

# **Research Summary Report: National Arts Education Policy Initiatives and Best Practices**

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## I. Introduction / Rationale

The Oregon Community Foundation commissioned Oregon's Cultural Advocacy Coalition (CAC) to prepare a survey of arts education policy initiatives and best practices from other states and from national partners, with an emphasis on promising practices in advancing equity, as a basis for further study and discussion among Oregon arts education stakeholders. The Cultural Advocacy Coalition is a non-partisan advocacy group whose lobbying efforts include ensuring that all Oregon students have equitable access to quality arts education. In 2017, the CAC introduced Senate Bill 313 to establish a Task Force on Equitable Access to Arts Education. Although the bill didn't move out of committee in the last legislative session, it attests to Oregon constituents' desire to see action on this topic. Indeed, the task of advancing equitable arts education for Oregon students is an ongoing project with many possible avenues to pursue. The recent passage of Oregon's Student Success Act, signed in early 2019 by Governor Kate Brown, presents a timely opportunity to position increased investment in arts and music programming as a meaningful and viable strategy to improve statewide outcomes of academic equity and social-emotional well-being for all Oregon students.

The CAC collaborated with independent arts consultants, Laura Forbes and Susan Oetgen, to write this report. Informed by the authors' combined 15 years of experience in national and state-level arts education practice and policy, research was primarily conducted online, and through stakeholder interviews. Special thanks are owed to Nancy Golden, Sue Hildick, Marna Stalcup, and Deborah Vaughn for providing additional information on current policies and practices in Oregon arts education.

The report begins with a general overview of the national arts education landscape, followed by examples where national arts education organizations or individuals are making strides to advance equity in their services and programs. The next section uses the four recommendations outlined in Oregon Community Foundation's recent **A Snapshot of Arts Education in Oregon** publication as a framework to explore specific policy initiatives and best practices at the national, state and Oregon-local levels. This report concludes with a section noting potential advocacy opportunities for statewide arts education constituents and influencers to reflect on and discuss together.

## II. Grounding in the National Arts Education Landscape

Arts education policy and practice are constantly evolving to meet the growing needs of students, schools and communities, to respond to changes in federal, state and local funding, and to integrate 'hot topics' and trends in arts education research and practice. Given this shifting landscape, we provide below a short summary of national arts education organizations where trusted, up-to-the-minute information on national arts education policy and practice may be found.

Arts Education Partnership (AEP) is the leading source for information about national arts education policy and practice. AEP was created over 20 years ago as a partnership between the National Endowment for the Arts (NEA), the US Department of Education (USDOE), the National Assembly of State Arts Agencies (NASAA) and Council of Chief State School Officers (CCSSO), to serve as a clearinghouse and research center for arts education policy and practice at the state and federal levels. Today AEP is located as a center within Education Commission of the States (ECS). One of the most important resources of the many published by AEP is [Artscan](#), “a searchable clearinghouse of the latest state policies supporting education in and through the arts from all 50 states and the District of Columbia.”<sup>1</sup> After Congress passed the Every Student Succeeds Act (ESSA) in 2015, AEP was instrumental in providing timely and comprehensive information about how various states were identifying opportunities for prioritizing arts education within the framework of ESSA. AEP’s excellent special report [ESSA: Mapping Opportunities to the Arts](#) (published 2017, updated 2019) explores how the key topics of accountability, assessments, stakeholder engagement, state plans, tiers of evidence, Title I, well-rounded education and Title IV intersect with arts education.<sup>2</sup> The appendix to this report contains more information about AEP’s work on ESSA, as well as ESSA-related resources created by other national organizations.

Americans for the Arts (AFTA) is the primary national advocacy organization for arts and arts education in the US, and ensures that voters and legislators across the country have critical, timely, and relevant information about arts education policy and practice. AFTA’s [Field Guide to Arts Education](#) is a valuable tool that explains the relationships between “citizens, policymakers, government entities, and organizations that influence arts education [policy and practice] from the schoolhouse to the White House.”<sup>3</sup> AFTA’s significant investment in supporting strategic state-level arts education policy and practice is exemplified by the 2014-2017 [State Policy Pilot Program](#) (SP3). SP3 yielded 10 unique, richly detailed case studies by the cohort of diverse participating states. Each case study describes how the statewide partnerships funded through SP3 developed and implemented innovative local arts education policy strategies.

As the sole recipient of the U.S. Department of Education’s FY 2018 \$8 million award, The Kennedy Center is another key national arts education organization. The Kennedy Center’s flagship [Any Given Child Initiative](#), as well as the [Turnaround Arts](#) program, are models for how national arts education funding can be strategically disseminated and customized to strengthen schools and communities at the most local level.

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<sup>1</sup> “Artscan.” *Arts Education Partnership*, Education Commission of the States, <https://www.aep-arts.org/research-policy/artscan/>.

<sup>2</sup> “ESSA and the Arts.” *Arts Education Partnership*, Education Commission of the States, <https://www.aep-arts.org/essa/>

<sup>3</sup> “The Arts Education Field Guide.” *Americans for the Arts*, May 2012, [https://www.americansforthearts.org/sites/default/files/pdf/networks/arts\\_education/AFTA\\_FG\\_hires.pdf](https://www.americansforthearts.org/sites/default/files/pdf/networks/arts_education/AFTA_FG_hires.pdf).

The four national arts service organizations -- [Educational Theatre Association](#) (EdTA), [National Art Education Association](#) (NAEA), [National Association for Music Education](#) (NAfME), and [National Dance Education Organization](#) (NDEO) -- work independently and often in close partnership, to advance research, professional development and advocacy on behalf of their constituents, as do [The National Assembly of State Arts Agencies](#) (NASAA) and [State Education Agency Directors of Arts Education](#) (SEADAE). More key national arts education partners are listed in the appendix to this report.

### III. National Resources for Equity in Arts Education

Advancing equity in arts education is a journey not a destination.<sup>4</sup> Fortunately, there are many promising examples of national arts education organizations committing time and money to advance equity, diversity, inclusion and access internally in their organizations, and in partnership with their constituents. [VSA Kennedy Center](#) has been providing critical leadership and research within the arts education field to improve equity and access for all students since its founding. The National Assembly of State Arts Agencies has taken the important preliminary step of developing an equity policy statement, and definitions of terms like 'equity' and 'diversity' in collaboration with their members.<sup>5</sup> The National Association for Music Educators has engaged consultants to conduct a 'current-state assessment' that will serve as a basis for strategic next steps.<sup>6</sup> The National Art Education Association (NAEA) created a [National Task Force on Equity, Diversity & Inclusion](#), and "in keeping with their 2015-2020 Strategic Plan...efforts are underway to address recommendations presented by" this task force, which include the establishment of "an ED&I Commission that parallels the structure of [NAEA's] Research Commission and ensures a deep commitment to sustaining this critical work over the years ahead."<sup>7</sup>

The equity in arts education journey can also include more programmatic approaches. Create CA, a coalition of arts education leaders in California, has produced the nation's only [Declaration of the Rights of All Students to Equity in Arts Learning](#), which outlines these rights in language relevant to students themselves, as well as education leaders, and includes "Declaration in Action" case studies that feature schools who are successfully upholding students' rights. Create CA also developed a robust communications campaign to ensure that this declaration is adopted as widely as possible in communities across the state.<sup>8</sup>

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<sup>4</sup> A useful reminder often given by Pam Breau, Chief Executive Officer, National Assembly of State Arts Agencies.

<sup>5</sup> "NASAA Policy Statement on Diversity, Equity and Inclusion." NASAA, National Assembly of State Arts Agencies, 2017, [https://nasaa-arts.org/my\\_nasaa\\_resources/nasaa-statement-diversity-equity-inclusion/](https://nasaa-arts.org/my_nasaa_resources/nasaa-statement-diversity-equity-inclusion/).

<sup>6</sup> "Diversity, Equity, Inclusion and Access Study." NAFME, National Association for Music Education, 27 Aug. 2019, <https://nafme.org/dei-assessment-faq/>.

<sup>7</sup> "National Task Force on Equity, Diversity, & Inclusion." *National Art Education Association*, National Art Education Association, 2019, <https://www.arteducators.org/community/national-task-force-on-equity-diversity-inclusion>.

<sup>8</sup> "The Declaration of the Rights of All Students to Equity in Arts Learning." CreateCA | California's Statewide Arts Education Coalition, CreateCA, <http://www.createca.dreamhosters.com/home/declaration-of-student-rights/#readthedeclaration>.

The arts education manager peer group of The National Assembly of State Arts Agencies has focused the content of their annual Professional Development Institute on equity, diversity, inclusion and access-related topics in arts education since 2015, exploring race and cultural equity, geographic equity, culturally-responsive evaluation methodology, trauma-informed education, asset-based education, and equity gaps in arts education data in the context of state arts agency arts education policy and practice.<sup>9</sup> Also at the national level, Arts Education Partnership is currently in the beginning stages of designing a toolkit on advancing equity, diversity and inclusion in arts education; the expected publication date is summer 2020.

Finally, individual practitioners and researchers deserve to be mentioned as well for the expertise and inspiration they bring to the work of improving equity and access in arts education. Consultants Lisa Donovan and Maren Brown recently collaborated on a white-paper entitled [Leveraging Change: Increasing Access to Arts Education in Rural Areas](#) which provides an excellent overview of equity concerns in the context of rural arts education, and recommendations and best practices for addressing them. Last but not least, [Dr. Nettrice Gaskins](#) is an artist, author, researcher, educator and technologist doing cutting-edge work in culturally-situated, arts-based learning in the context of STEM subjects in K-12 and community digital fabrication labs.

#### IV. Four Lenses of Focus

The Oregon Community Foundation's recent **A Snapshot of Arts Education in Oregon** (June 2019) provides four recommendations for improving access to high-quality arts education for Oregon students:

- Improve data to support understanding, transparency and strategy
- Increase funding for arts education with attention to equity
- Support increased coordination and collaboration between nonprofits and schools
- Develop a clearer shared vision for arts education access in Oregon

These recommendations offer a useful starting point for further research, and the following subsections will summarize examples of notable arts education policies and practices at the national level, within other states and within Oregon according to these four lenses of focus.

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<sup>9</sup> See 2015, 2016, 2017, 2018 Arts Education Manager PDI Proceedings, <https://nasaa-arts.org/events-seminars/past-meetings/>.

## A. Better Arts Education Data

### o National Models

In 2017, Education Commission of the States (ECS) in partnership with the National Endowment for the Arts (NEA) initiated **The Statewide Data Infrastructure Project for Arts Education**. To begin, ECS leveraged the expertise of a technical working group of policy makers in arts education, state data systems and state education across the country to propose a framework of key K-12 arts education metrics to track, using extant data in state education data systems.<sup>10</sup> Those metrics were published in the 2018 [Using State Data Systems to Report Information on Arts Education](#) special report, along with recommendations on how state leaders can improve the quality of arts education data at the state level. Following this report, ECS created a [50-state comparison companion resource](#) offering a state-by-state overview of the capacity of all 50 states and the District of Columbia to collect, aggregate and report on arts education data currently available at state departments of education.

In partnership with State Education Agency Directors of Arts Education (SEADAE), the four arts education service organizations (EdTA, NAEA, NAFME, and NDEO), Young Audiences Arts for Learning, and more than ten state arts councils and departments of education, Quadrant Research has provided critical information about state-level arts education data reporting efforts for the past 15 years. Known as the [Arts Education Data Project](#), this partnership initiative gathers available data from participating state departments of education, standardizes the data, and makes it publicly available as an interactive dashboard for each state, updated annually to reflect the status of arts education in every school, at every grade level, for every student.<sup>11</sup> The Arts Education Data Project is currently working in 10 states and serves as an indispensable resource for their statewide arts education advocacy initiatives.

### o State Models

**Arts Ed NJ**, originally established in 2007 as The New Jersey Arts Education Partnership, was created to be a “unified voice for arts education, following years of planning and input by arts and education leaders statewide.”<sup>12</sup> Its first action as an alliance was to develop processes for gathering and using data to understand statewide gaps in arts education. Arts Ed NJ has leveraged its emphasis on research to advocate in support of the arts as part of core

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<sup>10</sup> Claus Von Zastrow, *Using State Data Systems to Report Information on Arts Education*, Education Commission of the States, Sept 2018, <https://www.ecs.org/wp-content/uploads/Using-State-Data-Systems-to-Report-Information-on-Arts-Education.pdf>.

<sup>11</sup> “Without Data, You’re Just Another Person with an Opinion.” *Arts Education Data Project*, Quadrant Research, 2016, <https://www.artseddata.org/about-the-project/>.

<sup>12</sup> “History: Arts Ed NJ.” *Arts Ed NJ History | Many Partners. One Voice.*, Arts Ed NJ, 2019, <https://www.artsednj.org/history/>.

curriculum in New Jersey. In 2014 and 2015, Arts Ed NJ developed the first [Interactive School Performance Dashboard](#) using New Jersey Department of Education student and educator data. In 2017, Arts Ed NJ released its third Arts Education Census Report, and is “nearing universal access” across the state with measures indicating that 76% of students are participating in the arts.<sup>13</sup> Perhaps more notably, the census disaggregates arts education data to the degree that New Jersey arts education stakeholders are able to understand gaps in access for underserved student populations.

In 2016, Maine undertook an **Arts Education Census**, that was the first “school-by-school” effort, in follow-up to its first census in 2009. “The year-long collaboration between the Maine Arts Commission and the Maine Department of Education, revealed both a surprising amount of consistency in school offerings over the past seven years as well as large gaps in the equity of the resources available to students across the state. The census achieved a stunning 95% response rate, reporting on 97% of Maine’s students—making it the highest voluntary response rate on record nationally.”<sup>14</sup> Using a voluntary, school-by-school, census survey, the Maine partners were able to ask questions that go beyond the available public school data. For example, the census broadened the survey questions to include inquiry about school arts funding, school partnerships with artists/arts organizations, and polling about school needs to provide arts education (supplies, equipment and facilities, time).

While it is not explicit in the Maine Arts Education Census materials, it is worthwhile to consider factors that may have contributed to the high completion rate of this voluntary response at the school level. These factors may include: 1) strong coordination between the Maine Arts Commission and the Maine Department of Education; 2) powerful advocacy efforts including naming Maine’s Award winning singer-songwriter, Noel Paul Stookey of *Peter, Paul and Mary*, as the effort’s Champion and Chair, and creating SLAM (Student Leaders in the Arts Movement) videos encouraging principals across Maine to participate in the Census; and 3) a clear and meaningful [online site for the Arts Education Census in process](#), that became the Census Report home.

### ○ Oregon Models

[The Right Brain Initiative](#) serves students in school districts across the Portland Metro Area. In 2014, Right Brain released a program assessment showing significant correlation between its arts integration approaches and average annual student gains, as measured by a review of participating schools’ student test data from 2007-2013<sup>15</sup>. The data review shows particularly strong advancement of English Language Proficiency Assessment scores in participant schools. This review of student data in evaluating program effectiveness is

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<sup>13</sup>“A Message from the Project Director: Arts Ed NJ.” *Arts Ed NJ A Message from the Project Director Comments*, Arts Ed NJ, 2019, <https://www.artsednj.org/a-message-from-the-project-director/>.

<sup>14</sup> “About the 2015-16 Statewide Arts Education Census.” *Arts Education Census*, Maine Arts Commission, 2015, <https://mainearts.maine.gov/Pages/Programs/Arts-Education-Census>.

<sup>15</sup> “Progress Report 2014.” *The Right Brain Initiative*, Regional Arts & Culture Council, 2014, <https://therightbraininitiative.org/right-brain-resources/>.

notable for the longitudinal nature of the data review, and the multiple partners (school and community-based) involved in both the initiative and the program evaluation. It can be particularly difficult to show a strong, correlative impact of arts education on student achievement wherein schools and community-based organizations partner to deliver integrated arts instruction. Public education data systems do not include metrics on such delivery models, making the Right Brain program evaluation a promising practice. The Right Brain Initiative is a program of the [Regional Arts & Culture Council](#) (RACC). RACC is a site within the Kennedy Center Any Given Child network, and is developing an “artlook map” tool which is expected to be released in the early part of next year. This is a pilot effort of the RACC, utilizing the model developed by [Ingenuity, Inc.](#) in Chicago. As part of the Any Given Child Initiative, 5 other regions and a statewide effort in Maryland are simultaneously utilizing the tool for localized/state level pilots. This mapping project of the RACC has the potential to “put information in the hands of teachers, principals, arts agencies and cultural institutions, foundations and corporations, and policy makers with the goal of increasing access to quality arts programs in public schools for every student, in every grade,” in the RACC service area.<sup>16</sup>

## B. Increased Strategic Funding to Improve Equitable Access to Arts Education

### o National Models

The National Endowment for the Arts’ **Arts Education Collective Impact Grants** category is designed to leverage the power of strategic partnerships to increase access and improve equitable outcomes in arts education in communities of all sizes. Projects that have been funded in this category exemplify the core components of the NEA’s collective impact approach: cross-sector partnership, data-informed decision-making, system-wide planning, programming activities that implement the plan, and shared measurement and evaluation. The annotated [list of Collective Impact Grants projects funded to date](#) (updated June 2019) offers ample evidence that the NEA has invested their funding strategically to ensure that regional, state and local arts education providers can develop the tools and networks that will allow their programs to achieve sustainable, long-term results.

The U.S. Department of Education’s Office of Innovation and Improvement also has a grant category that leverages strategic partnerships between community arts organizations, state and local education agencies. Known as the **Assistance for Arts Education Development and Dissemination** (AAEDD) Grants, this funding opportunity requires that a minimum of 20% of students served are from families whose income falls below the Federal poverty line, and prioritizes projects that “develop, disseminate, and integrate high-quality, effective arts-based instructional materials and educational programming, including online resources, in multiple arts disciplines”, built upon standards-based arts education.<sup>17</sup> As a U.S.

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<sup>16</sup> “Artlook Map.” Ingenuity, Inc., Ingenuity, 2018, <https://www.ingenuity-inc.org/artlook>.

<sup>17</sup> “Assistance for Arts Education Development and Dissemination Grants Program (AAEDD).” United States Department of Education, 2018,



Department of Education program, AAEDD is contingent on continued Congressional approval and is not an annual program, but the [list of previously-funded AAEDD projects](#) is a useful reference tool to learn more about high quality arts education programs that are improving access and equity outcomes for students across the country.

### ○ State Models

Special taxes and fees have long been used by local governments to support the arts, but are less common at the state level, with only nine state arts agencies receiving this type of funding in 2018<sup>18</sup>. Additionally, some states have set aside funding for the arts such as specialty license plates, income tax check offs, and lottery/gaming fund designations. In Minnesota, a partnership across public sectors has been successful in creating arts and cultural heritage funding via a state tax. “The [Arts and Cultural Heritage Fund](#) receives 19.75 percent of the sales tax revenue resulting from the Legacy amendment to support arts, arts education and arts access, and to preserve Minnesota's history and cultural heritage. Based on current sales tax revenue, Minnesotans will invest more than \$1.2 billion in arts and cultural heritage fund projects and programs over the 25-year life of the tax.”<sup>19</sup>

In 2008, the Clean Water, Land and Legacy Amendment to the Minnesota Constitution was passed by voters, 56% to 39%. Functionally, the Legacy Amendment increases the Minnesota Sales Tax by 3/8 of one percent, and those revenues are deposited into four funds in support of the Legacy Amendment purposes, for a 25-year period, through 2034. The amendment and its guiding principles as developed for the [Legacy Amendment Legislative Guide](#), specify that these funds shall be supplemental to traditional funds supporting these uses, not in substitution. Legacy Amendment funds are made available to designated state agencies, by legislative appropriation. [Minnesota Citizens for the Arts](#) has shared a history and outline of advocacy efforts related to the Legacy Amendment.

Like many successful, innovative approaches, Minnesota's Legacy Amendment funds have faced challenges from citizen groups questioning whether the funds are being utilized as intended, since its implementation. In particular, legislative observers question whether the funds have sometimes supplanted traditional funding sources, in the state budgeting process. In the 10-year history of the legislation, there have been targeted legislative attempts to repurpose the dedicated funds, including for the arts and cultural heritage.<sup>20</sup> These efforts have been consistently defeated, due in large part to the vigilant and coordinated advocacy efforts of organizations like Minnesota Citizens for the Arts.

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<https://innovation.ed.gov/what-we-do/arts/arts-in-education-model-development-and-dissemination-grants-program/>.

<sup>18</sup> “Special Taxes and Fees.” NASAA, National Assembly of State Arts Agencies, 2018, [https://nasaa-arts.org/nasaa\\_research/special-taxes-fees/](https://nasaa-arts.org/nasaa_research/special-taxes-fees/).

<sup>19</sup> “Arts & Cultural Heritage Fund.” *Minnesota's Legacy*, Legislative Coordinating Commission, 2010, <https://www.legacy.mn.gov/arts-cultural-heritage-fund>.

<sup>20</sup> “Arts Alert: Amendment to Divert \$30M of Arts Legacy Defeated!” *Minnesota Citizens for the Arts*, Minnesota Citizens for the Arts, 5 Apr. 2012, <http://artsmn.org/arts-alert-amendment-to-divert-30m-of-arts-legacy-defeated/>.

## ○ Oregon Models

In 2012, 62% of Portland voters approved an **Arts Education and Access Fund** (AEAF). Today there are 91 arts specialists in Portland’s K-5 schools, across six school districts, amounting to at least one arts specialist in every elementary school.<sup>21</sup> The AEAF funds one arts specialist for every 500 students. The balance of the AEAF tax revenue is administered by the Regional Arts & Culture Council which provides general operating support to arts organizations, increases access to the arts for each Portland citizen, and coordination and support for arts specialists in the city’s schools.

While the AEAF (commonly known as the “Arts Tax”) has effectively increased access to the arts for Portland’s students and citizens, it has not been universally well-received since its passage into law. Six years in, the Arts Tax has been more difficult to collect than was anticipated, averaging 74% of eligible taxpayers, annually. In 2018, the Portland City Council lifted the cap on administrative costs for the AEAF, in order to maximize arts revenue. Additionally, a lawsuit challenging the constitutionality of the Arts Tax as a per person, flat rate, “head tax” was filed in the Oregon Supreme Court, after being upheld by district and appeals courts. The Oregon Supreme Court ruling upheld the lower court rulings in 2017, as the Arts Tax provides exemptions for children, low-income individuals and households and retired public employees.

## C. Increased Coordination between Arts Education Stakeholders at the Local Level

### ○ National Models

Community arts education nonprofits are typically well acquainted with discipline specific arts learning standards, but an often overlooked resource that could improve collaboration and coordination between nonprofits and schools are discipline-specific **Opportunity to Learn (OTL) standards**. Developed over decades by the four national arts education service organizations (Educational Theatre Association, National Art Education Association, National Association for Music Education, and National Dance Education Organization), and revised as recently as 2017 in response to the roll-out of the updated National Core Arts Standards, OTL standards “aim to ensure that all students have meaningful learning experiences in each of the artistic processes by outlining the necessary resources to administer basic and quality arts programs for all students.”<sup>22</sup> OTL standards address “five fundamental resource needs” that every school-based arts education program encounters: curriculum and scheduling, staffing,

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<sup>21</sup> “Arts Tax FAQ.” *Regional Arts and Culture Council*, Regional Arts and Culture Council, 2018, <https://racc.org/about/arts-education-access-fund-frequently-asked-questions-and-other-resources/>.

<sup>22</sup> “Understanding the Arts Education Opportunity to Learn Standards.” *Arts Education Partnership*, Arts Education Partnership, Education Commission of the States, Mar. 2018, <https://www.aep-arts.org/wp-content/uploads/Opportunity-to-Learn-Standards.pdf>.

materials and equipment, facilities, and safety.<sup>23</sup> These standards serve as a practical tool for educators and administrators to assess arts education programs and practices at the school-level, and gather important data to bolster policies that ensure students and schools are able to meet state arts learning standards. Community arts nonprofits can use the national OTL standards to better understand the fundamental resource needs of their school partners and coordinate with schools more strategically about the role they play in connecting arts education policy to equitable practice at the local level.

- **State Models**

In 2012, a survey on access and quality of arts education in public schools in Alabama was administered to school principals through the office of state superintendent. Based on the information gathered from this survey, an Arts Education Leadership Team came together in 2013 to form an **Alabama Arts Literacy Consortium** to develop “a plan for arts education that would make measurable progress toward the development of artistic and creative literacy for all Alabama students.”<sup>24</sup> Notable highlights of this process include: the attention to management roles for the plan, led by the Alabama State Council on the Arts and the Alabama State Department of Education; the inclusion of 22 students in the plan development; and specific recommendations to the state legislature and local stakeholders for supportive action. In 2015 the plan developed by the Arts Literacy Consortium was submitted for adoption, and The Alabama State Board of Education approved new arts standards in 2017, to be effective in the Fall of 2018. All arts education programming within Alabama schools, whether delivered by an arts specialist certified by the State Department of Education, a practicing artist teaching in the schools (Teaching Artist), or by cultural arts organizations partnering with schools, must align instruction using these standards.<sup>25</sup> The Alabama Course of Study for Arts Education has a strong emphasis on arts literacy.

A strategic coordination model in the state of Hawai'i, is backed by legislation and strongly supports a unified vision for arts education. “In 1999, the Hawai'i State Legislature enacted ACT 80, which called for Hawai'i's major stakeholders in arts education to revise the state's Fine Arts Standards and develop a statewide strategic plan for arts education. In 2001, ACT 306 named the **ARTS FIRST Partners** and mandated implementation of the Strategic Plan.”<sup>26</sup> This model for increased coordination includes the Hawai'i Arts Alliance, K-12 public education, and higher education as specifically named partners in the ARTS FIRST partnership. The Hawai'i State Foundation on Culture and the Arts (Hawai'i's state arts agency) is the coordinating entity for the partnership. In its 2017 report, the Hawai'i ARTS FIRST partnership annual reporting for Strategic Goal 1: “ARTS FIRST advocacy strengthens

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<sup>23</sup> *ibid*

<sup>24</sup> “Plan for Arts Education.” *Artistic Literacy Consortium*. Alabama State Council on the Arts, 2018, <http://www.arts.alabama.gov/PDF/Resources/artisticliteracyconsortium.pdf>.

<sup>25</sup> “Standards.” Alabama State Council on the Arts, <http://www.arts.state.al.us/ALC/standards.aspx>.

<sup>26</sup> “ARTS FIRST Partners.” Hawai'i State Foundation on Culture and the Arts, 2019, <https://sfca.hawaii.gov/education/education-resources/arts-first-partners/>.

public support, awareness, and funding of arts education,”<sup>27</sup> shows significant investment in the partner efforts at the federal, state, county and local levels from both public and private contributions. The report shows that private funding more than matches all public funds, across the partnership, which would indicate a particularly effective value proposition for leveraging public funds.

### ○ Oregon Models

The geographic, policy and demographic landscape of Oregon suggests that a local / regional approach to long term partnership is critical to achieving a complete arts education for every student. In considering what advocacy opportunities exist for arts education stakeholders, model school and organizational practice may be of great benefit. It can be difficult to “scale” authentic, locally developed arts education partnerships, but further study of these efforts and identification of core approaches that appear frequently across successful local efforts could support scaling of approaches, if not specific programs. Examples of these potentially “model” approaches include the following:

Clear and focused mission that includes the arts, and which speaks to community ideals. [Quatama Elementary School](#) in Hillsboro, OR has a clear vision for learning. “Transformational learning through STEAM (Science and Technology interpreted through Engineering and the Arts, all based in Mathematical elements)!”<sup>28</sup> This vision is applied across the school’s efforts, and speaks specifically to the Hillsboro 2035 Community Plan. The school has been recognized for their work by Representative Suzanne Bonamici, Co-Chair of the Congressional STEAM Caucus.

Long-term relationships built and maintained by schools and organizations, within a defined service area. The [Ross Ragland Theatre and Cultural Center](#) in Klamath Falls, OR has partnered with two Klamath Basin school districts, over several years in developing its [YouthStARTS](#) artist residency program. “Artists instruct in three eight- week blocks throughout the school year, grades K-5. Rotating artists and subjects through the schools means that each elementary-aged student in Klamath County Schools will receive at least one session each of drama, movement and music each school year.”<sup>29</sup>

Program models that focus on the whole child, and multiple interactions with individual students, over time. [Caldera](#) is dedicated to mentoring youth beginning in 6<sup>th</sup> grade, through high school, and bridging graduation into adulthood. The organization works in partnership with school administrators, teachers and counselors in 12 Portland and Central Oregon Arts Partner schools (with emphasis on schools in communities experiencing income disparity) to identify students for mentorships.

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<sup>27</sup> “ARTS FIRST Partners FY 2017 Report on Implementation of the Hawai‘i Arts Education Strategic Plan.” Hawai‘i State Foundation on Culture and the Arts, 2017, [https://sfca.hawaii.gov/wp-content/uploads/2018/02/ARTS-FIRST-Annual-Report\\_FY17.pdf](https://sfca.hawaii.gov/wp-content/uploads/2018/02/ARTS-FIRST-Annual-Report_FY17.pdf).

<sup>28</sup> “Vision.” Quatama Elementary School, <https://www.hsd.k12.or.us/Page/4228>.

<sup>29</sup> “YouthStARTS.” Ross Ragland Theater and Cultural Center, <http://rrrtheater.org/starts/>.

Identifying gaps in service, regionally, and pilot model programs/approaches in partnership with new service communities: Young Audiences of Oregon & SW Washington conducted a pilot program in 2019 to expand their arts education services to students and teaching artists in Central Oregon. With funding from the National Young Audiences Arts for Learning office and the Maybelle Clark Macdonald Fund, YA of Oregon & SW Washington worked with key “Central Oregon arts organizations...to support, supplement and partner with existing arts education programs in the area to increase opportunities for young people and artists.”<sup>30</sup> One impetus for this pilot was the closure of ArtsCentral, a student-serving arts organization in Bend, OR.

## D. Clear, Unified Vision for Arts Education Advocacy

### o National Models

The [Creative Youth Development National Partnership](#), spearheaded by the Massachusetts Cultural Council, the National Guild for Community Arts Education and Americans for the Arts, offers a unique example of how a clear, unified vision for arts education advocacy can advance equity in arts education at the national level. During a national summit hosted by the partnership in 2014, attendees developed a policy and advocacy agenda, outlining five planks to advance collective action for and by youth in this burgeoning field of practice. Critically, attendees of that summit included young people, as well as cross-sector partners in various youth development fields. The 2014 advocacy and policy agenda, and ongoing stakeholder engagement and dialogue, including an interview process involving almost 700 respondents, formed the basis of a later National Action Blueprint (2018), which identifies Visibility and Impact, Funding and Field-building as the three current strategic priority areas of creative youth development (CYD). This common agenda reflects the thinking of “youth, practitioners, researchers, funders, policy makers and other stakeholders in creative youth development and allied sectors (e.g., mental health, juvenile justice, workforce development, youth development, education, and community development”<sup>31</sup> and informs the partnership’s goal “to drive collective action to advance the role of creativity in positive youth development.”<sup>32</sup> With the strength and clarity of a common agenda, the CYD national partnership has been able to leverage state funding, as well as federal funding in the form of the NEA’s Arts Education Collective Impact grants. Because positive youth development is as central to the CYD paradigm as arts and creative practice, the work of the CYD partnership offers a superb model for advancing equity in arts education at the national, state and local levels. More

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<sup>30</sup> McCoy, Ryn. “Young Audiences to Launch Arts Education Programs in Central Oregon Schools.” Young Audiences Arts for Learning Oregon & SW Washington, 28 November 2018, <https://www.ya-or.org/blog/2018/11/young-audiences-central-oregon>.

<sup>31</sup> “A Common Agenda and Its Values.” Creative Youth Development National Partnership, <https://www.creativeyouthdevelopment.org/national-action-blueprint/common-agenda-value/>.

<sup>32</sup> “Growing the Movement.” Creative Youth Development National Partnership, <https://www.creativeyouthdevelopment.org/growing-the-movement/>.

information on how CYD has been implemented at the state level by the Massachusetts Cultural Council is cited in the appendix.

- **State Models**

For many states, dedicated arts education advocacy organizations prove central to the task of creating a clear, unified statewide vision for equitable access to arts education. **Arts Ed NJ** is an example of a strong statewide partnership of arts education stakeholders whose mission is to coordinate advocacy efforts, as well as to provide high quality professional learning for educators, serve as a resource clearinghouse, and track student access to arts education by way of an arts education census (see above). Arts Ed NJ is not the only statewide advocacy group that addresses a range of needs for stakeholders beyond advocacy, but they have been notably successful in leveraging the range of services they provide -- in particular, the statewide census -- to achieve sustainable results in their advocacy efforts.

The **California Alliance for Arts Education** (the Alliance) is another gold standard in state arts education advocacy organizations. For more than 40 years, the Alliance has been a statewide leader and convenor to “galvanize California’s educators and other experts in arts and culture to increase access to quality arts education and improve the quality of arts education” for students in every California community.<sup>33</sup> The Alliance is noteworthy for the high quality advocacy materials it makes available the stakeholders, which have become templates for other states to adapt. One of the most innovative contributions to the project of achieving equity in arts education across the country is The Alliance’s [Title I Initiative](#), “dedicated to helping school leaders understand how arts strategies can play a role in meeting student achievement goals in Title I schools.”<sup>34</sup> From policy papers to a [promotional video](#) to a [detailed advocacy toolkit](#), the Alliance has generated expert, practical and engaging resources for stakeholders (including families and students) to participate directly in the decision-making process about arts-related funding in underserved schools. To date, Arizona and New Jersey have adapted this approach for their Title I efforts, as well. The California Arts Alliance also developed a robust and practical [Local Control Funding Formula advocacy toolkit](#) to assist stakeholders in making their choices known to decision-makers in response to the 2013 passage of California’s state education plan, in which the Local Control Funding Formula (LCFF) offered “an historic opportunity for school districts to set new, locally-driven priorities aimed at improving [arts education] outcomes for students who are often under-served in public schools.”<sup>35</sup>

- **Oregon Models**

There are **existing foundations** for a clear and unified vision for arts education in Oregon which include the [Oregon Arts Standards](#) (revised and adopted in 2015; Oregon Arts

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<sup>33</sup> “Mission.” California Alliance for Arts Education, <https://www.artsed411.org/about/mission>.

<sup>34</sup> “Title I Initiative.” California Alliance for Arts Education, [https://www.artsed411.org/action\\_center/title1](https://www.artsed411.org/action_center/title1).

<sup>35</sup> “LCFF Toolkit.” California Alliance for Arts Education, <https://www.artsed411.org/LCFF>.

standards were first established in the 1990s), and the [Arts, Information and Communications Career Area](#), identified in the Career and Technical Education program of the Oregon Department of Education. Both the Oregon Arts Standards and the CTE Career Area for Arts, Information and Communications have policy supports already in place: according to [Or. Admin. R. 581-022-2030](#), “The Arts” are a required academic content area in consideration of planned, K-12 instructional programs, as are career-related standards, including CTE. The code does not, however, specify how many minutes of arts instruction is to be provided in K-12 schools, arts assessment, or other specific policy on what an adequate and equitable arts education requires. While not specifically required for high school graduation, “The Arts” are grouped with “Second Language,” and “Career and Technical Education” study requirement of 3 credits, and an additional requirement of up to six elective credits are specified in the [Oregon Diploma Credit Requirements](#).

Beyond the traditional partners in arts education for policy and advocacy, there are **other potential partners** whose work in these areas may align with and amplify unified advocacy efforts for Oregon arts education stakeholders:

- [The Oregon Youth Development Council](#) is an agency mandated in state statute, with a specific interest in youth re-engagement and culturally responsive education. This entity is also working with collective impact and systems change approaches that may be useful to consider.
- School Administrators are key to the process of including arts education in public schools across the country. These individuals make hiring and resource decisions, they are concerned with student and community engagement as part of a healthy school culture, and can be the greatest champions for transformative educational approaches. [The Confederation of Oregon School Administrators \(COSA\)](#) is particularly concerned with professional learning, and holds regular convenings: in October 2019, COSA will hold a one-day, Whole Child Summit, based on the tenets of the ASCD “[Making the Case for the Whole Child](#).”

## V. Conclusion: Advocacy Opportunities Related to Oregon 2019 Student Success Act and Beyond

According to Colt Gill, Director of the Oregon Department of Education, the Student Success Act (SSA), signed in early 2019 by Governor Kate Brown, “represents an historic opportunity to support [Oregon’s] schools in new ways, reduce disparities and bring equity to education in the state.”<sup>36</sup> This bill suggests wide latitude for investment in Oregon’s K-12 public education, including approaches such as “adding instructional time, addressing student health and safety, reducing class size, providing a more well-rounded education” and more.<sup>37</sup> While the SSA is not the only policy lever to increase equitable access to arts education for Oregon students, it provides an immediate catalyzing opportunity, particularly in regards to the purpose of funds for the Student Investment Account, wherein arts and music are specifically mentioned as part of the strategy for investment (Sec.9.).<sup>38</sup> Other potential advocacy opportunities for supporting more robust policy for arts education in Oregon through the SSA could include:

- Arts-Inclusive Stakeholder Engagement: In developing plans for use of grant funds per the SSA Student Investment Account and the Statewide Education Initiatives Account legislation, strategic planning requirements are an opportunity for arts organization representatives, artists, culture bearers and other arts education stakeholder voices to be included in the strategies that will be implemented as a result of the SSA.
- Professional Development for Arts Educators: As part of the Statewide Education Initiatives efforts of the SSA, professional learning is an area of opportunity. Arts educator professional learning model programs include the [TAT Lab in Washington State](#) and the [Montana Teacher Leaders in the Arts](#), which connect classroom educators and community-based arts educators, and emphasize equity and culturally responsive teaching, while strengthening leadership and basic arts curriculum development skills.
- Oregon’s Educator Equity Lens Standards: In 2011, Oregon education agencies adopted an [Equity Lens](#) that serves as a means to guide public education policy, acknowledge and address inequities and opportunity gaps in education, and guide the deployment of resources to meet obligations to Oregon students and families.<sup>39</sup> The vision behind the SSA and its focus on Early Learning, Student Investment and

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<sup>36</sup> Gill, Colt. “A Message from the Director of the Oregon Department of Education.” Oregon Department of Education, May 2019, <https://www.oregon.gov/ode/about-us/Pages/Education%20Update%20pages/May-2019-Education-Update.aspx>.

<sup>37</sup> *ibid*

<sup>38</sup> Enrolled House Bill 3427. Oregon State Legislature, 2019. <https://olis.leg.state.or.us/liz/2019R1/Downloads/MeasureDocument/HB3427/Enrolled>.

<sup>39</sup> Superville, Denise R., “Oregon’s ‘Equity Lens’ Frames Schools’ Take on Bias.” *Education Week*, Editorial Projects in Education, 31 May 2016, <https://www.edweek.org/ew/articles/2016/06/01/oregons-equity-lens-frames-schools-take-on.html>.



Statewide Education Initiatives focuses on the persistent gaps that have been defined by this Equity Lens. Embedded in the Equity Lens are well-defined values and questions to be considered for resource allocation and evaluating strategic investments<sup>40</sup> which may helpfully prompt arts education stakeholders in Oregon to reflect on relevant equity considerations in strategy, policy, practice and advocacy, moving forward.

- Arts Alignment with Culturally Responsive Education, Social Emotional Learning and Trauma Informed Education: Across the SSA is a focus on culturally responsive education, social emotional learning and meeting students' mental or behavioral health needs. These threads of support for increasing student opportunity to learn, mirror areas of focus for arts education stakeholders. Collective efforts to increase equitable access to arts education in Oregon would benefit from aligning with these additional frameworks of student support.
  - In 2019, New America published an analysis of professional teaching standards, in which they identify eight competencies that clarify what teachers should know and be able to do in light of research on culturally responsive teaching.<sup>41</sup> In Alaska, discipline-specific benchmarks within the Arts Standards' "Connect" process standards were aligned with the state's Standards for [Culturally Responsive Schools](#) in 2016.
  - Oregon includes the five social-emotional learning competencies (as identified by [CASEL](#)) within its [Early Learning Guidelines](#), and "Creativity" is identified as a subdomain in the Approaches to Learning. In June 2019, Ingenuity, Inc. in Chicago published a new report, "[Arts Education and Social-Emotional Learning Outcomes Among K-12 Students: Developing A Theory of Action](#)" which illuminates the role arts play in the social and emotional development of children and youth.
  - [Trauma Informed Oregon](#) was developed "to initiate a statewide collaboration to promote and sustain trauma informed care across child- and family-serving systems."<sup>42</sup> Alignment efforts could support greater understanding of how trauma-sensitive environments can help children and young people feel safe, in both classroom and community-based arts learning spaces.<sup>43</sup> An example of

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<sup>40</sup> "Oregon Education Investment Board Equity Lens." Oregon Department of Education, <https://www.oregon.gov/ode/students-and-family/equity/equityinitiatives/Documents/OregonEquityLens.pdf>.

<sup>41</sup> Muniz, Jenny. "Culturally Responsive Teaching." *New America*, 28 March 2019, <https://www.newamerica.org/education-policy/reports/culturally-responsive-teaching/>.

<sup>42</sup> "About Trauma Informed Oregon." *Trauma Informed Oregon*, 2019 <https://traumainformedoregon.org/about/>.

<sup>43</sup> Farmer Kris, Deborah. "How to Build a Trauma Sensitive Classroom where All Learners Feel Safe." *Mindshift*, 2 December 2018, <https://www.kqed.org/mindshift/52566/how-to-build-a-trauma-sensitive-classroom-where-all-learners-feel-safe>.

this is the recent [shift in approach at ChiArts®](#) (Chicago's Arts High School), towards trauma informed practice development in the arts context.

- Dedicated State Agency Leadership in Arts Education: The Oregon Arts Commission has maintained support for dedicated, state agency, staff in arts education for more than a decade. Arts education leadership at the Arts Commission has a role in transparent processes of public funding support for high quality arts education, as well as development of policy and practice in support of the field of arts education, statewide and nationally. The Oregon State Department of Education (OR DOE) has a staff level contact for arts education, according to [SEADAE's membership roster](#). The title for this position is 'Educator Effectiveness Specialist'; it is not a dedicated arts education position. The SSA indicates that the OR DOE is responsible for "provision of assistance with: strategic planning for the use of grant moneys; developing an application for a grant from the Student Investment Account," (Sec 16) which would indicate a need for dedicated staff to support schools / community organizations in applying for and implementing grant funds aligned to the purpose of the fund. Additionally, such a dedicated position could be a strong partner in leading the charge for more equitable access to the arts in Oregon's public school system.

Oregon's 197 school districts serve extremely diverse communities, ranging from densely-populated urban and suburban communities to sparsely-populated remote, rural and tribal communities. Any statewide strategy leveraging Student Success Act funding for arts education programs would therefore need to be relevant and actionable across a considerable variety of local districts. Oregon arts education leaders would need to mobilize constituents across the state quickly to respond to these possible funding opportunities. However, there are many viable pathways forward to advance equity in Oregon arts education. The strategies outlined above are intentionally broad, and could be meaningfully applied to any number of collective efforts, well beyond the Student Success Act. The work of reflecting together on the national, state and Oregon-local models included in this report and generating an aligned vision is a critical next step for Oregon arts education stakeholders. The inspiring examples surveyed in this report will undoubtedly guide that process towards a productive and equitable new horizon for the benefit of all of Oregon's students and school communities.

## VI. Appendix

This Appendix includes many of the noted resources from Sections I-V of this report, as well as additional resources from the field. Where appropriate, links to particular items of interest within these resources, are provided. The organization of this listing reflects that of the survey report: National, States (other than Oregon), and Oregon-based resources are included.

### National Resources

Arts Education Partnership, a partnership within the Education Commission of the States:

- Opportunity to Learn Standards: <https://www.aep-arts.org/wp-content/uploads/Opportunity-to-Learn-Standards.pdf>
- ArtScan: <https://www.aep-arts.org/research-policy/artscan/>
- ArtsEdSearch: <https://www.aep-arts.org/research-policy/artsedsearch/>
- “Engaging the Arts in the Broader Education Policy Landscape”: <https://www.ecs.org/engaging-the-arts-in-the-broader-education-policy-landscape/>
- ESSA and the Arts: <https://www.aep-arts.org/essa/>

Americans for the Arts

- Arts Education Field Guide: <https://www.americansforthearts.org/by-program/networks-and-councils/arts-education-on-network/tools-resources/arts-education-field-guide>
- SP3 State Policy Pilot Program: <https://www.americansforthearts.org/by-program/networks-and-councils/arts-education-on-network/tools-resources/arts-education-field-guide>
- ESSA and Arts Education | 7 Basics to Know: [https://www.americansforthearts.org/sites/default/files/pdf/2016/by\\_program/reports\\_and\\_data/legislation\\_and\\_policy/ArtsEd/ESSA\\_7\\_Basics.pdf](https://www.americansforthearts.org/sites/default/files/pdf/2016/by_program/reports_and_data/legislation_and_policy/ArtsEd/ESSA_7_Basics.pdf)

National Assembly of State Arts Agencies

- Arts Education Research Home: <https://nasaa-arts.org/research/arts-education/>
- SAA Dedicated Revenue Strategies Policy Brief: [https://nasaa-arts.org/nasaa\\_research/policybrief-dedicatedrevenues/](https://nasaa-arts.org/nasaa_research/policybrief-dedicatedrevenues/)

National Endowment for the Arts

- Foundation for a New Arts Education Strategy | Education Leaders Institute Alumni Summit Report: [https://www.arts.gov/sites/default/files/eli-summit-report-rev\\_0.pdf](https://www.arts.gov/sites/default/files/eli-summit-report-rev_0.pdf)
- Resources on Program Evaluation and Performance Measurement: <https://www.arts.gov/artistic-fields/research-analysis/program-evaluation-resources-and-performance-measurement>
- Arts-Based Programs and Art Therapies for At-Risk, Justice-Involved, and Traumatized Youths:

<https://www.arts.gov/publications/arts-based-programs-and-art-therapies-risk-justice-involved-and-traumatized-youths>

#### US Department of Education

- Arts Education Program Resource Site: <https://arts.ed.gov/#program>
- Assistance for Arts Education Development and Dissemination Grants Program (AAEDD); formerly known as the Arts in Education—Model Development and Dissemination Grants Program:  
<https://innovation.ed.gov/what-we-do/arts/arts-in-education-model-development-and-dissemination-grants-program/>

#### National Center for Education Statistics

- National Assessment of Educational Progress (NAEP) | Arts:  
<https://nces.ed.gov/nationsreportcard/arts/>

#### State Education Agency Directors of Arts Education (SEADAE)

- Arts Education for America's Students | A Shared Endeavor:  
<https://drive.google.com/file/d/1J-47DbA78O0Mk2HHliGm-VLnvsqBViQ/view?usp=sharing>
- Arts Education Data Project: <https://www.artseddata.org/>
- National Core Arts Standards (NCCAS): <https://www.nationalartsstandards.org/>

#### John F. Kennedy Center for the Performing Arts

- VSA | Arts and Special Education:  
[https://education.kennedy-center.org/education/vsa/programs/special\\_education.cfm](https://education.kennedy-center.org/education/vsa/programs/special_education.cfm)
- Any Given Child: <https://education.kennedy-center.org/education/anygivenchild/>
- Turnaround Arts: <http://turnaroundarts.kennedy-center.org/>

#### Grantmakers in the Arts

- Arts Education Funding Focus Area:  
<https://www.giarts.org/arts-funding/arts-education>
- Racial Equity Funding Focus Area: <https://www.giarts.org/arts-funding/racial-equity>

National Guild for Community Arts Education: <https://www.nationalguild.org/>

Young Audiences Arts for Learning: <https://www.youngaudiences.org/>

Lincoln Center Education (formerly Lincoln Center Institute): <https://lincolncentereducation.org/>

National Association for Music Education: <http://www.nafme.org/>

Educational Theatre Association: <http://schooltheatre.org/>

American Alliance for Theatre Education: <http://www.aate.com/>

National Art Education Association: <http://www.arteducators.org/>

National Dance Education Association: <http://www.ndeo.org/>

The Alliance for Media Arts + Cultures (Youth Media Initiatives):  
<http://www.thealliance.media/programs/Youth+Media+Initiative>

Creative Youth Development Partnership: <https://www.creativeyouthdevelopment.org/>

- National Action Blueprint:  
<https://www.creativeyouthdevelopment.org/national-action-blueprint/>
- Growing the Movement Progress Report:  
<https://www.creativeyouthdevelopment.org/growing-the-movement/progress-report/>
- Massachusetts Cultural Council Creative Youth Development Initiative:  
<https://massculturalcouncil.org/creative-youth-development/>

### State Model Resources

ArtsEd NJ

- ArtsEd NJ Strategic Plan: <https://www.artsednj.org/strategic-plan/>
- 2017 Arts Education Census Project Home:  
<https://www.artsednj.org/2017-nj-arts-education-census-project/>
- 2014 Interactive School Performance Dashboard (Arts):  
<https://www.artsednj.org/interactive-school-performance-dashboard/>

Maine Arts Education Census (Maine Arts Commission):  
<https://mainearts.maine.gov/Pages/Programs/Arts-Education-Census>

Alabama Arts Literacy Consortium

- Alabama State Council on the Arts | Artistic Literacy Consortium Home:  
[http://www.arts.state.al.us/ALC/about\\_ALC.aspx](http://www.arts.state.al.us/ALC/about_ALC.aspx)
- Plan for Arts Education | Artistic Literacy Consortium Creatively Innovating Alabama's Future: <http://arts.alabama.gov/PDF/Resources/artisticliteracyconsortium.pdf>

Hawai'i ARTS FIRST Partnership

- Hawai'i State Foundation on Culture and the Arts | ARTS FIRST Home:  
<https://sfca.hawaii.gov/education/education-resources/arts-first-partners/>
- FY 2017 report on implementation of the Hawai'i arts education strategic plan:  
[https://sfca.hawaii.gov/wp-content/uploads/2018/02/ARTS-FIRST-Annual-Report\\_FY17.pdf](https://sfca.hawaii.gov/wp-content/uploads/2018/02/ARTS-FIRST-Annual-Report_FY17.pdf)

Mass Cultural Council (Massachusetts) Creative Youth Development Home:  
<https://massculturalcouncil.org/creative-youth-development/>

California Alliance for Arts Education

- Title I Initiative: [https://www.artsed411.org/action\\_center/title1](https://www.artsed411.org/action_center/title1)
- Local Control Funding Formula Resources: <https://www.artsed411.org/LCFF>

ArtsWA (Washington State Arts Commission) | TAT Lab: <https://www.arts.wa.gov/tat-lab/>

Montana Leaders in the Arts:

[https://docs.google.com/document/d/1OPDJFxK89974\\_DxfYQx6\\_FqLDWJqiERj1CW2Dt1UkYo/edit](https://docs.google.com/document/d/1OPDJFxK89974_DxfYQx6_FqLDWJqiERj1CW2Dt1UkYo/edit)

Ingenuity, Inc. (Chicago, IL): <https://www.ingenuity-inc.org/>

Big Thought Dallas: <https://www.bigthought.org/>

The “A+ Schools” Model (arts-based, whole school, transformational model schools programs):

- A+ Schools of North Carolina: <https://aplus-schools.ncdcr.gov/>
- Oklahoma A+ Schools®: <http://www.okaplus.org/>
- Louisiana A+ Schools: <https://www.aplusla.org/>
- Arkansas A+ Schools: <https://www.theafoundation.org/arkansas-a-schools>

Minnesota Legacy Amendment | Arts and Cultural Heritage Fund

- Arts and Cultural Heritage Fund | Minnesota Legacy: <https://www.legacy.mn.gov/arts-cultural-heritage-fund>
- Minnesota Citizens for the Arts | Overview & History of The Clean Water, Land and Legacy Amendment: <http://artsmn.org/legacy-arts-amendment/>
- Legacy Amendment | Legislative Guide: [https://www.legacy.mn.gov/sites/default/files/resources/HouseLegislativeGuide\\_1.pdf](https://www.legacy.mn.gov/sites/default/files/resources/HouseLegislativeGuide_1.pdf)

## Oregon Resources

Regional Arts & Cultural Council

- Right Brain Initiative 2014 Program Evaluation: <https://therightbraininitiative.org/how-it-works/measuring-success/>
- Right Brain Initiative | Annual Reports: <https://therightbraininitiative.org/right-brain-resources/>
- Arts Education and Access Fund (Arts Tax): <https://racc.org/about/arts-education-access-fund-frequently-asked-questions-and-ot-her-resources/>

Arts Education Partnership| Oregon ArtScan Policy Profile:

<https://www.aep-arts.org/art-scan-state-report-page/?pstate=oregon>

Oregon Arts Commission

- Arts Learning Home: <https://www.oregonartscommission.org/programs/arts-learning>
- Access to Arts Education in Oregon Database: <https://www.oregonartscommission.org/resources/access-to-arts-education>
- Connecting Students to the World of Work Final Report (2015): [https://www.oregonartscommission.org/sites/default/files/publication\\_or\\_resource/publication\\_file/WOW\\_FY15\\_Eval\\_Final\\_Small.pdf](https://www.oregonartscommission.org/sites/default/files/publication_or_resource/publication_file/WOW_FY15_Eval_Final_Small.pdf)

Oregon Cultural Trust

- Impacts of the Oregon Cultural Trust and the Cultural Tax Credit (May 2018): <https://culturaltrust.org/resources/annual-reports/>
- County and Tribal Cultural Coalitions: <https://culturaltrust.org/about-us/coalitions/>

Oregon Cultural Advocacy Coalition: <https://www.oregonculture.org/>

Oregon Department of Education

- Arts Standards: <https://www.oregon.gov/ode/educator-resources/standards/arts/Pages/default.aspx>
- CTE Arts, Information and Communications Career Area: <https://www.oregon.gov/ode/learning-options/CTE/careerareas/Pages/Arts-Info-Communication.aspx>
- Early Learning Guidelines: [https://www.oregon.gov/ode/students-and-family/FullDayK/Documents/ODE\\_EarlyLearningStandards\\_final.pdf](https://www.oregon.gov/ode/students-and-family/FullDayK/Documents/ODE_EarlyLearningStandards_final.pdf)
- Student Success Act: <https://www.oregon.gov/ode/StudentSuccess/Pages/default.aspx>
- Equity Lens: <https://www.oregon.gov/ode/students-and-family/equity/equityinitiatives/Pages/default.aspx>

Oregon Community Foundation:

- Arts Education Snapshot January 2016: [https://www.oregoncf.org/Templates/media/files/research/oregon\\_arts\\_education\\_snapshot.pdf](https://www.oregoncf.org/Templates/media/files/research/oregon_arts_education_snapshot.pdf)
- Arts Education Snapshot June 2019: [https://www.oregoncf.org/Templates/media/files/research/oregon\\_arts\\_education\\_snapshot2019.pdf](https://www.oregoncf.org/Templates/media/files/research/oregon_arts_education_snapshot2019.pdf)

Oregon Arts Alliance for Arts Education: <http://www.oregonarts.net/board/>

Oregon Music Education Association: <https://www.oregonmusic.org/>

Oregon Thespians | An Educational Theatre Association Affiliate: <http://www.oregonthespians.org/>

Oregon Art Education Association: <https://www.oregonarted.org/>

Oregon Dance Education Association: <https://www.oregondeo.org/>

Oregon Museums Association: <https://www.oregonmuseums.org/>

Oregon Humanities: <https://www.oregonhumanities.org/>

## **BIO: Laura Forbes**

Laura Frobes is an arts administrative professional, program developer, educator and practitioner with more than two decades of experience in the public and nonprofit arts and culture sector. Her experiences in program/project design, development, implementation and management originate in an intentional approach to building relationships and networks in support of project goals and objectives, with an emphasis on integrity. She has been privileged to engage in partnership with diverse communities, organizations and individuals across the physical and demographic landscape of Alaska, her home state. Between 2011-2019, she served as Arts Education Program Director for the Alaska State Council on the Arts, a role which has contributed to her strong knowledge of public grant-making across the local, state, regional and national infrastructures of the arts and culture sector, as well as public/private arts philanthropy. Prior to her work with the Alaska State Council on the Arts, she built a career in the nonprofit arts and culture sector across Alaska, and in Chicago, Illinois. She currently serves as an Advisory Board member for the Alaska Arts Education Consortium and as Secretary of the Board of Arts Northwest. She received a Bachelor of Arts in Theatre from the University of Alaska, Anchorage, and a Masters of Education from Lesley University in Curriculum and Instruction-Integrated Teaching through the Arts.. She currently lives in Anchorage, Alaska on the Cook Inlet, named Tikahtnu by the Dena'ina Athabascan people who are traditional, current, and future stewards of this land and its places. She is the child of two educators, of two military families, and was raised by an extended family in community performing arts.

## **BIO: Susan Oetgen**

For over fifteen years, Susan Oetgen has served as an independent arts consultant, facilitator and teaching artist with a variety of arts and education organizations, including the National Assembly of State Arts Agencies, Young Audiences Arts for Learning, Wyoming Arts Council, President's Commission on the Arts and the Humanities, American Composers Orchestra, Stamford Symphony, International Interdisciplinary Artists Consortium, SchoolTalk, Everyday Arts for Special Education and The Field (New York and Washington, DC). She earned a Bachelor of Arts in Theology with a specialization in the religions of the African Diaspora from Georgetown University; a Master of Music in classical vocal performance with a specialization in Latin American vocal music from the Catholic University of America; and a graduate certificate in Advanced Skills in Conflict Analysis and Resolution from George Mason University. She was born and raised in the Washington, DC area (occupied Piscataway traditional lands), and presently lives and works in Brooklyn, NY (occupied Lenni Lanape traditional lands). Her current projects include managing the arts education Professional Development Institute and the DEI Mentorship Program for the National Assembly of State Arts Agencies; coordinating the Mid-Atlantic Teaching Artist Summit; and directing the Young Audiences Arts for Learning National Residency Teaching Artist Credential and Professional Development Initiative.