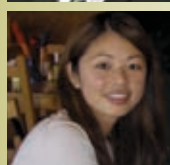
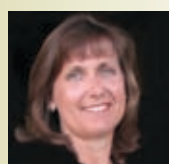
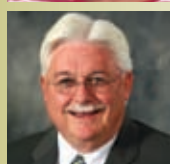
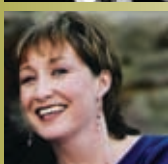
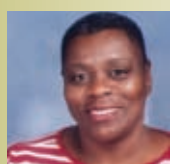
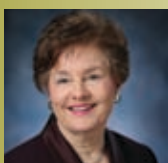


ACCOUNTABILITY IN ARTS EDUCATION

Building a Statewide System of Reciprocity





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Kennedy Center Alliance for Arts Education Network.

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INTRODUCTION

As never before, California is poised to fulfill its commitment to arts instruction for every K-12 public school student statewide. There is growing consensus across the arts, education, and workforce sectors that a comprehensive education in the arts provides critical knowledge, skills, and understandings required to succeed in a rapidly changing world. An unprecedented convergence of new State funding, expanded public support, emergent research, and strong policy developments have produced a political and educational watershed, which in turn necessitates a new level of accountability.

In the fall of 2005, the California Alliance for Arts Education issued *Quality, Equity, and Access: A Status Report on Arts Education in California Public Schools Grades Pre-K through 12*. The briefing paper described the benefits of arts learning for every student, the current state and national policies supporting arts education in public schools, and current implementation practices affecting access and equity. Its policy recommendations included support for instruction by qualified teachers, updated curricula, in-school instruction, standards-based instruction, student assessment, accountability, and adequate funding (California Alliance for Arts Education, 2005, p. 16).

This paper builds upon the recommendations of *Quality, Equity, and Access* by assessing the current opportunity to influence policy in light of more recent developments in education, and focuses particular attention on the issue of accountability. To improve the quality and consistency of school arts programs, and to guarantee public confidence in the State's recent investments in arts education, an appropriate system of accountability must be established. The purpose of this paper is to foster dialogue and shared understanding among educators and policymakers regarding the specific role of accountability in ensuring quality arts education for all California students. The following four questions serve as a springboard:

WHAT ARE THE CONTEXTUAL FACTORS SURROUNDING ACCOUNTABILITY IN ARTS EDUCATION?

p. 7 PART I: **THE NEW LANDSCAPE** presents the results of recent research, unprecedented state funding, future employment trends, investments of private philanthropic efforts, and opportunities for coalition building among the education community. Understanding these historical and contextual factors is fundamental to creating a relevant, realistic, and effective accountability system for arts education moving forward.

WHAT DOES ACCOUNTABILITY LOOK LIKE IN ARTS EDUCATION?

p.13 PART II: **THE ART OF ACCOUNTABILITY** provides a brief overview of leading educational accountability theories, as well as unique considerations for accountability in the domain of arts education. Today, accountability has come to be interpreted in the narrowest terms of high-stakes testing. While authentic assessment of student learning is a desirable and essential component of quality arts instruction, quality arts education demands a statewide system of synergistic commitments, policies, and practices from Sacramento to the classroom.

In *Redesigning Accountability Systems for Education* (Fuhrman & Elmore, 2004), the authors propose the principle of reciprocity of accountability and capacity, which forms the basis for the recommendations put forth in this paper: “for each increment of performance I require of you, I have an equal and reciprocal responsibility to provide you with the capacity to produce that performance” (p. 294).

WHOSE JOB IS IT TO ENSURE THAT EVERY STUDENT RECEIVES THE QUALITY ARTS EDUCATION THEY ARE ENTITLED TO?

p.18 The short answer is, it is everyone’s job. Individual Voices of Accountability are presented throughout this paper, highlighting the perspectives of a spectrum of government, arts, education, and community stakeholders. From students, educators, and administrators to policymakers, philanthropists, and the public, these representatives of the broad arts education community weave an intricate web of individual accountability for arts learning in California schools.

WHAT NEEDS TO HAPPEN NEXT?

p. 21 The recent trajectory and current context of arts education point to several logical next steps to ensure that the policy base that has been created at the state level is fully realized at the classroom level.

PART III: **A BROADER VISION** presents our recommendations in relationship to the intricate network of accountability that must be established in order to realize the vision of the arts as an everyday component of a complete education for every student in every California public school.

VOICES OF ACCOUNTABILITY

Individual Voices for Accountability are presented throughout this paper, highlighting the perspectives of a spectrum of arts, education, and community stakeholders. From students, educators, and administrators to policymakers, philanthropists, and the public, these representatives of the broad arts education community weave an intricate web of individual accountability for arts learning in California schools.



ASSISTANT SECRETARY OF
EDUCATION **SCOTT HILL**
OFFICE OF GOVERNOR
ARNOLD SCHWARZENEGGER

Under Secretary of Education Dave Long, our office implements Governor Schwarzenegger's educational priorities. Arts education is a long-standing priority for the Governor, and he has committed new state resources to support programs and the state's arts education standards. In my work as undersecretary, I identify opportunities to expand the role that the arts serve in preparing our students to join the workforce. Consequently, the Office of the Secretary of Education is focused on improving access to arts education for all students, providing teachers with the professional support they need, developing policy related to accountability and assessment, and emphasizing the role of arts education within the Governor's career and technical education initiatives.

PART I: THE NEW LANDSCAPE

WHAT ARE THE CONTEXTUAL FACTORS SURROUNDING ACCOUNTABILITY IN ARTS EDUCATION?

Arts education in California's public schools has experienced a series of significant developments in recent years—some positive and some negative. At the state and federal levels, arts education policy is in its strongest position in decades, yet the intent of these policies has yet to be fully realized in most classrooms. To set the context for this discussion of accountability in arts education, it is important to reflect on the trajectory of the arts in California schools since 1970.

HISTORICAL CONTEXT OF ARTS EDUCATION IN CALIFORNIA

- 1970** The Ryan Act eliminates training in the arts from multiple-subject credentials.
- 1978** Proposition 13 is passed, reducing local revenues for public education, including the arts.
- 1983** New state high school graduation requirements include 1 year of coursework in the arts or foreign language.
- 1989** The California Arts Project (TCAP) is created to provide professional development in the arts to teachers.
- 1992** An arts license plate is created to support arts education programs sponsored by the California Arts Council.
- 1995** Education Codes 51210 (grades 1-6) and 51220 (grades 7-12) adopt the visual and performing arts as required courses of study, to include instruction in dance, music, theatre and visual arts with emphasis upon development of aesthetic appreciation and skills of creative expression.
- 1996** State Superintendent's Arts Work Task Force on Visual and Performing Arts Report makes recommendations regarding the development of state content standards, arts as core curriculum including assessment, qualified arts educators, consistent funding streams, career preparation, and district arts planning.
- 1998** The California Department of Education's (CDE) Arts Work Grant Program is established to provide \$3 million in grants to counties and districts for arts education programs. The funding increases to \$6.5 million in 2000-2004.
- 1999** The University of California (UC) and California State University (CSU) systems adopt a new visual and performing arts requirement, adding 1 year of arts coursework for admission, beginning with students entering in 2003.
- 2000** The State Legislature passes SB 1390 (Murray), which calls for the creation of content standards in the arts.
The state adds \$10 million to the California Arts Council budget for arts education activities in schools.
- 2001** The State Board of Education approves the new Visual and Performing Arts content standards.
In response to SB 2042 (Alpert), the California Commission on Teacher Credentialing (CTC) adopts new program standards that re-establish arts requirements in the multiple-subject credential beginning in 2004.
- 2003** The state cuts \$10 million from the California Arts Council budget for arts education.
- 2004** The state's existing Visual and Performing Arts Framework is revised to support curriculum development and instructional practices in the arts aligned with the standards.
The state eliminates \$6.5 million in funding to the CDE Arts Work Grant Program.
- 2006** The state budget includes \$105 million in ongoing Arts and Music Block Grants, and \$500 million is made available on a one-time basis for arts education and physical education.
- 2007** The state budget includes \$109 million in ongoing Arts and Music Block Grants, with new reporting requirements for school districts regarding their use of the funds.
California Arts Education Strategic Task Force convenes to develop high priority recommendations to improve arts education policy and implementation at the state level.
- 2008** The Governor's Budget proposal includes level funding for the Arts and Music Block Grants at \$115 million amid intense negotiations surrounding the State's \$16 billion budget deficit. [as of this printing]

(Adapted from Woodworth et al., 2007, p. 8)

VOICES OF ACCOUNTABILITY



PARENT **AVA GARDNER**
STOCKTON

I came from the working poor – my mom did day work and my dad drove a tractor. As a child I was fortunate enough to be exposed to the theater and it changed my life. I wanted my daughter to have that same positive experience that the arts can bring. I saw the local high school jazz band perform and I saw the passion in those students' faces. I told my daughter that whatever instrument she wanted to play, we'd get it for her. I watched her grow up playing the trombone, and I could see that same passion growing in her. The other kids who play music have that same sense of direction and being motivated by what they love to do. It has to do with the discipline of music. I try to support the arts for all the kids, not just my own, because I know how important it is for them to be attempting to get on the right path.

As the table illustrates, there has been mixed progress. Yet the positive policy developments push many of the critical levers toward legitimizing the arts in California's schools: college admissions requirements, content standards and framework, preservice requirements and in-service training for classroom teachers, and the recent infusion of block grants. Unfortunately, these policies are only as powerful as their accountability systems and, with the exception of the UC/CSU admissions requirements, there has been little incentive for school districts to implement these policies and resources—nor any repercussions for failing to do so responsibly. An appropriate accountability infrastructure has not been created to keep pace with these policy developments.

Several key developments in the arts education landscape warrant a more detailed exploration in order to lay the groundwork for the discussion of accountability. These developments are presented below.

EMERGING RESEARCH

In 2004 the Music For All Foundation released *The Sound of Silence*, a statistical review documenting the unprecedented decline of music education in California public schools. The review highlighted the cumulative impact of budget cuts, high-stakes testing, and the implementation of the *No Child Left Behind Act* on actual student participation in music education programs throughout the state. The report cited a 50 percent decline in the percentage of students in music education programs between 1999 and 2004. The number of music teachers declined by 26.7 percent or 1053 teachers. Those reductions to music education programs were disproportionate when compared to all other subjects during the same time period (p. 4).

The 2007 release of SRI International's *An Unfinished Canvas - Arts Education in California: Taking Stock of Policies and Practices* (Woodworth, et al., 2007) provided the first comprehensive look at arts education in California. The study documented the condition of arts education in California's public school system. Among its findings, SRI reported that (p. 4):

- Only 11 percent of the public schools are meeting state goals for arts instruction.
- In 2001, 820,000 California students were enrolled in music classes. By 2006, that number had fallen to 520,000, a decrease of 36 percent.
- 61 percent of schools don't have a full-time art teacher.
- Elementary students get far fewer arts classes than children in other states.

The findings of *An Unfinished Canvas* have been widely embraced by policy makers throughout the state, reflecting their understanding that, despite optimism brought about by the recent increase in state funding for arts education (see below), we face formidable challenges as we envision the implementation of a statewide system which provides quality arts education for all students.

NEW STATE INVESTMENT IN SCHOOL ARTS PROGRAMS

In January 2006, Governor Arnold Schwarzenegger released his budget proposal for 2006-2007, including the recommendation of ongoing funding for classroom education in the visual and performing arts (California Budget Act, 2007):

[Arts and Music Block Grant] Funding supports the implementation of sequential standards-aligned visual and performing arts instruction in kindergarten and grades one through twelve, inclusive, for instructional programs operated by school districts, charter schools, and county offices of education. The funding is to supplement existing resources for arts and music, and may be used for professional development of generalist teachers, arts specialists, and administrators. It may also be used for hiring of new teachers or visual and performing arts coordinators; evaluating school arts education programs; creating district arts education plans; and purchasing newly adopted instructional materials for arts and music. (Arts and Music Block Grant 6110-2650001)

In addition, the Governor's budget proposed one-time funding for arts and physical education supplies and equipment. In defending the proposal, he said, "Arts, music and physical education don't subtract from academics, they add to them. There is a relationship between instruction in these subjects and better critical thinking, problem solving, analyzing, evaluating, and making decisions. It also promotes good relationships among students, teachers, and the community and helps students stay engaged in school" (Office of the Governor, 2006).

Quality, Equity, and Access (2005) and *The Sound of Silence* (2004) became key sources of evidence in making the case for arts education within the state legislature, leading to legislative support of the Governor's budget recommendations, which were signed into law in September of 2006. Since that time, these funds have been released to school districts throughout the state, based on the number of enrolled students. Though the funding is only a down payment on the investment it will take to rebuild California's public school arts education program (as of this printing, roughly equivalent to \$15-\$18 per student), it reverses a thirty year drought in state support for arts education, following the passage of Proposition 13 in 1978, and opens the door to the wider discussion of how this and future funding might best be utilized.

PRIVATE INVESTMENT IN PUBLIC SCHOOL ARTS PROGRAMS

Another shift in the direction of arts education in California occurred as a few key private philanthropic organizations increased their commitment to creating equitable access to quality arts education in public schools. In its commitment to support "programs that aim to improve the quality of K-12 standards-based arts education taught within the public schools," the William and Flora Hewlett Foundation's Education and Performing Arts programs are "working together to determine the potential for achieving systemic reforms to substantially increase access to quality arts education as a part of a comprehensive education for all students across the state" (J. Fry & M. Eng, personal communication, January 2008).

Other private funders have also committed significant resources in recent years to supporting programs that have the potential to become self-sustaining and advance the idea of long term systemic change, including the San Francisco Arts Education Funders Collaborative, Walter and Elise Haas Fund, the David and Lucile Packard Foundation, Los Angeles Arts for All Pooled Fund, and the James Irvine Foundation. In fact, private investment in arts education has been on the rise across the country. A national study of foundation support for arts education found that:

- Support for arts education grew faster than arts giving overall from 1999 to 2003;
- Performing arts education benefited from over half of arts education giving;
- Arts organizations received four out of five arts education dollars and grants; and
- A majority of arts education grants targeted children and youth through in-school programs and other arts education programs (Renz & Atienza, 2005, p. 3).

The report notes that funding levels dipped from 2002 to 2003, and maintains that expanding foundation support for arts education will remain a critical priority: "Global competition will only increase the demand for a highly educated labor force with creative skills, while continuing government shortfalls may further reduce the access of young people—especially those least well off—to even basic arts education" (p. 16). The advantages of arts skills in the workplace, alluded to above, are echoed in emerging research from the workforce sector.

WORKFORCE TRENDS

The publication *Tough Choices or Tough Times* (2006), the report of The New Commission on the Skills of the American Workforce, described the work environment that students will face in the 21st century:

It is a world in which comfort with ideas and abstractions is the passport to a good job, in which creativity and innovation are the key to the good life, in which high levels of

VOICES OF ACCOUNTABILITY



STATE LEGISLATOR **SENATOR
DENISE MORENO DUCHENY**
40TH SENATE DISTRICT
SAN DIEGO

An educated workforce is the cornerstone of our state's economy and our people's quality of life. We must ensure that every Californian receives a quality education that includes the enrichment that comes from access to the visual and performing arts. As a state senator, I have authored legislation that supports the professional development of the teachers who implement our state's arts education standards. We must be vigilant in protecting our state's investment in arts education and its role in our core curriculum.

VOICES OF ACCOUNTABILITY



ART TEACHER **SALLY BAKER**
HEALDSBURG HIGH SCHOOL

My work as an art teacher over the past thirty years has seen the rise and fall and now rise again of arts education. In my classroom, students keep sketchbooks and know the five components of the State arts standards. Students write about their own art and learn to look at works of art and talk and write about them intelligently. When they have an assignment, they identify which standards are addressed. Standards are posted in the classroom. Collaborative time is used to talk about arts integration with other subject matter teachers. Displays of student artwork both in the classroom and out in the school or community have standards identified. As part of our back-to-school nights, parents are introduced to the arts. Our class syllabus addresses the components of the standards.

education—a very different kind of education than most of us have had—are going to be the only security there is. (p. 18)

In making recommendations to improve the way in which we prepare students, the Commission encouraged the development of standards, assessments, and curricula that reflect today's needs and tomorrow's requirements:

Little or nothing is done to measure many of the other qualities that we have suggested may spell the difference between success and failure for the students who will grow up to be the workers of 21st century America: creativity and innovation, facility with the use of ideas and abstractions, the self-discipline and organization needed to manage one's work and drive it through to a successful conclusion, the ability to function well as a member of a team, and so on. (p. xxv)

The report offers a powerful conclusion, written from the perspective of fifteen years into the future, looking back upon a nation that has responded swiftly to the Commission's call for sweeping changes:

Perhaps the biggest discovery followed from the Commission's finding that a far higher proportion of our workers, at every level, would have to be people who could think out of the box, creating new ideas for new products and services (many of them based on swiftly advancing technologies). This is a world in which there is no single right answer; there are only answers, some of which are more creative than others... This realization led to a profound reconsideration of the whole American approach to testing and assessment. It also led to a reconsideration of the place of the arts in the curriculum, and even to the role of play. (p. 85)

The impact of the Commission's report on discussions about the significance of arts education in the formulation of education reform has been widespread, clearly substantiating what arts education advocates have maintained all along: that arts education speaks directly to the development of creativity, innovation, discipline, and other critically important skills in students' lives as they prepare to meet the challenges of the future.

EDUCATION POLICY LEADERS FOCUS ON THE ARTS

In a recent landmark event, the California County Superintendents Educational Services Association (CCSESA) convened a California Arts Education Strategic Task Force in spring 2007 with the collaborative support of the California Alliance for Arts Education. Co-chaired by State Superintendent of Public Instruction, Jack O'Connell, and Governor Arnold Schwarzenegger's Secretary of Education, Dave Long, the Task Force was composed of representatives of the legislature and California's major educational organizations, including the California Parent Teacher Association, the California Teachers Association, the California School Board Association, and the Association of California School Administrators.

The group was charged with crafting recommendations to move California's public school system toward systematic instruction in the four arts disciplines as part of a comprehensive education. The criteria for their recommendations were that they should 1) build on existing policies, implementation models, and expertise in the field, 2) have the potential for statewide impact, 3) promote cost efficiency, and 4) have the potential to garner broad support from education leaders, policy makers and key constituents. The following recommendations emerged (California Arts Education Strategic Task Force, 2007, p. 7-9):

Recommendation 1: Leadership Capacity

The Task Force recommends that the state should build district and school leadership

capacity by creating a statewide professional development program for district leaders, school site leaders, and school board members to implement coherent, standards-based curriculum and instruction in the arts.

Recommendation 2: Teacher Professional Development

The Task Force recommends that the state augment funding for professional development to expand teacher content knowledge to advance teaching and learning in the arts.

Recommendation 3: Integrated Planning for the Arts

The Task Force recommends that the state direct districts to include arts education in the school-level Single Plan for Student Achievement and the school district Local Educational Agency Plan.

Recommendation 4: Curricular Support

The Task Force recommends that the state work with the California Department of Education, the California State Board of Education, and the California Curriculum Development and Supplemental Materials Commission, as well as other groups, to facilitate the development of arts education curricula and supplementary instructional resources to help districts include the arts in the core curriculum at each elementary grade level.

Recommendation 5: Public Information and Visibility

The Task Force recommends that the state increase public awareness of the status of arts education in California's public schools by making it easier for parents, families, and community members to know about arts education programs that are offered to students at every school at each grade level. The state should support statewide organizations, working with the arts industry, to enhance arts education at the state and local levels.

Recommendation 6: Assessment of Student Learning

The Task Force recommends that the state encourage district assessment of student learning in the arts.

These recommendations reinforce those made two years earlier by the California Alliance for Arts Education in *Quality, Equity, and Access*, and contribute to a growing foundation of state-level political leadership and advocacy for the arts in education.

READING THE LANDSCAPE

The progression of recent developments creates a new landscape for arts education that is characterized by the following conditions:

- Our public school system is not providing most students with the visual and performing arts instruction required under state policy.
- Students must master the arts-inherent skills of creativity, innovation, teamwork, and self-motivation in order to meet the challenges of the 21st century workforce.
- There is growing bipartisan political will to invest in and protect the visual and performing arts as an essential component of the education we provide within our public school system.
- Viable guidelines and recommendations have been put forth that can advance the establishment of quality arts learning as part of a comprehensive standards-based curriculum for all California students.

From the convergence of these recent events, an unprecedented opportunity—we believe a watershed moment—currently exists to set a policy course that will expand accountability for the arts within public schools and help deliver on the promise of arts education in the life of every student.

***VOICES OF
ACCOUNTABILITY***



COUNTY SUPERINTENDENT
DR. JORGE AYALA
YOLO COUNTY

As superintendent of a county that includes many rural districts, I've observed how vulnerable arts education programs can be when districts are forced to make budget cuts. This is particularly unfortunate because these communities typically lack the extra resources that parents contribute to supplement arts education in the more affluent areas. The result is that too many students are deprived of the benefits of arts education. We know that arts education contributes to students' involvement and success in school and helps prepare them for the rest of their lives. We need to do a better job of educating the public and school boards about the benefits of arts education and develop policies that protect the arts in order to ensure that every child has access to arts education, regardless of where they happen to live.

VOICES OF ACCOUNTABILITY



DISTRICT SUPERINTENDENT
DR. GREG BOWMAN
BURBANK UNIFIED SCHOOL
DISTRICT

Being located in an area which encompasses different aspects of the entertainment industry, it would be easy to dismiss what we've done by saying we have a number of large creative institutions in the community. But what got us where we are was a focused board of education and community members who believed that arts education needs to be part of the basic curriculum we provide in this district for every child. Our plan required ownership from the business community, cultural and community organizations like the PTA, and city government. We all agreed that it's our responsibility to keep the arts alive in our community. We write about it in the Chamber of Commerce newsletter; we work individually with school board members; we discuss it in public forums; we invite members of the Masonic Lodge to come see what arts education looks like in our schools. Our commitment is that every student shall receive comprehensive arts education in elementary school, and then can choose the direction they wish to pursue in high school. And we will bring all the available resources in our community in order to make that happen.

PART II: THE ART OF ACCOUNTABILITY

WHAT DOES ACCOUNTABILITY LOOK LIKE IN ARTS EDUCATION?

As advocates for public funding for arts education, we consider it our responsibility to explore and define the purposeful role that accountability plays in both improving educational quality and building public confidence that the investment in arts education is money well spent. Accountability for arts education—like many other school subjects—is complicated by factors at multiple levels. At

the macro level, political and economic factors have caused accountability for arts education to shift gradually from schools to the community during the past four decades. This section explores the nature of accountability in general, and for arts education in particular, as new policies are developed and implemented at the state and local level.

DEFINING ACCOUNTABILITY

In recent decades, most notably since the inception of *No Child Left Behind*, the topic of accountability has inspired increased attention and debate among politicians, academicians, education practitioners, and the general public. While standardized testing grabs the lion's share of the political and media spotlight, the longstanding movement for a more holistic approach to accountability is gaining momentum and appeal among educators, parents, and the public.

It is important to acknowledge that accountability means different things to different people. Darling-Hammond (2004) noted that there are at least five conceptions of accountability that inform and interact with the American education system (p. 1050-1051):

- Political accountability: Legislators and school board members, for example, must regularly stand for election and answer for their decisions.
- Legal accountability: Schools are to operate in accord with legislation, and citizens can ask the courts to hear complaints about the public schools' violation of laws.
- Bureaucratic accountability: Federal, state, and district offices promulgate rules and regulations intended to ensure that schooling takes place according to set procedures.
- Professional accountability: Teachers and other staff are expected to acquire specialized knowledge, meet standards for entry, and uphold professional standards of practice in their work.
- Market accountability: Parents and students may in some cases choose the courses or schools they believe are most appropriate.

Each of type of accountability has its own purpose, strengths, and limitations. "Because of these limits, no single form of accountability operates alone in any major areas of public life. The choices of accountability tools—and the balance among different forms of accountability—are constantly shifting as problems emerge, as social goals change, and as new circumstances arise" (p. 1051).

Prior to the establishment of the current performance-based systems, Darling-Hammond, et al. (1993), made the case for learner-centered accountability that emphasizes a broader commitment to and responsibility for student learning (Darling-Hammond, et al., 1993, p. 3):

Accountability requires much more than measuring narrowly defined student outcomes. An accountability system is a set of commitments, policies, and practices designed to create responsible and responsive education. Each aspect of an accountable school's operations should aim to:

- Heighten the probability that good practices will occur for students;
- Reduce the likelihood that harmful practices will occur;
- Provide internal self-correctives in the system to identify, diagnose, and change courses of action that are harmful or ineffective.

VOICES OF ACCOUNTABILITY



VICE PRESIDENT OF
EDUCATION AND
COMMUNITY PROGRAMS
PAM BLAINE PACIFIC
SYMPHONY ORCHESTRA,
ORANGE COUNTY

It's my responsibility to understand both the needs of a private arts organization to promote the arts in schools and the community, and those of the public schools, as they strive to provide sequential, standards-based arts education in the classroom. As a private organization, we recognize the limits of what we can offer, and that only the schools can tackle the larger issues of equity and standards-based training. At the same time, there are aspects of arts education that private arts organizations are well positioned to provide, including providing students with the opportunity to experience living models of artists who live and breathe in their souls the importance of the arts. We seek to work in true partnership with schools, taking the time to learn more about what the schools need, where gaps exist, and how we can be part of that larger conversation regarding how we work together to provide quality arts education for all children.

McCary, Peel, and McColskey (1997) explored the differences between top-down and bottom-up accountability. Through a review of the assessment and accountability literature, they identify the consequences of performance-based (or top-down) accountability as (p. 2-4):

- Demoralized teachers, particularly in low-achieving schools;
- Narrowed curriculum and a focus on objectives that can be tested with paper and pencil tests;
- Diminished sense of professionalism among teachers;
- Unethical placement practices that artificially boost scores; and
- Decreased participation rates in higher-level academic courses.

By contrast, the authors describe locally-owned (or bottom-up) accountability as “the mechanisms through which educators hold themselves responsible for working toward educational goals” (p. 5). Like Darling-Hammond’s (1993) learner-centered model, this approach involves the development of commitments and practices that support reflection, collegial problem solving, and informed decision-making at the classroom level (McCary, et al., 1997, p.5).

Redesigning Accountability Systems for Education (Fuhrman & Elmore, 2004) challenges the notions behind the prevailing performance-based accountability systems in our schools. In her introductory chapter, Fuhrman describes the core assumptions driving the test-based system, which she calls “the new accountability” (p. 8-9):

- Performance, or student achievement, is the key value or goal of schooling, and constructing accountability around performance focuses attention to it.
- Performance is accurately and authentically measured by the assessment instruments in use.
- Consequences, or stakes, motivate school personnel and students.
- Improved instruction and higher levels of performance will result [from these systems].
- Unfortunate unintended consequences are minimal.

The book examines the validity of these assumptions across a national set of examples—including California—from the perspectives of more than a dozen expert educational theorists and practitioners. **Among other recommendations, Elmore calls for system-wide implementation of the principle of reciprocity of accountability and capacity: “for each increment of performance I require of you, I have an equal and reciprocal responsibility to provide you with the capacity to produce that performance”** (p. 294). Elmore concludes, “The central fact of accountability systems as they presently exist is that they are political artifacts crafted out of relatively superficial and underspecified ideas to meet the demands of political action. They are not well-worked-out practical systems” (p. 295).

Public perceptions and preferences regarding accountability are rarely considered in the education system, which seems at odds with the fact that the public are its sole consumers. Arens (2005) examined this issue, and found that “Federal and state accountability policies advance a particular conception and understanding of accountability, which are not necessarily aligned with public perceptions of the construct or its associated means of assessment” (p. 1). Her research with parents and community members revealed the following beliefs, among others (p. 4-8):

- Community members consider it important that accountability be linked to standards; however, they are concerned that standards are arbitrarily defined.
- Testing is favored when it is diagnostic, is used in a way that is meaningful for students, and is not a one-shot assessment but includes a variety of assessments.

- The public is not convinced that standardized testing and single test scores are the ultimate indicator of student success. These community concerns undermine the legislation's focus on testing as the proxy for accountability.
- Community members generally consider "success" or "failure" designations given to schools (primarily via the use of standardized tests) a poor proxy for the nuanced ways they construe accountability.
- Community members perceive the ideal education as a societal and shared responsibility, often expressing a desire to play a more active role in and take more responsibility for the education of children. Moreover, they view accountability as an ethical, moral responsibility to children. This model of accountability is one of shared roles and responsibilities for education.

Arens concludes that the values of parents and community members align with a broader definition of accountability as "being responsible and responsive to the students' needs and not centered on academics or standards" (p. 9).

The core paradox of the current test-based accountability is that it emerged during the late 1970s and 1980s amid research evidence about the downside of standardized tests (Herman, J. L. in Fuhrman & Elmore, 2004, p. 144). "A number of researchers, using surveys of teachers, interview studies, and extended case studies, provided evidence that traditional standardized tests were having adverse effects on the quality of curriculum and classroom learning" (p. 146). These adverse effects included teaching to the test, narrowing the curriculum to tested subjects, and devoting increased instructional time to test preparation. Herman also cites research as early as 1988 that raised concern that "over-reliance on testing gave short shrift to content areas such as science, social studies, and the arts, which were not the subject of testing" (p. 145).

In her examination of standards, accountability, and school reform, Darling-Hammond (2004) reminds us that,

Ultimately, accountability is not only about measuring student learning but actually improving it. Consequently, genuine accountability involves supporting changes in teaching and schooling that can heighten the probability that students meet standards. Unless school districts undertake systemic reforms in how they hire, retain, prepare, and support teachers and develop high quality teaching, the chances that all students will have the chance to meet new high standards are slight. (p. 1078)

This type of accountability represents an ideal, which—because the arts have been significantly sidelined during the current era of high-stakes testing—bears little resemblance to the current system of accountability for the arts in California schools.

THE CURRENT PICTURE

Accountability in arts education has, in recent decades, been largely a function of outside agencies, parents, community arts providers, and arts education funders, who have held schools accountable for providing arts education programs aligned with agreed upon goals and/or established standards (e.g., national or state arts standards). For example, a privately-funded and managed arts education initiative in Santa Clara County required its 19 grant recipient districts to formally adopt and implement the State's visual and performing arts content standards, which had been adopted by the State Board of Education in 2001. Two years later, these 19 grantees were still the only districts in all of Silicon Valley—defined as 48 districts spanning four counties—to have adopted the state arts standards (Joint Venture: Silicon Valley, 2003, p. 31).

VOICES OF ACCOUNTABILITY



COUNTY ARTS COORDINATOR
RON JESSEE
SAN DIEGO COUNTY
OFFICE OF EDUCATION

The arts are a great mystery to many administrators and school leaders. As part of our mission to create support for district leaders to build and sustain arts programs, the 24 school districts that are members of the San Diego Arts Network (SDAN) have become a united force for Visual and Performing Arts. Our passion is to provide professional development geared to the demystification of the arts while building capacity for participants within a safe environment. Our objectives include providing staff development, supporting districts in formulating and implementing assessment of their programs, and the launching of a full scale website to create cross-district linkages. The ultimate goal of the network is to provide arts leadership growth tools to all 42 school districts in San Diego County.

VOICES OF ACCOUNTABILITY



SCHOOL BOARD MEMBER
SUE PYNE
CAMBRIAN SCHOOL DISTRICT

I serve on the board of a medium-sized school district in San Jose, California. I was part of a districtwide committee that was started to support arts education in our schools. We put together a five-year plan of what we hoped to see in our district in all four arts areas. Our community passed, and subsequently renewed, a parcel tax to support the arts in our schools and other programs. I hear from parents in our community about how much arts education matters to their children and I try to give voice to that on our board. As a board member I'm also interested in learning how our schools are doing in meeting the State standards for arts education and how the arts can align with the instruction of other curriculum.

Over the past 10 years, a growing number of regional and county-based initiatives in the public school system have brought increased accountability to school arts programs. From 1999-2004, the California Department of Education's Arts Work Grants Model Arts Program required districts to adopt the state content standards, develop districtwide plans, provide for the professional development of their teachers, and have sequential standards-based learning instruction include formative and summative assessment. The California County Superintendents Educational Services Association (CCSESA) Arts Initiative has required strategic planning and data collection among participating county offices of education in its advancement of school arts programs. In response to the enactment of the new arts and physical education block grants in the 2006-2007 State budget, a multidisciplinary collaborative led by The California Arts Project (TCAP) launched Maximizing New Resources, a website through which schools and districts voluntarily provide data about how they are using the new funding (<http://csmop.ucop.edu/tcap/maximizingnewresources/>).

In this second year of the Arts and Music Block Grants (2007-2008), the State budget act calls for the California Department of Education to require district-level reports regarding the implementation of these funds for the hiring of NCLB compliant teachers of dance, music, theatre and visual arts, the professional development of teachers and administrators, and the purchase of supplies and equipment aligned to sequential standards-based learning instruction. In another legislative development, Assembly Bill 1061 (Mullin) updated the School Accountability Report Card (SARC) to include an indicator related to the visual and performing arts. It is important to note, however, that while the SARC is mandatory, individual SARC indicators are voluntary. Further the arts indicator tracks "the percentage of students who lack sufficient standards-aligned textbooks and instructional materials" in the arts, and does not gauge the quality or equity of the arts instruction provided (AB 1061, 2007).

Expanding upon *An Unfinished Canvas* (Woodworth, et al., 2007), a forthcoming study by SRI International (Guha, et al., 2008) describes in great detail the gap between arts education policy and practice in California schools. Their examination of teacher preparation, delivery of instruction, and professional development documents the inconsistencies that pervade our universities, counties, districts, schools, and classrooms.

Over the past several years, California policy-makers have established guidelines, including rigorous standards and enhanced teacher preparation requirements, to improve arts instruction in the state's public schools. These policies have not, however, resulted in a renaissance of arts instruction at the local level. (p. ix)

The following table enumerates the existing state-level arts education policies along with their current accountability mechanisms.

CALIFORNIA ARTS EDUCATION

POLICIES

Required Course of Study

Arts education is mandated for pupils in grades 1-12, inclusive, per California Education Code 51210, and for grades 7-12 in Education Code 51220. Both codes identify the course of study as “Visual and Performing Arts, including dance, music, theater, and visual arts, with emphasis upon development of aesthetic appreciation and the skills of creative expression.”

Content Standards and Framework

As mandated in Education Code Section 60605.1, the California State Board of Education adopted content standards in dance, music, theatre, and visual arts in 2001. In 2004, the State published the revised Visual and Performing Arts Framework for California Public Schools, which provides guidelines for the development, implementation, and assessment of standards-based arts programs and instruction.

College Admissions Requirement

The University of California (UC) and California State University (CSU) require a one-year sequential course in visual or performing arts for freshman admission.

Licensure for Arts Teachers

The California Commission on Teacher Credentialing (CTC) issues single subject credentials in music and visual arts. To teach dance or theatre, an applicant must obtain a Physical Education or English single subject credential, respectively. Subject Matter Authorizations are also available in art, music, dance, and theatre (32 coursework hours), as are Supplemental Authorizations in dance, drama, music, and various career and technical arts (20 coursework hours). Both of these latter two authorizations must be attached to an existing Single Subject, Multiple Subject, or Standard Elementary Teaching Credential.

Licensure for General Teachers

In preservice programs approved by the California Commission on Teaching Credentials (CTC), State law requires that each prospective Multiple Subject K-8 teacher studies and learns subjects required by Education Code Section 51210, including the visual and performing arts. The arts coursework must enable K-8 teachers to a) identify the components and strands of arts education found in the Visual and Performing Arts Framework and Student Visual and Performing Arts Content Standards; b) demonstrate a basic fluency in the elements of dance, music, theatre, and visual arts; and c) apply these elements and principles in order to create appropriate art learning experiences with students.

Arts and Music Block Grants

The Budget Act of 2006 established ongoing Arts and Music Block Grants for public school districts, charter schools, and county offices of education on the basis of student enrollment for the purpose of 1) professional development of generalist teachers, arts specialists, and administrators; 2) hiring credentialed NLCB-compliant arts teachers and coordinators; and 3) acquisition of instructional supplies, books, and equipment.

High School Graduation Requirement

Education Code Section 51225.3 states that all students must complete “one course in visual or performing arts or foreign language.”

ACCOUNTABILITY MECHANISMS

Voluntary Reporting

Districts are required to publish annual School Accountability Report Cards (SARC). The SARC includes one arts-related indicator tracking the sufficiency of standards-based textbooks and instructional materials. The California Basic Educational Data System (CBEDS) tracks indicators related to arts courses, arts teacher assignments, and student enrollment in arts courses.

Voluntary Standards and Assessment

While schools are required to teach the arts, the use of State-adopted standards is voluntary. Education Code 60605.1c states, “nothing in this section shall be construed as mandating an assessment of pupils in visual or performing arts.”

Required Course Approval

High school arts courses must meet specific criteria in order to be granted approval by UC/CSU.

NCLB Compliance

Single Subject Credentials and Subject Matter Authorizations (32 coursework hours) comply with federal standards for Highly Qualified Teachers. However, Supplementary Authorizations (20 coursework hours) do not meet these federal standards.

Teacher Preparation Program Approval

The CTC oversees the Data-Based Educator Preparation Accreditation System. The system features ongoing data collection and a 7-year cycle of activities, including at least one site visit. The Commission’s Committee on Accreditation can determine at any point if program intervention or assistance is needed.

Mandatory Reporting

Districts must submit a summary report to the CDE regarding how the funds were allocated for the intended purposes, as well as the number of students reached by the program at each grade level.

Voluntary Enrollment

Because the graduation requirement is arts or foreign language, student enrollment in arts courses is based on individual interest and available courses.

(Arts and Music Block Grant, 2007; Assembly Bill 1061, 2007; Arts Education Partnership, 2008; California Commission on Teacher Credentialing, 2005a, 2005b, 2007; California Department of Education, 2007a, 2007b, 2007c; Education Code Sections 51210, 51220, 51225.3, 60605.1)

WHOSE JOB IS IT TO ENSURE THAT EVERY STUDENT RECEIVES THE QUALITY ARTS EDUCATION THEY ARE ENTITLED TO?

As California's existing arts education policies are further implemented, the scope of accountability will necessarily expand beyond state agencies to include local school boards, administrators, educators, and communities. The following table presents the universe of state and local individuals

and agencies with a stake in arts education, and suggests the interdependent, synergistic roles that they do—and should—play in accounting for consistent, sequential, standards-based arts learning for every student.

ARTS EDUCATION ACCOUNTABILITY: *IDEAL* ROLES AND RESPONSIBILITIES

STATE LEVEL		LOCAL LEVEL	
Role	Responsibility	Role	Responsibility
Governor/Legislature	Advocate, introduce, and enact policies that ensure adequate funding and delivery of education in all adopted courses of study, including the arts.	Local Legislators	Visit and advocate for school arts programs in local districts.
California Department of Education	Educate internal and external stakeholders about the value of arts learning, and the appropriate implementation of arts education policies and funds; enforce existing arts education policies; spearhead arts assessment efforts; initiate new legislation.	School Districts	(See individual roles and responsibilities below.)
California County Superintendents Educational Services Association (CCSESA)	Educate county office administrators about the value of arts learning, and the appropriate implementation of arts education policies and funds.	County Offices of Education	Provide timely information to school and district administrators; provide professional development programs for administrators and teachers, including Beginning Teacher Support and Assessment (BTSA).
California School Boards Association (CSBA)	Educate school boards about the value of arts learning, and the appropriate implementation of arts education policies and funds.	District Boards of Education	Support, adopt, and implement district policies that ensure quality standards-based arts education for all students, including arts graduation requirements.
Association of California School Administrators (ACSA) & The California Arts Project (TCAP)	Educate school administrators about the value of arts learning, and the appropriate implementation of arts education policies, funds, and instruction.	Superintendents	Spearhead strategic planning, implementation, and evaluation of district arts programs; include the arts in standard districtwide planning and the School Accountability Report Card (SARC).
		Curriculum Directors	Provide professional development in the arts to administrators, single subject teachers, and multiple subject teachers; budget for adequate instructional materials and supplies; oversee UC/CSU authorization of arts and CTE courses that meet A-G requirements.
		Assessment Directors	Develop and implement appropriate assessment measures for arts learning; track arts indicators for SARC and other evaluative purposes.
		Principals	Spearhead strategic planning, implementation, and evaluation of school arts programs; include arts indicators on the Single Plan for Student Achievement (SPSA) and SARC.

STATE LEVEL Role	Responsibility	LOCAL LEVEL Role	Responsibility
California Association of School Business Officers (CASBO)	Educate school business officers about the appropriate uses of the Arts and Music Block Grants, and the many state and federal funding sources suitable for the arts.	School Business Officers	Be informed about and adhere to the required uses and reporting for the Arts and Music Block Grants; prevent school and district personnel from using the Arts and Music Block Grants inappropriately.
California Teachers Assoc. (CTA) / California Federation of Teachers (CFT) / The California Arts Project (TCAP) California Dance Education Assoc. (CDEA) California Music Education Assoc. (CMEA) California Educational Theatre Assoc. (CETA) California Art Education Assoc. (CAEA)	Strengthen and enforce the arts requirements in SB 2042; pursue the development of Single Subject Credentials in Dance and Theatre; establish appropriate, rigorous qualifications for CTE Arts certification; advocate for and participate in the full implementation of existing arts policies; advocate for and provide expertise in support of sequential standards-based curriculum and instruction in PreK-12 schools.	Teachers	Pursue professional development in the arts, arts integration, and arts assessment. Build relationships among specialists, generalists, and community artists to create a cohesive standards-based arts curriculum. Provide discrete and integrated standards-based arts instruction and appropriate assessment at all grade levels.
California Commission on Teacher Credentialing (CTC)	Clarify and enforce high standards for the implementation of SB 2042.	University Departments of Education	Establish high standards for the implementation of SB 2042; partner with TCAP and/or local arts organizations to establish model preservice curricula.
		Preservice Teachers	Demand high-quality coursework and preparation for discrete and integrated visual and performing arts instruction.
University of California, California State University	Enforce high standards for authorization of arts courses under A-G; support the A-G authorization of qualified CTE Arts courses; provide adequate and consistent preservice training in sequential, standards-based arts instruction for multiple subject and single subject teachers (SB 2042).	Curriculum Directors	Oversee UC/CSU authorization of arts and CTE courses that meet A-G requirements. (See additional responsibilities above.)
California State PTA	Advocate and initiate arts education legislation and public education campaigns; educate parents about the value of arts learning, and the appropriate implementation of arts education policies and funds.	Parents & Students	Advocate for arts education with schools, districts, and local legislators; initiate and support local school arts programs; demand results regarding arts instruction and learning in local schools; demand scheduling that allows for equitable enrollment in arts courses; enroll in visual and performing arts and CTE arts courses (grades 7-12).
California Arts Council	Promote arts education at the state level; educate local arts agencies with regard to arts policies and standards in the public school system; support local arts partnerships with schools, districts, and county offices to provide expertise, professional development, arts programming, and other resources.	Local Arts Agencies / Arts Provider Organizations / Teaching Artists	Promote arts education with schools, districts, and local legislators; prepare teaching artists with regard to arts policies and standards in the public school system; partner with schools, districts, and county offices to provide expertise, professional development, arts programming, and other resources.
California Alliance for Arts Education	Advocate, initiate, promote and support high quality arts education programs, policy development, and technical assistance to schools.	Local Arts Education Advocacy Networks	Partner with schools, districts, county offices and community organizations to advocate, promote and support high quality arts education programs, policy implementation, and technical assistance to schools.

VOICES OF ACCOUNTABILITY



DISTRICT ARTS COORDINATOR
ARMALYN DELAO
SAN BERNARDINO CITY UNIFIED
SCHOOL DISTRICT

Working as the Arts Coordinator in a rapidly growing urban school district, my job is to stay closely connected to the arts teachers and classrooms in my district. I need to know about teachers' instructional planning, if the lessons are following district curriculum, if instruction is aligned with state standards, and what kind of assessment may be in place. I provide professional development for support of curriculum and assessment and content when it is necessary. Part of my responsibility is to seek ways to implement all four of the arts disciplines within our curriculum. In the past ten years we have made systemic changes to the way we approach arts education. It is now seen and treated as a core curricular area. We have aligned our curriculum to the State Visual and Performing Arts Content Standards, increased our secondary arts offerings, developed corresponding assessments for elementary music and secondary arts courses, and continue to expand our elementary music program. Key to all of these accomplishments is ongoing and in-depth professional development for classroom teachers, single subject arts teachers, and administrators, supported by our partnership with RIMS California Art Project.

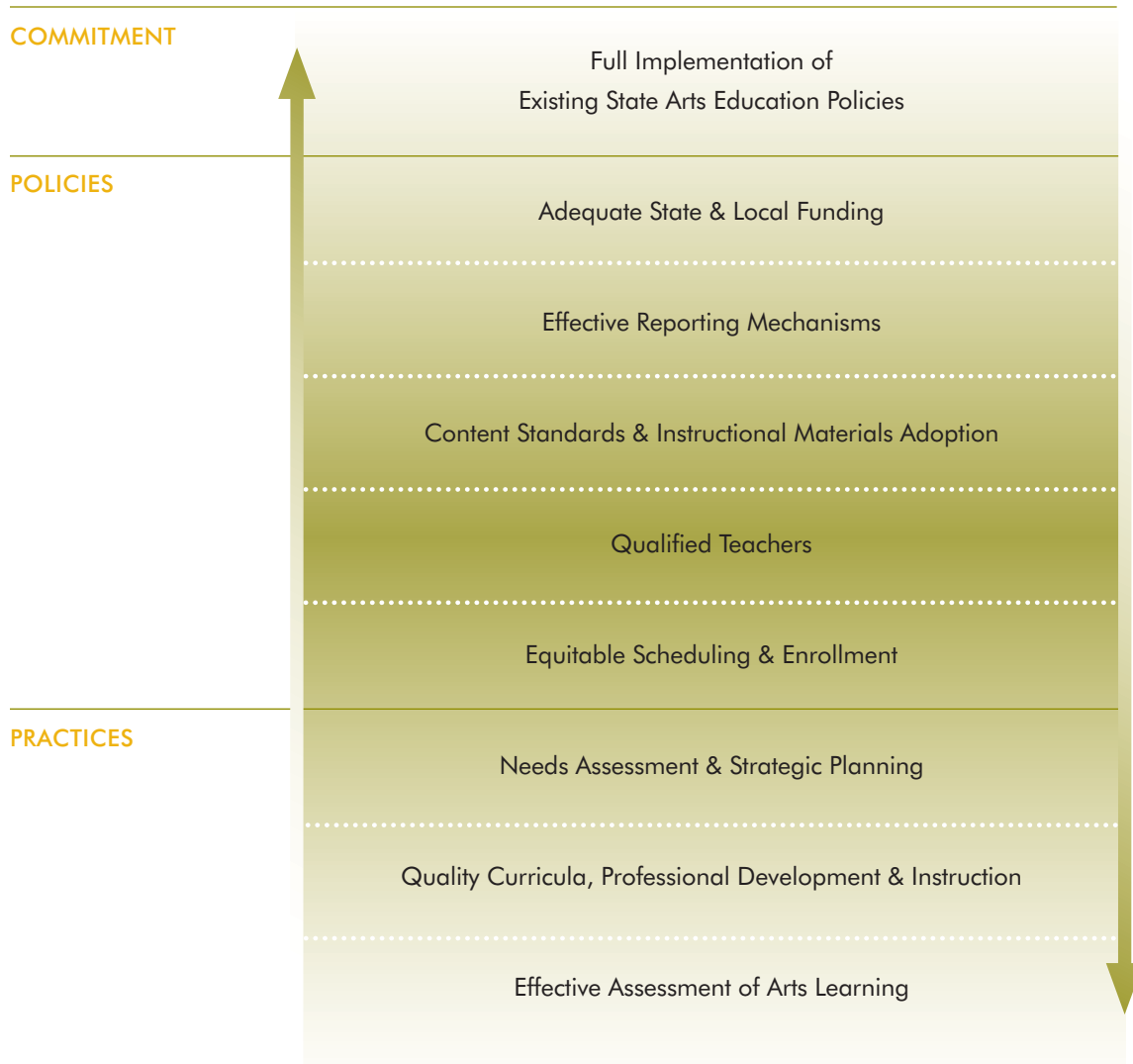
PART III: A BROADER VISION

WHAT NEEDS TO HAPPEN NEXT?

In considering the critical developments of the past few years, the California Alliance for Arts Education maintains that our 2005 policy recommendations put forth in *Quality, Equity, and Access* continue to be valid and strategic next steps in advancing arts education in our schools (California Alliance for Arts Education, 2005, p. 16). Further, we support the recommendations developed by the California Arts Education Strategic Task Force in 2007, referenced earlier in this paper.

Within this climate of narrowed expectations for education, we advocate a broader accountability for arts learning—a coordinated system of synergistic commitments, policies, and practices that motivate responsibility and responsiveness among individuals and institutions. A system that embodies Elmore’s principle of reciprocity of accountability and capacity (Furhman & Elmore, p. 294), and encompasses the following elements and recommendations.

ARTS EDUCATION ACCOUNTABILITY INFRASTRUCTURE



VOICES OF ACCOUNTABILITY



SCHOOL PRINCIPAL
GIA TRUONG
URBAN PROMISE ACADEMY,
OAKLAND

When I first became principal at the Urban Promise Academy, I felt a sense of urgency that our students were performing below grade level and that we should be focusing on English and math. I couldn't see doing 'art for art's sake' that was going to take up precious academic time. What I've learned since I got here is the power of arts integration to enhance, enrich, and deepen learning in all subjects. I've experienced how the arts can leverage learning, particularly for students who come from underserved communities. I don't have to convince myself any more why the arts are so important—I can see it as I walk down the halls, in the work of our students who "make learning visible" in the projects they do every day, and in the knowledge that they are growing as individuals and as scholars. I do what I can to ensure that my teachers have the support and professional development they need in order to provide quality education our children deserve.

COMMIT TO FULL IMPLEMENTATION OF EXISTING POLICIES

- Evaluate statewide awareness, understanding, and implementation of existing arts education policies across all stakeholder sectors, and establish a multi-sector action plan to improve implementation of these policies.
- Establish a coordinated infrastructure of individual and institutional accountability for full, equitable, and consistent implementation of local and state arts education policies at the local and state levels across all stakeholder sectors.

ESTABLISH POLICIES THAT ENSURE ARTS EDUCATION FOR ALL STUDENTS

Adequate Funding

- Establish state and local policies that ensure consistent, adequate funding for the development, implementation, and assessment of comprehensive arts programs in all schools.
- Maintain Arts and Music Block Grant funding in the State budget as an investment in providing adequate funding for the provision of quality arts instruction for all California students.

Effective Reporting Mechanisms

- Expand upon the existing School Accountability Report Card (SARC) indicator related to textbooks and instructional materials to address local visual and performing arts policies, teacher quality, assessment methods, frequency and duration of instruction, and equitable student access to programs and courses.
- Maintain and periodically review and update the California Department of Education's reporting requirements for the appropriate use of Arts and Music Block Grants.
- Assess and ensure accurate reporting of arts-related teacher and course enrollment data in the California Basic Educational Data System (CBEDS). Expand the CBEDS to include dance and theatre as discrete subject areas on the County District Information Form and Professional Assignment Information Form.
- Establish a community advisory committee in every school district comprised of parents, school and district personnel, community members, and students, to monitor and report annually to each school board on the state of the arts in that district.

Content Standards and Instructional Materials Adoption

- Encourage local school board adoption of the State arts content standards.
- Establish district arts policies requiring that all in-school and afterschool arts instruction is based on the arts standards adopted by the district.
- Ensure the Curriculum Commission's identification, review, and adoption of high-quality, standards-based K-12 instructional materials in all four arts disciplines (dance, music, theatre, and visual arts).

Qualified Teachers

- Establish a consistent, coordinated statewide system of fundamental preservice training and inservice professional development in standards-based arts instruction and integration for all teachers.
- Evaluate and enforce coursework requirements for the elementary Multiple Subjects Credential (SB 2042), including the visual and performing arts.
- Include The California Arts Project in the reauthorization of the California Subject Matter Projects.
- Establish Single Subject Credentials in dance and theatre at the State level.

Equitable Scheduling and Enrollment

- Evaluate scheduling and enrollment patterns of arts courses to gauge the equity of PreK-12 programs.
- Establish policies that create equal access to standards-based dance, music, theatre, & visual arts instruction for all elementary and secondary students during the regular school day.

EXPAND PRACTICES THAT SUPPORT ARTS LEARNING

Needs Assessment and Strategic Planning

- Invest Arts and Music Block Grants and local resources in ongoing needs assessment, strategic planning, and evaluation at the school and district level in order to develop and maintain quality arts programs.
- Include visual and performing arts targets in the Single Plan for Student Achievement (SPSA) at the school level.

Quality Curricula, Professional Development, and Instruction

- Ensure the Curriculum Commission's identification, review, and adoption of high-quality, standards-based K-12 instructional materials in all four arts disciplines (dance, music, theatre, and visual arts).
- Provide a sequential, coordinated system of professional development opportunities in discrete and integrated arts instruction for beginning and experienced classroom teachers, arts specialists, and administrators.
- Align local and State high school graduation requirements for the Visual and Performing Arts with UC/CSU admissions requirements in these subjects.

Effective Assessment of Arts Learning

- Establish, document, and disseminate effective district-level standards-based formative, summative, and performance assessment models in the visual and performing arts.
- Establish standards-based criteria for inclusion of the arts as an adopted course of study on elementary report cards in districts statewide.

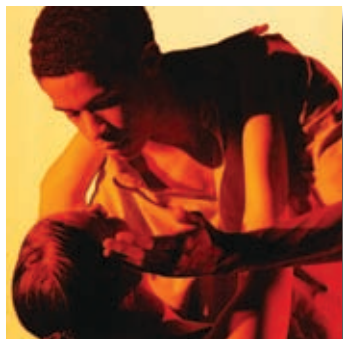
VOICES OF ACCOUNTABILITY



PRIVATE FUNDER
KAYE BONNER CUMMINGS
FRESNO

The focus of our foundation has been the arts and arts education. As passionate advocates for the arts as important to the soul of our nation, we've taken an active interest in funding arts programs in our schools—whether it's funding arts organizations with an arts education component or our own program of training classroom teachers to provide standards-based art education in a classroom setting. Current students will determine the future success of our community.

VOICES OF ACCOUNTABILITY



STUDENT
KRISTOPHER RICKMAN
NATOMAS CHARTER SCHOOL
FOR THE ARTS

My mother passed away when I was three. When I was six my sister was taking dance classes and my Aunt Gloria asked me if I wanted to, so I started dancing. After eight years I got tired of doing the same thing every day, so I stopped—for five years. During that time I realized how dance was the thing that helped me express my emotions, my creativity, and myself and that it was something I was good at. I missed it. Since I've come to this school I've fallen back in love with dancing. The strictness of dance classes helps me with the rest of school. I need to watch that combination or I'm not going to get it. I didn't realize that the repetition was building my technique, and that without that, I wouldn't be where I am. I need to be good at school to get everything else. If I don't get good grades, I don't dance. And I want to dance. This summer I'm going to Alvin Ailey in New York. I'm going to work on my technique, my skill, how to express myself through dance even more. Someday I'm going to be a professional dancer.

In conclusion, the California Alliance for Arts Education calls upon policy makers, educators, and community stakeholders to recognize that—despite existing policies supporting the arts in education—quality arts education cannot be achieved without a meaningful and suitable accountability system. Leading researchers and the public demand a broader view of accountability in education, and the arts and other adopted courses of study are largely unaccounted for at the state and local level. We believe it is the joint responsibility of individuals and institutions to create a powerful web of policy, practice, and commitment to fulfilling the promise of a comprehensive education that includes the arts for every child.

In an information age that requires learners to construct and represent knowledge in multiple and ever-changing ways, recognizing the importance of arts learning in creating meaningful democratic education has become more urgent than ever. The possibilities have never been more promising, and the opportunities have never been greater. At the same time, there is significant resistance to these emerging innovations in learning in-and-through the arts.

The reasons given for this resistance are typically based on scarcity economies: “not enough time, not enough money, not enough test score improvement,” but at the core of this resistance is a failure of imagination—the inability to recognize that these new communication systems and learning pathways are already the sea in which we swim. Unfortunately, this sort of friction is characteristic of seismic shifts in the landscape. That is the nature of watershed moments.

—Arnold Aprill, Executive Director, Chicago Arts Partnerships in Education (2006)

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