

Profiles of Arts and Education Programs

A Comparison of Three Utah School Districts

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Contents

Introduction to the Program Profiles.....	3
Salt Lake City School District Arts and Education Program Profile	4
Organization and Structure.....	4
Program Framework and Implementation	5
Resources and Sustainability	7
Jordan Arts and Education Program Profile.....	7
Organization and Structure.....	7
Program Framework and Implementation	8
Resources and Sustainability	9
Nebo School District Arts and Education Program Profile.....	10
Organization and Structure.....	10
Program Framework and Implementation	11
Resources and Sustainability	12
Summary of Arts and Education Program Profiles	12
Considerations for the State’s Arts and Education Programs.....	15
Next Steps in the Study of the Arts and Education Programs	15
Appendix A. Program Features, Descriptions, and Rubric.....	17

Profiles of Arts and Education Programs: A Comparison of Three Utah School Districts

Introduction to the Program Profiles

This report presents profiles of arts and education programs in three Utah school districts, including Jordan School District, Nebo School District, and Salt Lake City School District. The Utah Education Policy Center (UEPC) was asked to conduct this inquiry to address the following questions:

1. How were these programs developed? What was the history and rationale for developing differentiated arts and education programs?
2. What are the components of each district's program? How do these programs operate, including funding mechanisms, program delivery, personnel, collaboration, integration, organizational structure, and professional development models?
3. How do teachers deliver these programs? What is the nature of collaboration among teachers in this program? How do teachers integrate arts in these programs?
4. What is the impact of instruction on arts, student learning, student behavior, or other related student outcomes, given the design of the programs?
5. What have been the successes and challenges for students, personnel, schools associated with these programs?
6. What are the plans and resources for the evaluation of program effectiveness, quality, and efficiency, improvement, and growth of these programs?

The program profiles presented in this document are based on several sources:

- A review of each district's programmatic information,
- Interviews with the District Arts Coordinators (DACs), and
- Analysis of previous survey data collected by UEPC in each of the districts as part of past evaluation studies that examined the Beverley Taylor Sorenson Arts Learning Program (BTSALP) and arts education statewide.¹

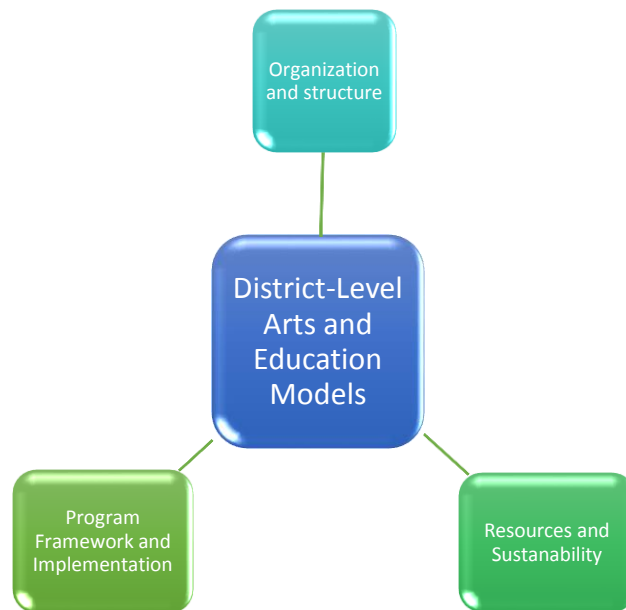
The program profiles were developed through an analysis of the above data sources in two stages. First, the interviews and survey data were analyzed to create a framework for the analysis and summary statements about the districts' arts and education program effectiveness, quality, and/or sustainability. The UEPC then conducted a second analysis of the interviews with the District Arts Coordinators based on an arts and education program features framework. The program features framework is based on a synthesis and integration of findings from the previous five years of BTSALP evaluations and from the

¹ Survey data from the *BTSALP Year 4 Implementation Evaluation* (2012) and from the *Arts Education In Utah Public Elementary Schools* (2013) were reviewed as part of the creation of the district arts program profiles.

arts and education literature reviewed for the *Statewide Arts and Education and Year 5 Beverley Taylor Sorenson Arts Learning Program Evaluation Report*, conducted by the UEPC in 2013.

Using this program features framework, the district program profiles are organized into three sections: (1) *organization and structure*, (2) *program framework and implementation*, and (3) *resources and sustainability* (See Figure 1). The organization and structure section addresses program features such as district leadership, district expectations for arts and education, program infrastructure, arts and education policies, school leadership, and goals of the program. The program framework and implementation section addresses program features such as the integration of the arts core and subject core, delivery methods, personnel, planning and collaboration, professional development, and anticipated outcomes. The resources and sustainability section addresses program features such as access, advocacy efforts, funding, and partnerships. Please note that while the district arts profiles are organized by these program features, there is some overlap among the program features as they are not entirely discrete. Descriptions of these program features are available in Appendix A.

Figure 1. Arts and Education Program Features



Salt Lake City School District Arts and Education Program Profile

Organization and Structure

The Salt Lake City School District (SLCSD) has a site-based, shared governance. They use this approach to provide arts and education, which allows for considerable variance in implementation among the district’s schools. Principals and arts specialists, particularly, have considerable autonomy regarding how

they spend the resources they receive for arts and education. Principals have discretion over which art form(s) will be available in their schools and they work with arts specialists and school staff to arrange scheduling and program implementation.

The history of each school's involvement with arts and education also contributes to variation in how arts and education is implemented in the SLCSO schools. Some schools are relatively new to arts and education, while other schools have well-established arts programs, including participating as Art Works for Kids sites. Schools that have more recently begun their arts and education programs have developed less infrastructure for arts and education, including ability to implement the arts integration model. However, schools that have focused on arts and education for many years, and/or that have been BTSALP schools for a number of years, have well-established arts and education programs and are more likely to have built an infrastructure of support for arts and education that includes school culture of embracing the arts, partnerships, and varied funding sources. For example, some schools have developed a network of partnerships and some schools have classroom teachers who serve as lead teachers for the arts. Some schools commit their own funds to hiring arts teachers and may have multiple art forms available for students.

The district provides leadership by allocating funding for arts specialists, by providing organizational support for arts in schools (especially for schools that are new to arts and education), by circulating an arts and education newsletter throughout the district, and by providing professional development. The DAC noted the importance of the support provided by the board of education and the district superintendent to allocate funding for arts and education. The district leadership has reportedly been helpful in finding new funding sources and ways to pay teachers to participate in professional development opportunities.

The district's ultimate goal is that every child will have access to quality arts and education instruction. The BTSALP is a major contributor to reaching that goal. Arts specialists are expected to teach the arts core, including integrating arts with other subject areas, and are viewed as the key to quality arts and education for every student. Although classroom teachers are expected to teach arts if they can, the arts specialists are the primary providers of arts and education. The BTSALP plays a critical role in the overall funding and concept of arts and education in the SLCSO, but is considered only a part of the overall vision for the district's arts and education program.

Program Framework and Implementation

The SLCSO arts and education program supports arts in 20 of 27 elementary schools, with plans to add up to five more schools this year. Historically, the district has focused on having full-time BTSALP arts specialists in every school. However, in response to cuts in funding for arts and in an effort to expand delivery to more schools, the SLCSO now splits arts specialists between two schools. Some schools have traditional arts teachers as well as the additional support of a half-time arts specialists. Because schools in SLCSO are active participants in the choice of how to engage with arts and education at their school, a variety of approaches to utilizing the arts specialists across schools exists. For example, some arts specialists alternate weekly between schools, while others spend several weeks at one school and then shift to another school for several weeks. The district hires arts specialists half-time for one school and

most specialists take two of those half-time appointments, such that two principals share one arts specialist.

Importantly, the DAC described how the arts and education programs within the schools are at various stages of development. The well-developed, established arts and education programs leverage all available resources to maximize students' access to arts and education by building on past success and maximizing collaborative relationships to add art forms, improve arts integration practices, and build their programs. This occurs primarily through gaining additional funding, the hiring of arts and education professionals, and the development of partnerships. For instance, a visual arts specialist might engage with Tanner Dance and enlist the help of parent volunteers on a collaborative project. Another might leverage resources by employing their own arts teacher, having an arts specialist, and developing ongoing partnerships with external organizations. The development of such systems is viewed as an ongoing process in which arts and education programs are designed to fit well within the contexts of each individual school and capacity is built incrementally, over time.

In addition to developing the school arts and education programs through external relationships, arts specialists work with regular classroom teachers to share their core curricula and collaborate on ways that the two curricula can be integrated. Developing and maintaining collaborative relationships with classroom teachers is an important aspect of the implementation of the district's arts and education program. However, the arts specialists are viewed as the central component of the arts and education program and although they train and collaborate with regular classroom teachers, the delivery of arts and education is ultimately the responsibility of the arts specialists.

Although there is a focus on training classroom teachers, the DAC emphasized that relying on classroom teachers to teach arts will result in underserved students because classroom teachers are not held accountable for arts and education and have varied interest in the arts. That said, training classroom teachers is considered critical, but arts specialists are ultimately responsible for the delivery of arts and education in their schools. According to the DAC, the most common way in which the arts core is delivered is in conjunction with arts integration.

Professional development for classroom teachers is also an important program component for the SLCS. The district provides financial support for professional development and views it as a capacity building effort in which classroom teachers become increasingly engaged in arts and education over time. The professional development covers all art forms and focuses on both the arts core and the integration of arts with other subjects. The district offers professional development at the beginning of each school year and after school during the school year. Many of the classroom teachers participate in these professional development opportunities and the district also allows teachers from other school districts to participate in the after school professional development trainings.

In addition to teaching arts classes and providing training to teachers, the school-level arts specialists collaborate with classroom teachers to integrate the arts. The guiding framework for arts integration is that the arts should be used to support learning in other core content areas and other core content areas should be used to support arts and education. This philosophy, which reflects the Beverley Taylor

Sorenson Arts Learning Program, suggests that students can learn core content areas better with art and art better with the core content. The DAC provided examples of how arts and other cores subjects are integrated by introducing student projects that used arts concepts to create simple machines. Another example was that of a theater production in which an arts specialist and classroom teachers collaborated to put on a stage production of Willy Wonka.

Reportedly, the anticipated outcomes of such collaborations in arts integration include improved school climates, building community, increased parent involvement, and improved academic outcomes. For example, the DAC described how the arts bring joy and happiness that supports positive school climates. The DAC also recounted a recent experience with a theater production that reportedly included opportunities for students to practice vocabulary and reading.

Resources and Sustainability

If a school wants to start an arts and education program in the SLCS D, or build on their existing program, the district has access to a variety of potential funding sources from which to draw. The foremost of which is BTSALP, which provides the funding for arts specialists. Additionally, the board of education provides funding, the Salt Lake Education Foundation raises money for arts and education and that money is distributed by the DAC in the form of school grants, the Salt Lake Arts Council offers grants to bring artists into the classrooms, and the Sorensen Legacy Foundation provides arts and education resources.

In addition to financial support, partnerships are an important aspect of the overall development and sustainability of the arts and education program. The SLCS D partners with groups such as the University of Utah BTSALP professional development personnel, pops organizations, arts organizations, nonprofits, and community organizations. Providing professional development is a major contribution of these partners. The district is careful to partner only with those who have something to offer and avoids profit seeking organizations.

The SLCS D arts and education program has grown steadily over time by taking incremental steps toward its goal of making arts and education available to every student in the district. The District recognizes that it takes time to build vibrant, sustainable arts and education programs in the schools, it takes time to acquire funding sources, to build partnerships, and for arts specialists and classroom teachers to develop ongoing collaborative relationships. Relying on a rich history of arts and education, the DAC pointed out that the arts and education program is enjoying positive momentum towards its goal and has matured over the years.

Jordan Arts and Education Program Profile

Organization and Structure

The Jordan School District model of arts and education relies heavily on the work of BTSALP arts specialists, but also enlists the contributions of willing classroom teachers to take leadership roles in arts and education. The day-to-day integration of the arts with other core subjects is enacted by both arts

specialists and classroom teachers. The Jordan model's primary approach to arts and education is to use the arts to enhance learning in core academic subject areas.

Prior to starting with the BTSALP in 2007-08, Jordan School District had a focus on music. The BTSALP program has continued to influence arts and education within Jordan School District. In addition, the District provides opportunities for elementary school children to participate in music before and after school in both band and orchestra. The self-funded (with student fees) before and after school music programs remain as an addition to the BTSALP.

The Jordan School District provides leadership for arts and education by preparing and sharing curriculum materials, purchasing resources for arts specialists, providing and funding professional development in arts and education, and setting expectations for arts and education. The district holds expectations that classroom teachers become increasingly comfortable working with the arts, that classroom teachers should be engaged in arts and education, that arts specialists should coordinate their schedules between schools, that arts and education should be tied to other academic content areas, and that using the arts to enhance learning in other core subject areas through side-by-side teaching is the ideal delivery method.

The district's current goal is for the arts and education program to reach more students. To achieve this goal, the District Arts Coordinator (DAC) emphasized the importance of buy-in from the principals and considered the principals' support to be essential to program's success.

Program Framework and Implementation

Through the BTSALP, the district employs two full-time arts specialists (one for music and one for drama) and one part-time specialist (for dance). The DAC plans to hire an additional arts specialist for the visual arts. Together the current arts specialists work in 13 elementary schools, which represent 44% of the district's elementary schools. The full-time arts specialists cover five schools each and spend 7-8 weeks in one school before moving to the next. The part-time specialist covers three schools. This essentially creates a situation in which schools have the opportunity to be a traditional BTSALP school for 2 months of the year.

In addition to the arts specialists, Jordan School District relies on classroom teachers to play an important role in the delivery of arts and education. According to Jordan's DAC, classroom teachers participate in the delivery of arts and education. The DAC provided examples of how classroom teachers who serve as leaders in arts and education through their participation in arts related trainings can conduct arts enhanced lessons. For other classroom teachers who many have less comfort and training in the arts, they are expected to learn the arts along with students so that they can eventually participate more fully in the delivery of art enhanced lessons. The DAC explained that there is a range of teacher investment in arts and education, with some teachers taking leadership roles, some collaborating well with specialists, and others choosing not to participate.

Classroom teachers have access to extended professional development opportunities. For example, through a partnership with Art Works for Kids, each principal in the district can invite 2 teachers to participate in a District Arts Representatives Team (DART) training, which occurs once a month for six

months. During the DART trainings the specialists work directly with classroom teachers to plan integrated lessons that target specific content areas in which students are struggling. This gives the teacher an opportunity to take something that is immediately relevant to try in the classroom. The teachers who participate in the DART training return to their schools to serve as arts and education leaders. Attendance at the DART trainings averages about 36 participants for each session. The district also provides support for arts related professional development that occurs after school.

Another important source of professional development is provided through a partnership with Brigham Young University (BYU). Two schools, for instance, send three classroom teachers a year to a 10 day Arts Leadership Academy facilitated by BYU. The district pays for substitute teachers while the classroom teachers attend the Arts Leadership Academy. The following year each of the classroom teachers have the support of a BYU senior arts student who spends eight weeks in their classrooms and continues to work with them on arts and education. Together they work on lesson plans, integrating arts into lessons, and side-by-side teaching. Along with an arts specialist, six teachers representing two schools participated in the Arts Leadership Academy last year. The presence of the arts specialist in these trainings provides further opportunities for the arts specialists to develop ongoing collaborative relationships with the classroom teachers.

Collaboration between arts specialists and classroom teachers is an important aspect of Jordan District's arts and education program. The district leadership encourages arts specialists to make connections with classroom teachers to find out the academic content areas in which students are struggling and then work together to collaboratively design lessons that address those content areas with lessons that use arts to enhance learning. Arts specialists must be creative and take initiative to find opportunities to plan and collaborate with classroom teachers. For example, an arts specialist might visit a Professional Learning Community meeting to find out what content is currently relevant in a particular grade level and then develop a lesson to support the students' learning in the content area. Other times, arts specialists pursue collaborative opportunities with classroom teachers during breaks and before and after school.

The anticipated outcome of Jordan's model is that participating in arts enhanced lessons will help students learn academic content. The DAC gave an example of a middle school student who used her experience with arts and education to perform well on the ACT by remembering content through song. The DAC also noted that parents are supportive and want to see the arts continue to be part of schools because they believe that participating in arts and education has positive outcomes for their children.

Resources and Sustainability

Although 44% of the elementary schools in the district have the support of BTSALP arts specialists for a 7-8 week time frame each year, access to arts and education is not equal between the schools. Some of the schools are year-round and the arts specialists work on a traditional school calendar. Considering the number of arts specialists within the district and the way they are divided across schools, 5 schools have a drama specialist, 5 schools have a music specialist, and three schools have a dance specialist. In addition to contributions of the arts specialists, access to arts and education is provided by classroom

teachers who use the arts to enhance their lessons; this occurs in both BTSALP schools and non-BTSALP schools.

The primary funding for Jordan's arts and education program is the BTSALP. In addition to the BTSALP, which pays for the arts specialists, partnerships are critical in that they provide training in the arts for classroom teachers. BYU is a major partner with the Jordan School District and provides valued teacher training and support for the program. Other examples of partnerships include an Arts Express conference provided by BYU and support for an opera that was provided by Utah State University. Arts specialists and teachers use materials produced by BYU and resources that are available on the USOE website.

The Jordan School District is using available resources such as BTSALP arts specialists and partnerships with Art Works for Kids and Brigham Young University to provide arts enhanced learning opportunities for its elementary students. The DAC expressed that there is enthusiasm for arts and education within the district and that many teachers want to participate in arts related professional development opportunities. Jordan faces many of the same challenges of other districts to find and maximize the resources to deliver arts and education.

Nebo School District Arts and Education Program Profile

Organization and Structure

The Nebo School District has adopted a teacher professional development model to implement arts and education. The model is referred to as Growing Arts in Nebo Schools (GAINS). In this model, the classroom teachers are responsible for the day-to-day delivery of arts education and integration and the primary role of the arts specialists is to provide ongoing training for the classroom teachers.

Developing a mature and structured arts and education program within the Nebo School District unfolded throughout the past decade and involved preliminary efforts such as hiring a District Area Coordinator (DAC) with district funds, creating a district arts task force, gathering input from all of the district's principals, and commissioning a District Arts Resource Team (DART). Importantly, it also included spending four years to train all classroom teachers of grade 3 – 6 students in all four art forms. Each year for four years the classroom teachers spent three, non-consecutive, full days during each academic year learning the arts core in each art form. This training continued until all of the teachers had rotated through the four art forms, learning one each year, over the course of the four years.

In addition to training classroom teachers, the district provides leadership for arts and education in the form of financial support. Examples of the district's financial investment in the teacher professional development model include hiring substitute teachers while the classroom teachers participated in the initial four years of arts core training and providing a stipend for one elementary teacher from each school to be on the DART.

The Nebo District sets expectations for both principals and classroom teachers to participate directly in arts education and integration. For example, the Nebo School Board requires that the arts be a part of all school improvement plans, the District holds principals accountable for the implementation of arts

and education in their schools, requires that school subject curriculum maps address the arts core, and requires arts and education core objectives to be a part of academic lesson plans.

The support of the principals is central to the program's success. The Nebo District recognized the importance of principal involvement and took steps to involve them throughout the process of building the program. Over the past decade the District's arts and education program has continued to grow, and support from principals has increased as they have attended trainings and experienced arts and education in the schools.

Overall, the Nebo District has shown and continues to show a great deal of support for arts and education and has made arts and education one of 11 top priority initiatives. The goal of the program is to have every child experience every art form every day. The District hopes to achieve that goal by utilizing classroom teachers to implement arts and education, which requires teachers to have the skills to teach the arts and to be comfortable teaching the arts.

Program Framework and Implementation

The Nebo School District supports arts and education in all of the district's elementary schools. The district currently has six arts specialists (2 music, 2 visual art, 1 dance, and 1 drama) four of whom work directly with five schools each and two work with 4 schools each. The DAC suggested that burnout among these specialists is a major challenge and would like to hire two more arts specialists, but has not secured the funding. In addition to conducting the three days of teacher trainings, the arts specialists spend three week blocks in each school.

Arts specialists begin the three week blocks by meeting with the principal and arts development team to plan and schedule their time in the school. Arts specialist also work with grade level teams to determine specific content areas in which students might be struggling so that they can collaborate with teachers to design arts-based learning opportunities that target those content areas. The delivery of arts and education is customized to each school and may involve more or less focus on the arts core and subject core depending on each unique situation. The arts specialists have worked to become familiar with the curriculum of the other core subject areas so that they can maximize their collaborations with classroom teachers.

It is the task of the arts specialists to work closely with the classroom teachers and collaborate with them on the delivery of arts integrated lessons. The primary goal of the collaborations is to train the teachers in the delivery of arts and education. This is accomplished through ongoing training that occurs in planning sessions and in the classrooms through delivery methods such as modeling and side-by-side teaching. When working with classroom teachers who have limited experience and who are uncomfortable implementing arts, the arts specialists focus more on modeling arts integration. For experienced teachers who have become comfortable implementing the arts, the specialists might work with those teachers in side-by-side delivery.

The DAC explained the work of the specialists and their rotation through the schools as a leapfrogging process, in which the specialists work on specific skills with the teachers at one school, then go to work at another school to work with their teachers while the first set of teachers implements what they've

learned. The specialists then return to the first school to follow up with the teachers. The goal of these efforts is to train classroom teachers to be competent, primary providers of arts and education.

In addition to the delivery of arts and education described above, there are other means through which Nebo students experience the arts. For instance, the Nebo District hires what they refer to as *planning time technicians* to teach the arts core, although their role in the GAINS program was unclear from the interview. The Nebo School district also has an elementary orchestra program and after school arts programs that include drawing and drama.

The DAC is interested in studying outcomes of the arts and education program, and has held discussions with their partners at Brigham Young University (BYU) about measuring outcomes. However, the District and its partners have not overcome the challenges of measuring outcomes associated with arts and education. The DAC offered anecdotal reports of students using arts in their writing, mathematics, and other school work. Students are reportedly energized, want to come to school, and ask for the arts.

Resources and Sustainability

The Nebo DAC referred to the funding as a hybrid of district funds and the Beverly Taylor Sorenson Arts Learning Program (BTSALP) funds. Art Works for Kids is an important contributor of arts materials. Partnerships are important to the implementation and sustainability of the Nebo program and the District actively seeks partnerships. Some current partnerships include 4-H, POP groups, Arts Inc., and the Utah Symphony. Principals have been strong advocates of the district's arts and education program.

For the Nebo School District, training classroom teachers to deliver arts and education through arts integrated lessons is the cornerstone of the arts and education program and they have provided arts and education training for over 500 classroom teachers. The district has taken a systematic approach to developing their arts and education program and has institutionalized important structural supports that amount to a maturing and well-established program.

Summary of Arts and Education Program Profiles

The program profiles revealed a number similarities among the three programs. (See Figure 2) Each of the districts have relied on building their programs through incremental steps over time and the DACs acknowledged the importance of having principals' support for program implementation. Each of the programs share the goal of wanting to make arts available to more of their students and each of the districts rely heavily on the BTSALP for funding, as this is used to pay the salaries of arts specialists. They also rely on other sources for funding and utilize partnerships to implement their programs. Each of the programs focused heavily on utilizing various form of professional development and collaboration between classroom teachers and arts specialists. The arts specialists are a central feature of each of the programs, but the ways in which they utilize the arts specialists differs.

In addition to the similarities, the three programs can be distinguished from one another by the ways arts specialists and classroom teachers deliver arts and education. Where the SLCSO holds arts specialists ultimately accountable for the delivery of arts and education in the schools and enlists teachers to participate, Nebo focuses on utilizing classroom teachers to integrate the arts and uses the

arts specialists to train the classroom teachers. The Jordan School District's approach is somewhere between those two models in terms of how they use arts specialist and classroom teachers; they expect classroom teachers to use the arts, but rely primarily on the arts specialists. These differences had implications for how professional development was designed.

Nebo has systematically provided professional development in all four art forms for all of its classroom teachers. The primary role of arts specialists is to conduct those trainings and to provide ongoing, one-on-one training throughout the school year. While the other districts also provide training for their classroom teachers, it is in a less comprehensive capacity because arts specialists are the primary providers of arts and education.

There were noteworthy differences in the organization of structure of the programs. For example, Nebo has reportedly taken the most decisive steps to institutionalize arts and education within the district and the schools. Nebo reportedly sets clear expectations about the role of arts in schools and requires that the arts be a part of all school improvement plans, that school subject curriculum maps address the arts core, and requires arts and education core objectives to be a part of academic lesson plans. The Nebo School District holds principals accountable for the implementation of arts and education in their schools. The DAC at Nebo described an arts and education program that is implemented systematically, whereas Jordan's program seems to be still developing its own structure. The SLCSO has chosen a shared governance model and enjoys a rich history of arts and education.

Figure 2. Comparison of District-Level Arts and Education Models

District-level Arts and Education Models

Similarities

Organization and Structure

- Build the arts and education program incrementally over time
- Reliance on school principals' support for program implementation
- Goal to make arts and education available to more students

Resources and Sustainability

- Reliance on BTSALP funding to pay salaries of arts specialist

Differences

Organization and Structure

- Organizational structure and clarity of district-level arts and education models

Program Framework and Implementation

- Varied forms and foci of professional development for classroom teachers
- Varied forms of collaboration between classroom teachers and arts specialists
- Each district utilizes arts specialists in different ways
- The extent to which arts specialists or classroom teachers are responsible for delivering arts and education varies across districts

Considerations for the State's Arts and Education Programs

There are several aspects of the three arts and education models that warrant additional consideration, particularly in light of the ability to grow and sustain the availability of arts and education for students throughout the state. For example, the decision to place the responsibility of delivering arts and education on classroom teachers or arts specialists has important implications. For Nebo, utilizing classroom teachers provided more opportunities for students to experience more art forms. For SLCSO, relying on classroom teachers to teach arts was considered impractical because classroom teachers are believed to have varied interests and skills that do not rival that of the arts specialists.

Variation in the three models also revealed noteworthy implications for student access based on the three different district models of arts and education, which we see replicated across districts throughout the state. For example, the SLCSO assigns one full-time arts specialist to work in two schools. Jordan assigns one full-time arts specialist to work in five schools. Nebo expects classroom teachers to work in all four art forms and to reach all of the students in all schools. The implementation of these three models, as well as other varieties currently operating state-wide, has implications for the access that students have to the arts, learning through arts, and the potential for arts learning to impact outcomes, and those implications are not fully understood.

From the review of these three districts, it is impossible to determine if one model was more successful than another. For example, questions emerge regarding the quality and quantity of arts and education that students receive, the impact of the professional development at enhancing arts and education instruction, and the potential, but not yet fully understood, outcomes achievable through arts and education. The current expectation is that arts and education, particularly arts integration, can positively impact a range of student-level, school-level, and district-level outcomes. However, without further information regarding program design alignment with intended outcomes, we have insufficient data available to determine whether these outcomes are truly achievable or simply desirable. Each of the programs might benefit from specific, well-defined outcomes that can be regularly monitored and documented.

Next Steps in the Study of the Arts and Education Programs

There are two potential next steps worthy of consideration. One includes taking more focused inventory of the program features across all programs. The second involves designing a study that would reach conclusions regarding model effectiveness.

Taking a focused inventory of the program features could be facilitated through a survey that asked the DACs and the arts specialists to identify the extent to which each of the program features are present within their programs. The program features in Appendix A would provide the key sections for such a survey. This approach could address details regarding the presence or absence of program features and the results could be used to provide specific information about the areas in which each program needs further development.

Another step would be to study the effectiveness of the different arts and education models available, including assessing outcomes. The UEPC would recommend a comprehensive study that might include surveys, school visits, interviews, and technical assistance to identify and measure the most proximal anticipated outcomes of arts and education. The goal of such a study would be to reach conclusions about how the varying models affect the access that students have to arts and education and the quality and effectiveness of the arts and education that is provided by the different models, including the quality and effectiveness of professional development.

Appendix A. Program Features, Descriptions, and Rubric

Program Features for All Arts and Education Programs	Descriptions of Program Features	Not Present	Emerging	Developing	Optimizing	Documentation
Organization and Structure						
District Leadership	District efforts to provide support to schools for arts and education.	←				→
Expectations	The district's expectations for arts and education.					
Goals	District level goals for the arts program and how they are communicated throughout the district.					
Infrastructure	District physical and organization structure for the arts and education program at the district and school level.					
Policies	District and school arts and education policies (e.g., time, resources, personnel, model).					
School Leadership	Principals' support and/or leadership team support for arts and education.					
Program Framework and Implementation						
Anticipated Outcomes	Outcomes are identified and monitored.	←				→
Arts Core and Subject Core	Integration of the arts core and other core subjects.					
Delivery	Identifies arts instruction delivery in instructional lessons.					
Personnel	Availability of arts specialists within schools.					
Planning and Collaboration	Arts specialists and other core teachers plan and collaboratively offer arts integration, or arts and education.					
Professional Development	Professional development reflects knowledge of adult learning, pedagogy, content knowledge with focus on arts core and other subject core.					

Program Features for All Arts and Education Programs	Descriptions of Program Features	Not Present	Emerging	Developing	Optimizing	Documentation
Resources and Sustainability						
Access	Availability and accessibility of arts integrated instruction.	←	→			
Advocacy Efforts	Promotion of arts core and arts and education within the district and schools.					
Funding	Resource (personnel, material, time) allocated to arts integration.					
Partnerships	Partnerships and collaborations between the district, arts specialists, and outside organizations.					