during the summer program.

Along with this supportive atmosphere, other “teacher-friendly” features of the program attracted participants and made the initial summer program a success. These included salary points or university continuing credit for participation; interdisciplinary, grade-specific lesson units and other teaching materials; and free buses for both student field trips and weekend “Family Days at the Museum” for students and their parents. At the heart of the Academy’s design is the required commitment from participating teachers and their principals, not only to the summer program but also to strengthening the arts programs at their schools.

Following three successful summers, LACMA applied for and received a National Endowment for the Arts Education grant in 2001. This grant helped expand the program to include more teachers and schools citywide. The two sessions of the Academy supported by the NEA served more than 60 teachers from elementary schools in Los Angeles.



ARTS LEARNING PARTNERS AND ORGANIZATIONS

The following is a selected list of partners and organizations the Arts Endowment works with and supports on arts education projects and initiatives.

REGIONAL ARTS ORGANIZATIONS

ARTS MIDWEST

2908 Hennepin Avenue, Suite 200
Minneapolis, MN 55408-1954

612/341-0755

FAX: 612/341-0902

info@artsmidwest.org

(Serving Illinois, Indiana, Iowa, Michigan, Minnesota, North Dakota, Ohio, South Dakota, Wisconsin)

CONSORTIUM FOR PACIFIC ARTS & CULTURES

735 Bishop Street #310

Honolulu, HI 96813

808/545-2785

FAX: 808/545-4128

cpac@pixi.com

(Serving Guam, American Samoa, Northern Mariana Islands)

MID-AMERICA ARTS ALLIANCE

912 Baltimore Avenue, Suite 700

Kansas City, MO 64105

816/421-1388

FAX: 816/421-3918

info@maa.org

(Serving Arkansas, Kansas, Missouri, Nebraska, Oklahoma, Texas)

MID ATLANTIC ARTS FOUNDATION

201 North Charles St. #401

Baltimore, MD 21201

410/539-6656

FAX: 410/837-5517

maaf@midatlanticarts.org

(Serving Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Puerto Rico, Virgin Islands, Virginia, West Virginia)

NEW ENGLAND FOUNDATION FOR THE ARTS

266 Summer Street, 2nd Floor

Boston, MA 02210

617/951-0010

FAX: 617/951-0016

info@nefa.org

(Serving Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont)

SOUTHERN ARTS FEDERATION

1401 Peachtree Street, Suite 460

Atlanta, GA 30309

404/874-7244

FAX: 404/873-2148

saf@southarts.org

(Serving Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee)

WESTERN STATES ARTS FEDERATION

1543 Champa Street, Suite 220

Denver, CO 80202

303/629-1166

FAX: 303/629-9717

staff@westaf.org

(Serving Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, New Mexico, Nevada, Oregon, Utah, Washington, Wyoming)

STATE ARTS AGENCIES

ALABAMA STATE COUNCIL ON THE ARTS

201 Monroe Street, Suite 110

Montgomery, AL 36130-1800

334/242-4076

FAX: 334/240-3269

taff@arts.state.al.us

ALASKA STATE COUNCIL ON THE ARTS

411 West 4th Avenue, Suite 1E

Anchorage, AK 99501-2343

907/269-6610

FAX: 907/269-6601

info@aksca.org

AMERICA SAMOA COUNCIL ON ARTS, CULTURE & HUMANITIES

PO Box 5436

Pago Pago, American Samoa 96799

011-684-633-4116

FAX: 011-684-633-2059

ascach@samoatelco.com

ARIZONA COMMISSION ON THE ARTS

417 West Roosevelt Avenue

Phoenix, AZ 85003-1326

602/255-5882

FAX: 602/256-0282

general@ArizonaArts.org

ARKANSAS ARTS COUNCIL

1500 Tower Building

323 Center Street

Little Rock, AR 72201

501/324-9766

FAX: 501/324-9207

info@arkansasarts.com

CALIFORNIA ARTS COUNCIL

1300 I Street, Suite 930

Sacramento, CA 95814

916/322-6555

FAX: 916/322-6575

cac@cwo.com

COLORADO COUNCIL ON THE ARTS

750 Pennsylvania Street

Denver, CO 80203-3699

303/894-2617

FAX: 303/894-2615

coloarts@state.co.us

CONNECTICUT COMMISSION ON THE ARTS

755 Main Street

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