

## **Arts Education Opportunities in the Pittsburgh Public Schools**

### **PREFACE**

In publicly funded schools, government-legislated accountability systems focused on mathematics and reading test scores have shifted attention to these subjects, reducing time spent on other elements of the curriculum, including the arts. Together, The Heinz Endowments and the Grable Foundation commissioned this study to ascertain access to and participation in arts education in the Pittsburgh Public School (PPS) district. These foundations seek to support and share effective practices that expand arts learning opportunities in Pittsburgh and beyond.

The district was involved in discussions of this work from its inception, and has provided support throughout its duration. Before commencing this project, study authors and foundation sponsors met with representatives of the school district, including the superintendent; the deputy superintendent of instruction, assessment, and accountability; the chief of staff; and the chief of research, assessment and accountability, to discuss the purposes and context for the study. PPS administrators then supported the research in a multitude of ways, such as by arranging interviews with board members, serving as interviewees, drafting a letter of support to accompany our survey of principals, and inviting us to survey teachers during their district in-service professional development day.

This report examines the state of arts education (i.e., instruction in the visual arts, music, drama, and dance), in grades K-12 throughout the PPS. We also provide suggestions for improving access to high-quality arts education programming in the district.

The audience for this report consists primarily of the local foundations in Pittsburgh involved in arts education programs and the PPS district itself. Others interested in improving arts education in urban U.S. centers, such as public school leaders and funders in general, city government agencies, community arts organizations, and cultural institutions may benefit from this work as well. Federal and state arts and education policymakers may also find the report of interest.

This work has been jointly conducted by the Arts Education Collaborative (AEC) and RAND Education. The AEC has conducted other work with the Pittsburgh Public Schools. It was instrumental in providing professional development in the area of curriculum design for the faculty, including teaching artists, at the Pittsburgh High School for the Creative and Performing Arts (CAPA). This initiative led to the development of 165 courses for students in grades 9-12. In addition, PPS arts faculty has participated in the AEC Leadership Academy, a year-long professional development program that focuses on leadership skills, teaching and learning, standards-based instruction and the teacher as artist.

RAND has done other work with the Pittsburgh Public Schools as well. This work has included creating a school performance index which the district employed during the right-sizing process to determine which schools to close based on an objective measure of student progress. RAND is currently assisting the district with a new pay-for-performance system for principals. In addition, RAND has evaluated the implementation of new curriculum in the district. This

evaluation contributed to the district's decision to allocate \$1 million to teachers to rewrite the core curriculum in grades 6-12.

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## SUMMARY

For the past three decades arts educators in publicly funded schools have vied for space and time (Bodilly and Augustine, 2008). Recently, government-legislated accountability systems focused on mathematics and reading test scores have shifted even greater attention to these subjects, often to the detriment of other elements of the curriculum (McMurrer, 2008). In Pittsburgh, community members are concerned that the city's public school system is not offering sufficient opportunities for arts education to its students. Concerns about equity and access to, as well as the quality of, arts education in the district led two local foundations to commission this study. They requested an assessment of the current state of arts education in the district to increase their knowledge of the local context and to help guide their decision-making.

The purpose of this study was to describe the state of arts education (i.e., instruction in the visual arts, music, drama, and dance) offered during the school day<sup>1</sup> in grades K-12 throughout the Pittsburgh Public Schools (PPS). This summary is organized around three key questions:

1. What opportunities do PPS students have to engage in arts education in the district during the school day?
2. What is the state of arts education in the PPS?
3. How can arts education opportunities be improved?

This work has been jointly conducted by the Arts Education Collaborative (AEC) and RAND Education. This study was conducted over a nine-month period during fall 2007 and spring 2008. To answer our research questions, we analyzed district data; surveyed PPS principals and arts teachers; interviewed PPS officials and representatives of local community organizations; analyzed district documents; and interviewed arts coordinators in other districts.<sup>2</sup>

We relied on district data as much as possible for factual information about provision, supplementing these data with perceptual information from a principal survey, on which we received an 84% response rate, and a survey of arts teachers, on which we received a 60% response rate. Interviews with district officials were valuable in helping us understand the district context – they were conducted in advance of the survey to facilitate item construction. Interviews with the local community organizations were useful in eliciting the opinions of these organizations' representatives on their work with the district. District documents provided clues as to the value and quality of arts education throughout the district. Finally, interviews with other districts' arts education coordinators were useful in checking our findings against practices in other, similar, districts. In this summary, we organize our findings from all of these sources by the three key questions presented above.

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<sup>1</sup> Although there are several opportunities in Pittsburgh to engage in arts learning during the out-of-school time, this study focused on in-school provision.

<sup>2</sup> Fairfax County Public Schools, Virginia; New York City Department of Education, New York; Charlotte-Mecklenburg Schools, North Carolina; Miami-Dade County Public Schools, Florida; Cleveland Metropolitan School District, Ohio; Rochester City School District, New York; Minneapolis Public Schools, Minnesota; St. Louis Public Schools, Missouri

***1. What opportunities do PPS students have to engage in arts education in the district during the school day?***

The most systematic provision of arts education in the district is done through in-school courses at the K-12 level, taught by district teachers, both generalists and certified arts specialists, as well as a few physical education and literacy teachers. Principals are the primary decisionmakers on the extent to which arts education is provided in schools. Principals' decisionmaking is driven primarily by district priorities and policies, as well as by their own values and beliefs, and student demand in the higher grade levels. The number of arts teachers<sup>3</sup> teaching in the district has remained fairly steady over time, with declines mirroring declines in the student population. However, arts teacher to student ratios vary across schools throughout the district, and even across schools with the same grade levels. For example, there is one arts teacher for eleven students at the magnet high school on the creative and performing arts (CAPA) and one arts teacher for 350 students throughout the other district high schools.

All schools provide at least one arts education course, with all providing at least one visual arts course. But provision in all arts disciplines varies across schools, both between schools of different grade levels and across schools of the same grade level. Although in general there are more classes offered per student population in the lower grade schools, there is variance across these schools in terms of the number of classes offered per student.

At the elementary level, the vast majority of students are engaging in music and the visual arts, although few have formal classroom exposure to dance or drama. However, the proportion of students taking music and visual arts classes in K-5 schools varies across these types of schools. For example, one K-5 school provides one course for every 10 students, while another provides one course for every 27 students.

Participation in the arts begins to decline in grade 6, with many fewer students participating in the arts in high school. Although it appears from the data that in these later grades students have greater formal coursework access to dance and drama, dance is only offered for a grade at Rogers CAPA middle school and CAPA high school. Despite these disparities across schools, we found no inequity across students who participate in the arts in terms of race or poverty level.

Furthermore, there is a core group of students committed to the arts. Excluding CAPA students, 16% of high school seniors in 2006-07 had taken at least eight arts courses over their high school career (the equivalent of one arts course for each semester they were enrolled in high school). It is more difficult to estimate the number of students who might be gaining a proficiency in an art form. Across the district, excluding CAPA, eight percent of all district seniors in 2006-07 had taken at least eight visual arts courses throughout their high school experience, perhaps indicating proficiency in a visual art form. There were much lower percentages of students enrolling as consistently in music, dance, or drama.

Although these findings stand in conflict with the state standards in which expectations are defined for all students at all grade levels in all four arts disciplines, they are aligned with

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<sup>3</sup> Throughout this report, arts teachers are defined as any teacher teaching an arts course that results in a grade for a student.

information that we gathered on other districts' offerings, which suggests that other districts also fall short of meeting state standards on arts education.

In-school provision by district personnel is supplemented throughout the district by engaging in partnerships with community arts organizations. Schools have collaborated with over 60 local community arts organizations in offering experiences to students (e.g., in-school performances). Students also experience field trips and many participate in after-school arts programs.

## ***2. What is the state of arts education in the PPS?***

The results of our review of district documents and interviews with board members suggest that amid the efforts to improve math and reading achievement, arts education has not been a high priority in the district. That does not mean, however, that there are not key champions for arts education within the district, including the superintendent and some board members, district officials, principals, teachers, and local community organizations. Nonetheless, there is concern that support at the central district office lags behind support at the school level; both principals and teachers perceive that schools are more supportive of arts education than is the PPS board or central district office.

It is difficult to pinpoint the district's definitions of and expectations for quality, equity, and access because there is no district-level policy or strategic plan either on or including arts education. Several personnel within the central district office do support arts education, but there are few levers at this level to ensure that schools provide it. District officials reported that principals were instead held accountable for performance in subjects other than arts education due to NCLB and state-level accountability systems. Over half of principals reported that NCLB provides a great challenge to offering arts in their schools. There are no standard guidelines for schools on arts education provision, with the exception of high school graduation requirements, which students can meet without taking any arts courses. Indeed, 11% of the high school seniors in 2006-07 had not taken an arts course during their high school tenure.

But the vast majority of high school seniors in 2006-07 had taken at least one arts course. There are many strong aspects of the district's arts education program, such as this high level of student interest, that could be built upon in improvement efforts. Key champions abound at different levels, both internal and external to the district. The number of teachers has remained fairly stable over time, and most principals rate highly their teachers' skills and dedication. Indeed, teachers desire additional professional development in their discipline, an indication of their ongoing dedication to their craft. There have been recent efforts to improve the written curriculum dictating scope and sequence for the visual arts across grades K-5. There are arts-infused programs across the district in the magnet high and middle schools, as well as in some grant-funded programs at the elementary and middle levels in other schools. Although parent support may be uneven, it is not nonexistent. A wealth of community arts organizations stand poised to offer partnerships as well as discrete menu options for supplementing arts education in schools. Local funders have been generous in supporting these organizations and are committed to supporting arts education in the district.

In addition to these numerous strengths, there are challenges that may forestall improvement efforts. The lack of board- and district-level policies on arts education allows for disparities in provision and therefore access across schools. There are some indications that scheduling prevents all students from accessing arts experiences, although some argue that student demand is more directly linked to provision, at least in the higher grades. Many interviewees explained how the curriculum supervisors spend a lot of time convincing principals of the importance of the arts, given the lack of a guiding policy. Representatives of community organizations also argue that they expend a lot of time and energy trying to persuade schools to maintain or adopt new arts programs. With no centralized standards or guidelines, the extent to which the arts are offered depends on principals' interpretations of district priorities, their own values, and advocacy efforts by curriculum supervisors, arts organizations, and some parents, depending on the school.

There are also signs that the curriculum supervisors' impact on arts education in the district is minimal. They lack formal authority to dictate the scope of arts education offered throughout the district, so instead they spend time advocating for the arts, making connections between schools and community organizations, and developing biannual professional development in-service days for arts teachers. Indeed, local arts organizations appreciate the work these supervisors do in trying to effect partnerships. However, it is difficult to identify exactly how these personnel influence classroom instruction. Principals most often do not seek guidance from these supervisors when evaluating their arts teachers. On the survey, teachers ranked the curriculum supervisors last in influencing what they teach.

Curriculum resources vary by discipline and grade level. Uneven curricular resources across disciplines and grade levels allow for disparities in quality. Furthermore, almost 70% of arts teachers reported that they would like administrators to spend more time improving arts curriculum. There are other indicators of questionable quality, although this study did not systematically observe classrooms or evaluate curriculum. There is not a district-level student assessment on arts education that would provide feedback on quality and rigor across schools. Teachers may be emphasizing performance and production over other state standards on arts education, as they indicated in our teacher survey. They also report receiving irrelevant professional development and desiring more training in their specific disciplines.

Finally, although there are many community arts organizations highly motivated to work with the district, there are indicators that these relationships are troubled ones. Teachers and principals both value community partnerships, but both groups also acknowledge that creating them is challenging. Unfortunately, community arts organizations concur, with many interviewees believing that the district is intentionally preventing them from working with schools. Certainly, there are misunderstandings among principals, teachers, and community arts organizations as to the district's protocol on establishing partnerships.

### ***3. How can arts education opportunities be improved?***

In crafting recommendations to improve arts education in the district, we divided them into six key issue areas that arose in this study: policy, personnel, provision, curriculum, professional development, and partnerships.

As a first step in addressing these key issue areas, we recommend that the district establish a steering committee on arts education. A first step for this committee would be to establish clear goals for improving arts education. These goals could include mastering art forms, developing work skills, improving learning in other subjects, motivating students to remain in school, and/or creating future consumers, appreciators, and critics of the arts. It would be important to garner key stakeholder input and leadership support from board members, the superintendent, and others while establishing these goals. Decisions made on goals would drive options for improvement in the six key issue areas.

In terms of policies, the district could consider adopting board-level arts education policies as an initial and visible first step, signaling its support for arts education. Current efforts to redo the board policy manual could provide an opportunity to quickly develop a new policy on arts education.

In examining personnel, the district could focus on the influence of the two arts education curriculum supervisors. It may be beneficial to closely consider and perhaps rewrite their job descriptions. We learned in this study that the current job descriptions are somewhat outdated anyway, providing an opportunity to rethink their roles.

Regarding provision, if the district decided to pursue greater equity across schools, there are several options it could consider. For example, it could develop centralized mandates for arts education on the amount of arts education provided in each school, or the numbers of arts teachers per student, or the percent of a school's budget dedicated to arts education. During our interviews some board, administration, teacher, and community member interviewees suggested setting a baseline for providing arts education that each school would be held accountable for meeting.

The work done by the steering committee would lay the groundwork for revising arts education curriculum across the district. The committee's work should provide guidance on the relative emphases of arts integration and stand-alone sequential arts education opportunities for all students throughout the district. Certainly, the steering committee may choose to consider the merits of implementing both approaches. The district could also implement an assessment in the arts to ensure that students are performing to the state standards and that curriculum is equally rigorous across the district.

New curricular initiatives would provide a springboard to extend the range and depth of professional development experiences for both administrators and teachers, including specialists, classroom, and non-arts discipline specific teachers. Input from both teachers and administrators that describes the nature of desirable content could lead to a systematic plan for professional development that is connected to both needs and interests and enhances instructional practice. This plan could address the need for all teachers and administrators to be cognizant of the state standards for arts education.

In terms of partnerships, we learned of several exciting collaborations with community organizations during the course of this study. Disappointingly, many of them occur in spite of

the perceived or real difficulties in brokering those relationships. The district may want to consider redesigning its process to improve ease of entry into the system to utilize the many and high quality resources that can enhance what the district currently provides. A pre-qualified list of providers, expectations for implementation, and a process to expedite the allocation of resources may eliminate or reduce the expressed barriers related to process, protocol, and sources of funding. Regardless of whether or not the process is redesigned, community organizations would benefit from a proactive communications effort to describe the district's processes and procedures. District and community partnerships could be evaluated as they are implemented to ensure that they are aligned to the district's overall goals on arts education.

To facilitate its ability to partner, the district may want to consider establishing an educational foundation. There are several models available for this strategy, some of which prioritize funding raised through foundations to hire arts teachers and otherwise improve arts education. Another option would be for the local foundation community to establish a funding collaborative dedicated to supporting arts education in the district.

We end our report by providing this and other recommendations for community organizations. There are now some partnerships among community organizations, but nothing resembling a systemic or broad-scale collaborative. And most existing partnerships are programmatic and not geared toward other work that would benefit from a joint approach, such as advocacy, fundraising, ensuring quality programming, collecting data, and strategically addressing gaps. Developing a collaborative comprised of community organizations and the district (which could also include city government agencies, traditional after-school providers, etc.) could lead to greater access to arts education in the district and the region in general. Involving the district in such a collaborative effort could improve current relationships between the district and community arts organizations, with the potential of improving arts education opportunities for PPS students as well.

## ACKNOWLEDGEMENTS

This study was commissioned jointly by The Heinz Endowments and The Grable Foundation. Both organizations seek information to assist them in strategizing on improving arts education in the City of Pittsburgh. Both foundations have been involved in supporting arts education in the public schools, as well as the development of arts education programs within cultural institutions, for over two decades. They consistently seek to identify and support educational initiatives to ensure student success. This report is an example of that commitment, and we thank them for their support.

This project was conducted in partnership with the Pittsburgh Public Schools under the leadership of the superintendent. His vision to identify both the current status of arts education in the district as well as opportunities for the arts to contribute to school improvement is noteworthy. The curriculum supervisors for arts and humanities and for music have been valuable contributors in identifying and providing resources for review, and giving input on the development of surveys and protocols used in this study. The Board Executive Assistant at PPS, Robin Wenger, scheduled interviews with PPS Board members.

Dora Baraky, Director of Operations at the AEC, coordinated the administration of the project and helped edit the report. Jennifer Koegler served as research assistant at the AEC during this project. Deborah Boersma, apprentice to the AEC from Carnegie Mellon University, provided logistical support for the work as well.

Susan Bodilly, the Director of RAND Education, served as a senior advisor on this project, providing comments on data and on early drafts. Christine DeMartini accessed and analyzed data from the Pittsburgh Public School district's data system. Laura Hamilton read early drafts of the report and shepherded it through RAND's quality assurance process. Laura Zakaras, RAND Policy Analyst in the Arts and Communications Analyst, and Dennis Palmer Wolf, Senior Scholar, Annenberg Institute for School Reform, served as peer reviewers for the report, providing very useful suggestions for improvement. Diane Vaughn scheduled and assisted during a number of interviews, and Stephanie Lonsinger formatted survey instruments and the final report document.

## SECTION 1: INTRODUCTION

Arts educators have long vied with others for space and time within the school day (Bodilly and Augustine, 2008). Recently, government-legislated accountability systems focused on mathematics and reading test scores have shifted attention to these subjects to the detriment of other elements of the curriculum. A study from the Center for Education Policy concludes that, since the enactment of NCLB, thirty percent of districts with at least one school identified as being in need of improvement have decreased instruction time for art and music (McMurrer, 2008).

Arts education advocates across the country are concerned with this trend. Across all sectors, leaders acknowledge that technical skills alone will not satisfy the needs of the 21<sup>st</sup> Century workforce. Employers describe their need for workers who are analytical, creative, self-confident, and disciplined. They need employees who can communicate ideas, solve problems, and respond to the world around them. A growing number of employers and educators understand that participation in the arts can be an effective way to develop these abilities in young people.

While the value of an education that includes the arts is increasingly advocated for in multiple sectors, as well as supported in the literature, the implementation of quality arts education programs for all students remains a challenge. Limited resources, including time, are the educational reality. However, increasingly, across the nation, communities are convening to analyze, plan, implement, and evaluate what they can do to collaboratively support schools in creating an arts education agenda that is accessible for all students. The Pittsburgh community recognizes the benefits to communities that view a public/private partnership as an effective strategy in providing high-quality arts learning experiences for all young people.

Many efforts in other communities have commenced with an assessment or audit of regional opportunities for arts education.<sup>4</sup> Results of these studies have been used to advocate for greater resources for arts education from state legislators and local funders, as well as to raise general awareness about the state of arts education in these regions. In Los Angeles County, results of their audit of arts education were useful in launching a countywide effort to provide arts education for all students (Bodilly and Augustine, 2008). Not only did data on inequities throughout the county motivate support for change, but also the numbers generated by this study served as benchmarks for future progress.

### STUDY PURPOSE

In Pittsburgh, community members are concerned that the city's public school system is not offering sufficient opportunities for arts education to its students. Concerns about equity and access to, as well as the quality of, arts education in the district led two local foundations to

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<sup>4</sup> Similar studies have been conducted in Chicago (Donaldson and Pearsall, 2002), New Jersey (NJSCA et al, 2007), Dallas (Wolf, Keens & Company et al, 2006), and Los Angeles County (Los Angeles County Arts Commission, 2001), for example.

commission this study. They requested an assessment of the current state of arts education in the district to increase their knowledge of the local context and to help guide their decision making. The study was conducted with the full support and cooperation of the Pittsburgh Public School district – leadership welcomed a comprehensive view of the status of arts education.

The purpose of this study was to describe the state of arts education provided during the school day in grades K-12 throughout the PPS district and provide recommendations for improving equity in and access to quality arts education experiences for students.<sup>5</sup>

The study was guided by the following five research questions:

1. What are the values and goals of key stakeholders regarding arts education in the PPS?
2. What are the district's definitions of and expectations for quality, equity, and access? What are the district's current policies regarding arts education? What other district policies, such as those crafted in response to NCLB, affect the provision of arts education?
3. How do the school system and local outside providers provide arts education? What are existing in-school opportunities for and participation in arts education in the PPS?
4. What are the areas of strength that could enable improvement? What are the barriers to improvement?
5. What are the options for promoting access to high-quality arts learning experiences for students in the PPS?

## **PPS CONTEXT**

It is important to understand the PPS district context as it relates to arts education. In particular, the decline in student population, the challenges facing lower performing schools, the multiple reform efforts underway to address such challenges, and the fact that principals operate with site-based management are all relevant in thinking about the provision and reform of arts education.

The Pittsburgh Public School district is an urban district serving the city of Pittsburgh and neighboring Mt. Oliver. The district is the largest in Allegheny County and second largest in the Commonwealth of Pennsylvania. Like a number of other post-industrial cities, Pittsburgh's population is declining, as is, therefore, the population in the public schools. Pittsburgh is a small city and metropolitan area center, with a population of 297,061. PPS enrollment decreased from 34,131 in 2004 to 29,445 students in 2007 (The city's population for the same time period went from 320,402<sup>6</sup> to 297,061<sup>7</sup>). The state projects that there will be even fewer students enrolled in the district 10 years from now. The ethnic makeup of the schools does not reflect that

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<sup>5</sup> Throughout the report, when we refer to arts education, we mean the visual arts, music, drama, and dance. When we refer to arts teachers or certified arts specialists, we are referring to teachers who teach these disciplines.

<sup>6</sup> Source: Population Estimates for Places Over 100,000: 2000 to 2006. U.S. Census Bureau, Population Division

<sup>7</sup> Source: U.S. Census Bureau, 2006 American Community Survey

of the city overall; although Pittsburgh's population is 26% black and 67% white; approximately 60% of PPS students are black.

Within the district, there are 10 high schools (grades 9–12), 10 middle schools (grades 6-8), 20 elementary schools (grades K–5), 19 K–8 schools, four early childhood centers, and six special-use schools. Students are assigned to schools primarily by their address, but many choose to attend magnet schools located throughout the city.

The nine members of the PPS board of directors are elected by the public to serve four-year terms. The current superintendent began his tenure in August 2005. The board of education, with the recommendation of the superintendent, closed 22 schools shortly thereafter. This action was in response to the district's declining enrollment and was part of a "right-sizing" campaign. Along with the school closings, a number of K-8 schools and Accelerated Learning Academies (ALAs) were newly created. The ALAs were formed from lower performing schools and use the America's Choice School Design model to support low-achieving students with features such as additional in-school time, differentiated instruction, and environments that are designed to engage students and reduce discipline incidents.

This restructuring has been accompanied by several other reform efforts. A comprehensive initiative, Excellence for All, provides a guide for the district's four-year effort to raise student achievement for all students. The district also implemented a high school reform strategy as part of its Excellence for All plan. The 2007-2008 school year marked the plan's second year, which included the kickoff of Ninth Grade Nation, a program to support ninth-graders. Future phases of this reform strategy focus on establishing partnerships with universities and developing theme-based schools, leading to more structural changes to district schools.

Principals are charged with increasing student achievement with particular attention to math and reading achievement, on which Adequate Yearly Progress (AYP) targets are based. As is the case in districts across the nation, principals are under pressure to prepare students to perform on state tests and meet NCLB requirements for AYP. In the 2006-2007 school year, 23 of the district's schools<sup>8</sup> met AYP in all categories. The 36 schools that failed to make AYP include nine of the district's ten high schools,<sup>9</sup> all of the Accelerated Learning Academies, and all but one of the newly created K-8 schools.

Principals have site-based management and receive most of their funding based on enrollment, although there are add-ons (an allotment for students receiving special education services, for example). Principals manage their budgets and are responsible for determining and developing the school's offerings and master schedule. Their grade level's executive director must approve the schedule. Principals must also hire teachers for each subject area, although the number of teachers for each subject area is within the principal's discretion and not dictated by enrollment size or district or state policy. Budget allotments for teacher salaries are the same across schools regardless of teacher tenure.

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<sup>8</sup> AYP reported for 59 of the district's 65 schools; AYP results for the district's 6 special-use schools are not included in district report card.

<sup>9</sup> Pittsburgh CAPA High School, the district's arts magnet school with special admittance requirements, was the only high school for 2007 to make AYP.

The current district context is likely to affect approaches to improving arts education in several ways. The district has experienced a lot of change over the past two years. Many district administrators are new to their positions or to PPS entirely. Most curriculum supervisors have been in place for less than a year. The feeder patterns in the district have changed as have many schools' configurations. Due to school closures and the establishment of new schools, principals now have groups of students from different neighborhoods, and many have new grade levels in their schools. In sum, the district is now implementing several multiple reform efforts that may impact its readiness and/or ability to focus on arts education.

## **METHODS**

This study was conducted over a nine-month period during fall 2007 and spring 2008. To conduct the research, we analyzed district data; surveyed principals and certified arts specialists; interviewed PPS board members, district officials, and community arts organizations; analyzed PPS documents; and interviewed arts education coordinators in other districts. Each method is described here in turn.

### **PPS District Data**

We analyzed the district data<sup>10</sup> to gather information on the number of arts education courses offered throughout the district, the number of teachers teaching these courses, and the number of students participating in them.<sup>11</sup> We also examined whether students enrolling in arts courses were different from those not enrolling (e.g., by gender, race, poverty status). For most of the numbers we generated, we considered how data from the district's five arts rich schools impacted the results (Dilworth K-5, Faison grades K-4, Faison grades 5-8, Rogers CAPA Middle 6-8, and CAPA High School, grades 9-12). We describe how including these schools in the analysis affects the results, presenting results both with and without these schools' data.

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<sup>10</sup> We accessed the PPS day-behind server via a virtual private network (VPN). Each student was linked to a specific district school based on the school that student attended about four calendar weeks into the semester. If a student was not enrolled in a Pittsburgh school on that date, the student was not included in the analysis. Using the school schedule, student schedule, and student grades tables, we determined which courses the student was taking in the fourth week of school. Student demographic information including race, gender, and free and reduced-price lunch status (used as a measure of poverty) was added to our dataset by school year. While race and gender are expected to remain constant, we only observe this single snapshot of lunch status even though it is possible for it to fluctuate during the year.

<sup>11</sup> Five schools in PPS are split across two campuses. For two of these schools, data are reported for one school: Pittsburgh Arlington PreK-8 and Pittsburgh Roosevelt PreK-5. For the remainder of these schools, data are reported as two schools: For Pittsburgh Faison PreK-8, K-4 is presented in our tables as a K-5 and 5-8 is presented in our tables as a K-8; For Pittsburgh Lincoln K-8, K-4 is presented in our tables as a K-5 and 5-8 is presented in our tables as K-8; for Pittsburgh Schaeffer K-8, K-3 is presented in our tables as a K-5 and 3-8 is presented in our tables as K-8.

## Survey of PPS Principals

The principal survey instrument included questions on scheduling, personnel, curriculum, instruction, assessment, resources, professional development, outside partnerships, and values regarding arts education (see Appendix A). In developing the survey, we shared draft versions with district personnel and the study's sponsors. Drafts were piloted with two principals and revised in accordance with their feedback. The final instrument was sent to all 67 principals in the PPS. The survey was designed to support descriptive summaries of conditions and offerings in the district rather than to support causal conclusions about the reasons for those conditions or offerings. We analyzed the responses by tabulating frequencies and conducting cross-tabulations to examine differences in responses for different types of schools.

Fifty-six principals responded, resulting in an 84% response rate. Table 1 presents information on the respondents. Only one of the two magnet schools for the arts, CAPA<sup>12</sup> (the high school), completed the survey.<sup>13</sup> There was no difference in the percentage of respondents from schools who met AYP and those who did not meet AYP last year, or whether the school was newly configured last year. However, fewer Accelerated Learning Academy principals responded to the survey than did principals from other types of schools. In addition, there were slightly fewer middle school principals who responded in comparison to other grade level configurations. Five of the six special school principals responded to this survey. The special schools provide special, alternative, and gifted education. Because their programs are often dissimilar to those of other schools in the district, we were concerned about including their survey responses in the analysis. However, their principals' responses to the survey questions were aligned with those from other schools. These schools provide arts education experiences at a comparable rate, thus justifying their inclusion in reporting these results.

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12 Pittsburgh CAPA High School, a Creative & Performing Arts magnet school, opened in 1979 at a location in Homewood, PA. It relocated to its new facility in Pittsburgh's downtown Cultural District in 2003. Pittsburgh Rogers CAPA 6-8 is located in the Garfield neighborhood, although the board will consider the consolidation of Rogers CAPA 6-8 and CAPA High School for the start of the 2009-2010 school year. Parents of students that wish to attend these schools must apply during the General Magnet Registration period, and students must also provide an audition or portfolio for admission to both schools. CAPA High School and Rogers CAPA offer the district's comprehensive curriculum for their respective grade levels. CAPA High School is intended for "intensive pre-professional training in the arts." The program at Rogers also offers a "focused artistic program" and master classes offered for all art forms.

<sup>13</sup> We surveyed the principal of the arts magnet middle school (Rogers CAPA) to understand many of the issues we asked about in the survey, but we did not include data from that interview in the survey analysis.

**Table 1. PPS Principal Respondent Characteristics**

	N Total	Completed		Non-Response	
		N	%	N	%
<b>All Respondents</b>	67	56	84%	11	17%
K-5	18	16	89%	2	11%
K-8	16	15	94%	1	6%
Middle	9	7	78%	2	22%
ALA*	8	5	63%	3	38%
HS	10	8	80%	2	20%
Special	6	5	83%	1	17%
Arts Magnet	2	1	50%	1	50%
Met AYP	23	19	83%	4	17%
New in 2007	22	18	82%	4	18%

*Source: principal survey*

*\*The ALAs are broken out into their own category thus reducing the number of K-5, K-8 and 6-8 schools*

### Survey of PPS Arts Teachers

During the course of this project, we were offered an opportunity to survey all arts teachers<sup>14</sup> in the district during their in-service professional development day in January 2008. The survey was designed to capture descriptive information on teachers’ backgrounds, workload, pedagogy, work with community organizations, support for their programs, and professional development (see Appendix B). Drafts of this instrument were shared with the study’s funders and the music and arts and humanities curriculum supervisors. The final instrument was delivered during the in-service day to 146 participating teachers, capturing 60% of arts teachers in the district. Table 2 presents information on the respondents.

Of those teachers who did not participate, 31 teach at Pittsburgh CAPA High School, the creative and performing arts magnet school, and three teach at Pittsburgh Faison PreK-8 in a federally funded grant program that is designed to infuse arts into the broader curriculum. These teachers’ schedules did not allow them to attend the in-service at the time of our survey. Therefore, responses may be more reflective of typical art teachers in the district as opposed to those who teach in special arts-focused schools or programs. Another 12 non-respondents were on extended leave or planning to retire in the next few months. As was the case with the principal survey, we analyzed the responses by tabulating frequencies and cross-tabulations.

<sup>14</sup> When we refer to the survey, the term “arts teachers” is meant to refer to certified arts specialists. We did not survey general classroom teachers who may be teaching the arts.

**Table 2. Number of Arts Teacher Survey Respondents, by Grade Level, Discipline, Teaching Status**

<b>Grade Level</b>	<b>N of Respondents</b>
K-5	35
6-8	26
9-12	46
Other (e.g., K-8)	38
No response	1
<b>Arts Discipline</b>	<b>N of Respondents*</b>
Visual Arts	35
Music	26
Drama	38
Dance	46
Literary Arts <sup>15</sup>	2
No response	2
<b>Teaching Status</b>	<b>N of Respondents</b>
Full-time	110
Part-time, long-term substitute or teaching artist	35

*Source: teacher survey: The number of years that respondents have taught in the PPS ranges from > 1 to 36.  
\*10 respondents reported teaching in more than one arts discipline.*

## Local Interviews

Prior to developing the surveys, we conducted 36 qualitative interviews with PPS board members, district officials, and community arts and education organizations (see list in Appendix C). Interviewee lists were generated through nominations from district and foundation personnel. We also interviewed the PPS principals at Faison and Rogers CAPA 6-8. Faison is an “arts infused” K-8 school, and Rogers is the district’s creative and performing arts magnet middle school.

Interviews were analyzed by first grouping responses into similar categories, such as financing arts education and partnering with community organizations. The study authors then went through each category, identifying key findings within each through manual, iterative text analysis. Findings were shared and considered with an external project advisor who has published on arts education.

<sup>15</sup> Although two literary arts teachers participated in the in-service professional development event, and thus this survey, we did not focus on the literary arts in this study.

## **PPS Document Analyses**

District policy documents including the strategic plan and mid-point review, high school graduation requirements, report cards, and progress reports were independently reviewed by three readers. A matrix for the review of the secondary course catalog (2006-2007), course syllabi, and curricula was designed to identify areas of alignment between and among the documents as well as alignment to the Pennsylvania Academic Standards for the Arts and Humanities. The district's eligibility list requirements for teacher selection as well as the professional development course catalog for 2007-2008 were also examined.

## **Interviews with Other Districts**

At an initial meeting with the superintendent, he expressed an interest in learning how other districts are scheduling arts courses, given competing demands from government agencies, particularly for improved student achievement in math and reading. We therefore selected eight other districts and interviewed their arts education coordinators by phone in the winter of 2008. The districts are: Fairfax County Public Schools, Virginia, New York City Department of Education, New York, Charlotte-Mecklenburg Schools, North Carolina, Miami-Dade County Public Schools, Florida, Cleveland Metropolitan School District, Ohio, Rochester City School District, New York, Minneapolis Public Schools, Minnesota and St. Louis Public Schools, Missouri.

Four of these districts (Rochester, Minneapolis, St. Louis, and Cleveland) were selected due to their similarity to the PPS, in terms of total student enrollment, percentage of black students, percentage of student population eligible for free and reduced-price lunch, and the district's fiscal similarity.<sup>16</sup> An additional factor in determining similar districts was the city's similarity to Pittsburgh. Three of the four similar districts (Cleveland, St. Louis, and Minneapolis) are in cities that have been featured by Pittsburgh Post Gazette and Pittsburgh Today as benchmark cities for Pittsburgh in terms of population size and economic history. These districts were selected to ensure that we were gathering strategies that should be, in theory, feasible given PPS's context.

When possible, these similar districts were also selected because they were known to have high quality arts education programs. The other four districts were selected solely on this basis. We consulted references on quality arts programs, including Gaining the Arts Advantage (Charlotte, Fairfax and Miami), and previous RAND research and AEC work (New York, Charlotte and

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<sup>16</sup> The enrollments of the similar districts ranged from 34,096 to 58,788 students (in 2005), in comparison with the 2006-2007 PPS enrollment of 30,885. Although Cleveland Public Schools' population is significantly larger than that of PPS, a number of similarities including its percentage black students, the city's declining population, and knowledge of its arts program from prior RAND research made it a good match. Fiscal peers had a revenue per student that was within less than \$5,000 of Pittsburgh's revenue per student of \$16,946. The percentage of free and reduced lunch recipients ranged from 82% (Cleveland) to 67% (Minneapolis) – all exceeding Pittsburgh's 63%. The percentage of black students ranged from 81% (Cleveland) to 42% (Minneapolis).

Fairfax). All of the districts selected for excellent arts education had lower revenues per student in 2005 than did Pittsburgh.

Information from these interviews was analyzed by the research team, with information first grouped by category, and key findings based on an analysis of the information in each category.

## **CAVEATS**

Some caveats on this work are important. First, fewer Accelerated Learning Academy (ALA) principals responded to the survey than did principals from schools in other categories. These schools serve some of the lowest achieving students in the district and are implementing several initiatives unique to the ALAs. Therefore, principals' responses may not be reflective of all types of schools in the PPS. Second, in accessing data on student participation, we relied on a file of students' grades. Therefore, participation in integrated or other non-graded arts experiences was not captured in our analyses. Finally, it is important to note that this study did not attempt to ascertain the quality of the arts education provided in the district. Although we comment on indicators of quality, we have not observed classroom teaching or evaluated curriculum content. Funders have indicated an interest in conducting a second phase of this research in which we would endeavor to ascertain the quality of the arts education provided in the district.

## **ORGANIZATION OF REPORT**

The rest of this report is organized into four sections. First, we describe arts education in the Pittsburgh Public Schools, covering the following arts education topics:

- Courses offered
- Student enrollment
- Policies and personnel
- Teachers
- Curriculum
- Assessment
- Professional development
- Budgets and other resources
- General support for arts education

We then provide a section on partnerships with community organizations, followed by the strengths and challenges facing the district related to arts education. The final section provides a set of recommendations for both the district and for community organizations on improving the state of arts education in the PPS.



## **SECTION 2: ARTS EDUCATION IN THE PITTSBURGH PUBLIC SCHOOLS**

The historical context for arts education in PPS is impressive. Among other efforts, over a five year period (1986-1991), the district received national attention for its highly acclaimed Arts Propel program, a district initiative designed in collaboration with Harvard University and funded by private foundations. The program, based in the disciplines of visual arts, music, and creative writing, focused on professional development, instructional strategies, and student assessment, focusing on production, perception, and reflection. Supervisory personnel for arts programs were expanded for this program to three music supervisors, three visual arts supervisors, one dance supervisor, one drama supervisor, and a director for arts education. Teams of teachers and administrators were invited to share their successes at numerous regional, state, and national venues. Arts advocates in the region could certainly make the case that the ‘rich tradition’ of arts education in PPS should be recognized, maintained, and extended.

In this section, we present a comprehensive description of arts education in the district today. Information in this section is based on our interviews, survey analyses, document review process, and analysis of district data.

### **SCHOOL PROVISION: VARIANCE ACROSS SCHOOLS**

Based on the district data, all PPS schools<sup>17</sup> offered at least one course in the visual arts in the 2006-07 school year (see Table 3). The vast majority also offered at least one course in music. However, no K-5 or K-8 school offered drama or dance (for a grade) and only the performing arts magnet 6-8 school offered drama and dance. In contrast, half of the high schools offered drama, with about one-third offering dance. It is worth noting that many schools provide exposure in these disciplines through field trips, in-school performances, and after-school activities, which we describe below.

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<sup>17</sup> We did not include the Special Schools in this analysis. Although we know that they offer arts experiences from our survey of principals, they were not showing up in the district data as doing so. They may be absent from the data because their arts experiences may not result in grades for students. We based information in this table on courses / experiences provided to students for a grade.

**Table 3. Number and Percentage of PPS Schools Offering Arts Courses, by Discipline**

School by Grade Level	# Offering Visual Arts	#Offering Music	# Offering Drama	# Offering Dance
<b>K – 5 Schools (N = 23)</b>	23 (100%)	23 (100%)	0 (0%)	0 (0%)
<b>K – 8 Schools (N = 19)</b>	19 (100%)	19 (100%)	0 (0%)	0 (0%)
<b>6 – 8 Schools (N = 10)</b>	10 (100%)	9 (90%)	1 (10%)	1 (10%)
<b>9 – 12 Schools (N = 10)</b>	10 (100%)	9 (90%)	4 (40%)	3 (30%)

Source: district data (2006 – 2007 school year data, excluding PPS Special Schools)

Table 4 lists the number of arts education courses offered by discipline and grade level across the district in the 2006-07 school year.<sup>18</sup> Although dance and drama are offered in grades 6-12, there are many more visual arts and music courses offered at these grade levels.

**Table 4. Number of Arts Education Courses Offered by Discipline and Grade Level Across PPS in the 2006-07 School Year**

Discipline	Grade Level												
	K	1	2	3	4	5	6	7	8	9	10	11	12
Visual Arts	6	99	101	108	103	108	126	110	104	201	241	262	269
Music	15	101	94	150	156	169	151	137	138	132	148	143	145
Drama	0	0	0	0	0	0	4	3	3	20	37	39	20
Dance	0	0	0	0	0	0	6	2	2	36	38	32	32

Source: district data (2006 – 2007 school year data, excluding PPS Special Schools)

In the schools that offer arts courses, not all students have equal access to them. Of the 52 principals reporting that they offered visual arts courses, 87% reported that all students in their school had equal access to taking a visual arts course. Of the 47 principals reporting that they offered a music course, 87% also reported equal access to these music courses. Of the 17 principals reporting that they offered a dance course, 12% reported equal access to these dance courses. Of the 15 principals reporting that they offer at least one drama course, 27% reported equal access to these drama courses. A few principals provided reasons why students did not have equal access to arts courses, including limited budgets, the inability to schedule

<sup>18</sup> An arts course is defined as one period for a set of students. In other words, if a high school offers visual arts 101 in ninth grade in two different sections, we counted those as two arts courses.

opportunities for all students, and limited class sizes which reduces opportunities for all students to enroll in courses.

Table 5 presents further information on provision across schools. This table demonstrates that provision varies not only between types of schools, but within types of schools as well. Not surprisingly, the ratio of arts teachers to students is smallest in K-5 schools. However, even for these types of schools the range is quite large, going from 1 teacher for 71 K-5 students at one school to 1 teacher for 190 K-5 students at another school. The numbers in this table include teacher:student ratios from the five arts-focused schools: Dilworth K-5, Faison grades K-4, Faison grades 5-8, Rogers CAPA Middle 6-8, and CAPA High School, grades 9-12. If we exclude these schools, the number of students per teacher increases for all grade levels except the K-5 level. For example, the 9-12 teacher to student ratio goes from 1:158 to 1:174 without the CAPA high school numbers. The ratio at CAPA is one arts teacher for every 11 students (the lowest number presented in the range in Table 5).

**Table 5. Provision of Arts Education by School Type**

<b>Ratio of arts teachers to number of students in school</b>					
<b>Art Discipline</b>	<b>Statistic</b>	<b>K-5 N = 23</b>	<b>K-8 N = 19</b>	<b>6-8 N = 10</b>	<b>9-12 N = 10</b>
<b>All</b>	Mean	1:111	1:123	1:134	1:158
	Range	1:71 - 1:190	1:48 - 1:172	1:15 - 1:236	1:11 - 1:350
<b>Ratio of arts classes offered to number of students in school</b>					
<b>Art Discipline</b>	<b>Statistic</b>	<b>K-5 N = 23</b>	<b>K-8 N = 19</b>	<b>6-8 N = 10</b>	<b>9-12 N = 10</b>
<b>All</b>	Mean	1:9	1:8	1:11	1:20
	Range	1:6 - 1:12	1:6 - 1:11	1:3 - 1:15	1:3 - 1:30
<b>Visual Arts</b>	Mean	1:21	1:19	1:29	1:35
	Range	1:10 - 1:27	1:9 - 1:24	1:12 - 1:47	1:15 - 1:58
<b>Music</b>	Mean	1:17	1:15	1:18 <sup>a</sup>	1:56 <sup>a</sup>
	Range	1:12 - 1:22	1:11 - 1:20	1:6 - 1:28 <sup>a</sup>	1:7 - 1:99 <sup>a</sup>
<b>Drama</b>	Mean	0	0	1:35 <sup>b</sup>	1:447 <sup>c</sup>
	Range	NA	NA	NA	1:10 – 1:810
<b>Dance</b>	Mean	0	0	1:39 <sup>b</sup>	1:573 <sup>d</sup>
	Range	NA	NA	NA	1:19 – 1:1132 <sup>d</sup>

Source: district data

<sup>a</sup> N = 9 for these calculations, <sup>b</sup> N = 1, <sup>c</sup> N = 4, <sup>d</sup> N = 3

There is also variance in the number of arts courses offered across schools. There are more courses offered per student at the lower grade levels than there are in the 6-8 and 9-12 grade schools. However, ranges across the same types of schools are quite large. For example, in one K-5 school there is one course offered for every six students, while in another K-5 school there is one course offered for every 12 students. Furthermore, the numbers in Table 5 include the five arts-rich schools listed above. Without them, the numbers of courses offered per student are lower in grades 6-8 and 9-12 for all arts courses. In both Rogers CAPA and CAPA high school, there is one arts course offered for every three students (the lowest number in the range presented in Table 5). If we take out the five arts rich schools for the individual disciplines, the number of arts courses offered go down for all disciplines in both the 6-8 and 9-12 schools. For example, at CAPA high school, there is one dance course offered for every 19 students. Excluding CAPA high school, there is one dance course offered for every 849 students across the district at the high school level. Numbers of arts teachers and arts courses offered at each school in the district are listed in Appendix D.

On the principal survey, respondents were asked about the duration of their arts classes. For those who provided visual arts classes, most schools (64%) reported 45-minute block periods, with 96% reporting between 40 and 54 minutes per class period. For those who provided music, most schools (68%) reported offering it in a 45-minute block, with 98% reporting blocks between 40 and 54 minutes. Of the schools that offer dance and drama, most do so in 42 to 47 minute blocks.

In making decisions about offerings, principals are guided by a list of course options provided by the district. Decisions then vary by type of schools. In high schools, for example, a committee comprised of department chairpersons decides what the school will offer. Student demand then dictates the number of sections. Course decisions are therefore based on district guidance, budgetary constraints, facility and equipment availability, and student interest. According to our interviewees, the extent to which there is art in school also depends on the belief systems of the principals: “It depends a lot on the belief system of principal – if the principal thinks technology more important than the arts, that’s what they will do.” However, principals reported that district priorities are more influential than their own opinions. Regardless, it is important to highlight that while schools do make decisions about courses, student demand also plays a role, particularly in the higher grade levels. As one interviewee argued, “When students decide they want to be in certain classes, the principals hire additional teachers for those classes. When the demand is there they have more teachers in specific areas. There is a greater need and they add classes due to demand.” The next section explores demand by examining student enrollment in arts education courses.

## **STUDENT ENROLLMENT: EXPOSURE DECLINES AS STUDENTS PROGRESS AND VARIES ACROSS SCHOOLS**

Table 6 presents the number and percentage of students enrolling in any arts course, as well as in specific visual arts, music, dance, and drama courses in the second semester of the 2006-07 school year, by grade level. We also present the number of students enrolling in any math course for comparison purposes, as well as the percentage of total students in each grade that these

numbers represent. The numbers in these tables are based on the number of students receiving a grade for the course.

**Table 6. Number and Percentage of All Students, by Grade Level, Enrolling in Arts & Math Courses in the Second Semester, 2006-07 School Year**

Grade	N in Any Art Course	N in Visual Arts	N in Music	N in Dance	N in Drama	N in Math
<b>K</b>	2022 (92%)	1841 (84%)	2011 (92%)	0	0	1846 (84%)
<b>1</b>	2283 (98%)	2275 (98%)	2267 (98%)	0	0	2298 (99%)
<b>2</b>	2108 (99%)	2085 (98%)	2063 (97%)	0	0	2119 (99%)
<b>3</b>	2112 (99%)	2107 (98%)	2097 (98%)	0	0	2125 (99%)
<b>4</b>	2043 (99%)	2040 (99%)	2039 (99%)	0	0	2048 (99%)
<b>5</b>	2086 (99%)	2060 (97%)	1993 (94%)	0	0	2106 (100%)
<b>6</b>	2033 (94%)	1736 (80%)	1563 (72%)	20 (1%)	21 (1%)	2149 (99%)
<b>7</b>	2026 (92%)	1674 (76%)	1568 (71%)	14 (1%)	17 (1%)	2186 (99%)
<b>8</b>	1918 (88%)	1509 (69%)	1408 (64%)	13 (1%)	13 (1%)	2171 (99%)
<b>9</b>	1506 (57%)	1079 (41%)	508 (19%)	26 (1%)	38 (1%)	2553 (97%)
<b>10</b>	1284 (57%)	916 (40%)	467 (21%)	26 (1%)	43 (2%)	2116 (93%)
<b>11</b>	992 (48%)	682 (33%)	305 (15%)	32 (2%)	60 (3%)	1971 (95%)
<b>12</b>	1013 (52%)	798 (41%)	340 (17%)	36 (2%)	40 (2%)	1511 (77%)

*Source: district data (2006-07 school year)*

It is clear from Table 6 that at the K-5 level, students are just as likely to take a visual arts or music course as they are a math course. No students are receiving a grade for participating in a dance or drama experience in grades K-5. In grades 6-8, participation in the arts declines, followed by an even steeper decline in grades 9-12. In these later grades, it is more likely that a student engages in a visual arts experience than a music experience, but students are more likely to experience either music or visual arts than to participate in dance or drama courses. Of course, many schools offer after-school or field trip or performance experiences in these disciplines. This pattern of greater access in lower grades holds for the other eight districts we

interviewed. Those interviewees reported that it is easier to require arts education in grades K-5, as well as that most students are not exposed to dance or drama until grade 9.

Another way to look at enrollment in the later grades is to consider all seniors in the 2006-07 school year. Of these students, 96% (1,871) were enrolled in all 8 semesters (in at least one school in the district) beginning in the 2003-04 school year through 2006-07. These students took an average of three semesters of visual arts and two semesters of music during their high school tenure. However, for any given arts discipline, many students skipped it altogether in high school. For example, 66% of students took no music courses at all in high school. This proportion is even higher for dance and drama. Furthermore, 11 percent of these students took no arts courses at all in high school. This proportion does not change if we exclude CAPA high school students from these data.

But a core group of students enrolled in several arts courses in high school; 20% of these high school seniors had taken eight or more arts courses in high school (at least one course per semester). Within CAPA high school, all students are taking eight or more arts courses. If we exclude these students, 16 percent of students across the district are taking at least eight arts courses in high school. Nine percent of students had taken eight or more visual arts courses in high school. This number drops to eight percent if we exclude CAPA, where 27% of the 2006-07 seniors took at least eight visual arts courses in high school.

Table 7 provides information on the proportion of students enrolling in arts courses across schools in the second semester of the 2006-07 school year. It demonstrates that there is variance both across types of schools and within a given type of school. For example, although 98% of students in K-5 schools, on average, took an arts class, in one K-5 school only 84% of students enrolled in an art class. In the 19 K-8 schools, although 91% of students are taking a music class, on average, there is one school in which only 34% of students are taking a music class. The data in Table 7 include the five arts rich schools. If we exclude these schools from the analyses, the percentages do not change for either the K-5 or the K-8 schools. At the 6-8 level, there are no students taking drama or dance for a grade except at Rogers CAPA. At the 9-12 grade level, 18% of students at CAPA are taking drama and 14% are taking dance, compared to 1% taking drama at the nine the nine other high schools and no one taking dance in the second semester of 2006-07 at the nine other high schools. Numbers of students taking arts courses by specific school are listed in Appendix D.

**Table 7. Proportion of Students Taking Arts Courses by School Grade Level Type in the Second Semester of 2006-07**

Art Discipline	Statistic	K-5 N = 23	K-8 N = 19	6-8 N = 10	9-12 N = 10
<b>All</b>	Mean	98%	98%	87%	57%
	Range	84 - 100%	89 - 100%	73 - 100%	40 - 88%
<b>Visual Arts</b>	Mean	97%	95%	65%	40%
	Range	83 - 100%	74 - 100%	35 - 100%	23 - 58%
<b>Music</b>	Mean	98%	91%	59%	18%
	Range	84 - 100%	34 - 100%	0 - 99%	0 - 35%
<b>Drama</b>	Mean	0	0	2%	3%
	Range	0	0	0 - 16%	0 - 18%
<b>Dance</b>	Mean	0	0	2%	2%
	Range	0	0	0 - 15%	0 - 14%

*Source: district data*

When looking across courses at the students who enroll in any arts courses, we found no differences in race, gender, or free/reduced lunch status at the elementary and middle school levels. Table 8 presents the percentage male and female of students enrolled in arts courses for each discipline at the high school level. At this level, female students were more likely than males to take any kind of arts courses in the second semester of the 2006-07 school year. Looking at specific disciplines, there are no gender differences in high school enrollment patterns in the visual arts. However, female students were more likely to enroll in music, drama, and dance at the high school level.

**Table 8. Percentage High School Students Enrolling in Arts Courses in High School, by Gender**

Type of Arts Course	Percentage of high school student enrolled who were female (N = 4,629 / 52%)	Percentage of high school students enrolled who were male (N = 4,300 / 48%)
All high school arts courses	55%	45%
Visual Arts	51%	49%
Music	54%	46%
Drama	63%	37%
Dance	93%	7%

*Source: district data (second semester of the 2006-07 school year)*

There are no substantial differences in student enrollment in arts courses by race. Table 9 provides the percentage of black and white students enrolled in at least one arts course by grade level. In all grades, in the second semester of the 2006-07 school year, 81% of white students and 82% of black students were enrolled in at least one arts course, for example. These percentages are higher in K-5 grade levels. In grades 6-8 the numbers dip a bit, and in grades 9-12, just over half of both black and white students enrolled in at least one arts course.

**Table 9. Percentage of Students Taking at Least One Arts Course, by Race, Grade Level**

Grade Level	Percentage of white students enrolled in at least one arts course	Percentage of black students enrolled in at least one arts course
All grade levels	81%	82%
K-5 students	97%	98%
6-8 students	91%	91%
9-12 students	55%	52%

*Source: district data (second semester of the 2006-07 school year)*

Neither were there substantial differences by poverty level. In the second semester of the 2006-07 school year, 78% of regular lunch students enrolled in at least one arts courses across grades K-12, compared to 84% of students receiving free or reduced priced lunches.

### Teachers' Perceptions of Their Students

Table 10 shows teachers' characterization of their students' ability. When we asked arts teachers about their students on the survey, most reported that their students represent a wide range of abilities. However, some reported that they did not believe that the students in their arts courses represented the general student body in the school. For example, 17% reported that their students were disproportionately gifted or talented, 29% reported that they had disproportionately high levels of behaviorally at-risk students, and 28% reported that they had disproportionately high levels of special needs students.

**Table 10. Teachers' Characterization of Students in Arts Courses**

Student Characteristics	Percentage of Teachers N=144
Students of a wide range of abilities	84%
Disproportionately gifted and talented students	17%
Disproportionately the behaviorally at-risk students	28%
Disproportionately students with special needs	28%

*Source: teacher survey*

Teachers also expressed concern about students' skills on the survey. Just under one quarter of teachers (22%) reported that, for the most part, their students were talented in the arts. Although we would not expect that all students participating in the arts are talented, 69% of 140 responding teachers reported that students' skill levels present a moderate to major barrier to providing arts education in the schools (see Table 11). Teachers in higher grade levels were more likely to cite students' skills as a barrier; 84% of 43 9-12 grade teachers reported that students' skill levels present a moderate to major barrier to providing arts education in the schools, compared to 56% of 25 6-8 grade teachers and 52% of 33 K-5 grade teachers.

It could be that the skill level of the student is related to the extent to which the student has special needs. Teachers at the 9-12 grade level were also most likely to report that their students had disproportionately high levels of special needs, with 44% of 45 teachers agreeing to this statement. In addition to concerns about skills, 68% of teachers reported that students' interest and motivation present a moderate to major barrier in providing arts education. Interest also appears more problematic in the higher grades, with 83% of 42 9-12 grade teachers reporting that students' interest and motivation present a moderate to major barrier in providing arts education compared to 64% of 25 6-8 grade teachers and 42% of 33 K-5 grade teachers.

Of 141 responding teachers, 78% reported that student discipline and behavior problems present a moderate to major barrier in providing arts education in the schools. More visual arts than music teachers are concerned with students' behavior. Of 59 responding visual arts teachers, 90% reported that student discipline and behavior problems present a moderate to major barrier in providing arts education in the schools, compared to 66% of 65 responding music teachers. This problem may also be more prevalent in higher grade levels – 86% of 44 teachers at the 9-12 level reported that student discipline and behavior problems present a moderate to major barrier in providing arts education in the schools compared to 76% of 25 at the 6-8 level and 66% of 33 at the K-5 level. Perhaps surprisingly, however, a higher proportion of K-5 teachers (53% of 34) would like more professional development on classroom management versus 37% of 24 6-8 grade teachers and 40% of 35 9-12 grade teachers.

Table 11 presents all of the barriers on providing arts education as reported on the teacher survey. We will refer back to this table throughout the report as we discuss other aspects of provision. In general, teachers perceive insufficient school budgets, students' discipline and behavior problems, and inadequate resources/materials/equipment as strong barriers to providing arts education in their schools.

**Table 11. Barriers to Providing Arts Education**

Barrier	Percentage of Teachers Reporting N=141		
	No barrier	Moderate Barrier	Major Barrier
Insufficient school budget(s)	21%	36%	43%
Students' discipline or behavior problems	22%	43%	35%
Inadequate resources/materials/equipment	25%	42%	30%
Not enough time with students	30%	41%	27%
Current level of board/district support	30%	45%	17%
Students' interests and/or motivation	31%	46%	21%
Students' skill level	31%	54%	14%
Parents' lack of interest	38%	38%	21%
Lack of space	43%	23%	32%
Too many students in each class period	44%	34%	21%
School's difficulty scheduling arts into students' schedules	46%	23%	26%
Insufficient planning time	46%	35%	16%
Current level of support from principal(s)	50%	30%	16%
Poor/lacking district curriculum guides	54%	25%	12%
Lack of exposure to all students in school	57%	24%	13%
Quality or quantity of professional development / feedback	57%	28%	11%
Arts classes disproportionately canceled due to other school activities	62%	21%	12%
My own classroom management / pedagogical skills	72%	23%	1%

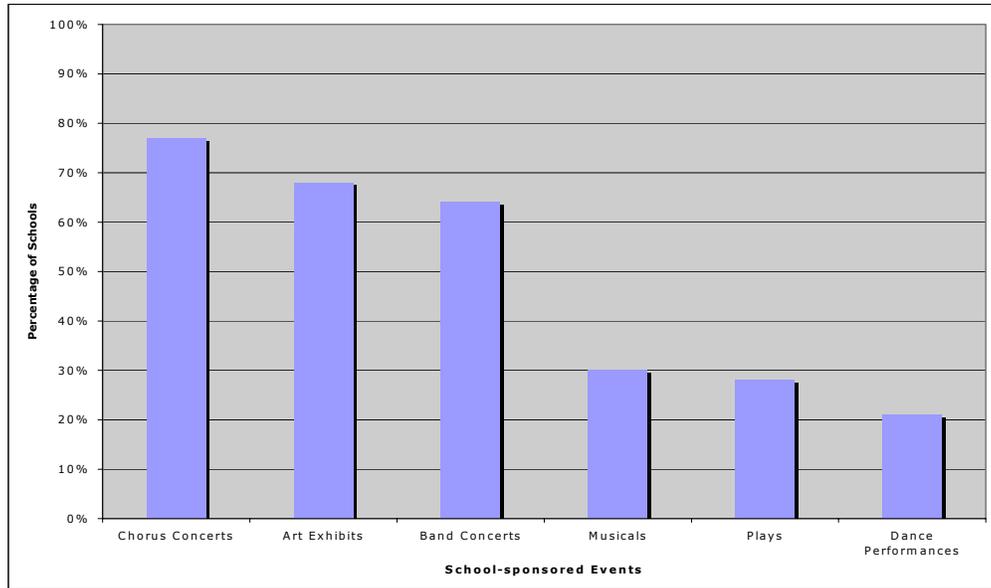
Source: teacher survey.

### After-School Arts Programming

Although this study did not set out to examine after-school programming, we did include some questions about such opportunities in our surveys. There is some after-school arts programming in the district, including an arts-infused summer program that was offered in 2007. District teachers can teach in after-school programs at the workshop-rate compensation level. Of 145 responding teachers, 60% have taught in an after-school, weekend, or summer setting in the past five years. Principals have discretion over whether or not to offer after-school programs. Based on our survey, about half (51%) of principals have offered after-school programs that had an arts component. The number of students participating in after-school activities varies by school. For example, between 4 and 158 students per school participate in orchestra programs outside of school, depending on the school.

Most schools also sponsor events to demonstrate student learning in the arts; Figure 1 demonstrates the frequency of regular events (i.e., those that happen periodically and not just once). Most schools reported hosting chorus and band concerts, as well as art exhibits. Musicals, plays, and dance performances are less common. These activities are, however, more prevalent at the high school level with 38% of eight responding high schools reporting that they sponsor musicals; 50% reporting that they sponsor plays, and 25% reporting that they sponsor dance performances.

**Figure 1. Regular School Events that Demonstrate Student Learning in the Arts**



Although teachers would like to see more time spent on expanding after-school options, fewer teachers would like to see time spent this way than on tasks that would improve in-school programming such as increasing the arts education budget, improving scheduling, and offering better professional development for teachers. These preferences are consistent with approaches used in other districts, where decisions have been made to focus on in-school programming to attempt to provide access to arts education for all students.

### **ARTS EDUCATION POLICIES AND PERSONNEL: THE PPS LACKS BOTH**

The Pennsylvania Department of Education requires that all districts provide for student attainment of academic standards in several subjects,<sup>19</sup> including the arts. The time and resources required to achieve the standards is determined by each district. There are no other state requirements, in terms of time spent on the arts.

<sup>19</sup> Reading, Writing, Speaking and Listening, Mathematics, Science and Technology, Environment and Ecology, Health, Safety and Physical Education, Civics and Government, Economics, Geography, History, Arts and Humanities, World Languages, Family and Consumer Sciences, and Career Education and Work.

When asked about state requirements, many of the district administrators we interviewed were unfamiliar with the exact requirements and what they entail of the district. Official district policy requires students to complete two units in either physical education (PE) or the arts in grades 9-12 to graduate.<sup>20</sup>

Other than these requirements, there are no district policies or strategic plans on arts education. The absence of district policies, with the exception of the high school graduation requirement that may include the arts, and the lack of strategic plans focused on arts education, may be indicators that the district does not consider the arts a high priority. Six of the eight other districts we interviewed have developed a strategic plan on arts education at the district level, and at least three have included arts education in a broader district-level strategic plan. In some of these districts, there are state funds available for this activity.

Indeed, when interviewed, PPS board members could not recall discussions addressing arts education policy or strategic planning. There have been, however, recent discussions and votes by the board on discrete arts education topics, such as funding and policy for CAPA high school, the building housing Rogers CAPA middle school, the arts curriculum used at both of these schools, and a federal grant implemented at a K-8 school. In addition to these issues, the board has been regularly approving “board tabs”<sup>21</sup> for extra funding for arts education.

The PPS employs two arts curriculum supervisors in the central district office. They operate on the same level as all other curriculum supervisors, reporting to the executive director of curriculum, instruction & professional development. However, although the PPS curriculum supervisors are on the same level as others within the district, they do not necessarily focus on the same tasks. For example, the arts are not included as part of the rewriting of the “core” curriculum now being undertaken in other subjects.

In our interviews with other districts we learned that most employ more than two people in the arts at the district level. Of the eight we interviewed, seven provided us with the number of staff in their office. Two of these seven also have two staff members, like PPS. One of these districts (Cleveland) just downsized from nine staff members to two. The remaining five districts have between three and 10 personnel working at the district level on arts education. In Minneapolis, where there are 10 staff members, five are full-time and five are part-time arts education coaches.

In the PPS, the curriculum supervisors for music and the arts and humanities are responsible for curriculum, instruction, and assessment in K-12 music and visual arts plus dance, literary arts, and drama at Rogers CAPA middle school and CAPA high school. They also oversee arts teachers throughout the school district. According to their formal job description, some of the essential functions of the curriculum supervisor position include curriculum writing, observing

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<sup>20</sup> One course in PE constitutes .25 units, while all other subject matter courses constitute .5 units. Students also have to take four core courses of PE, in addition to the supplemental two units required in either PE or the arts.

<sup>21</sup> Board tabs are an expression of anticipated action required by the board and may include, but are not limited to, expenditure of resources, development of policy, securing consultants, or initiating a program.

arts teachers, collaborating in the writing of grant proposals that expand the program, and coordinating district-wide events. The curriculum supervisor is also responsible for the in-service workshops for teachers. As part of the role, there is also an expectation of being a liaison with the cultural arts community.

These curriculum supervisors' responsibilities do not include dictating the scope of arts education offered in the district. As mentioned above, principals decide what to offer in their schools, under the guidance of district policy. Table 12 describes criteria used by principals when making arts education decisions. When deciding whether or not to offer arts education courses and what exactly to offer, principals reported drawing on district priorities, their own personal experiences, and state requirements. A few principals also reported considering available funding, parent priorities, student interest, the availability of quality arts teachers, and research on arts education.

**Table 12. Criteria Principals Use for Making Arts Education Decisions**

<b>Criteria</b>	<b>Percentage of Principals N=55</b>
District priorities	73%
Personal experience	62%
State requirements	45%
Other	27%

*Source: principal survey*

Most principals believe that they are capable of providing leadership on arts education in their schools. According to our survey, 59% reported that providing leadership for arts education is not a challenge. Table 13 presents other challenges faced by principals when providing arts education as reported on the principal survey. In general, principals reported that meeting NCLB requirements and identifying and providing high quality professional development for teachers were strong barriers in providing arts education in their schools.

**Table 13. Challenges Faced by Principals of Providing Arts Education**

Challenge	Percentage of Principals Reporting N=52		
	No Challenge	Some Challenge	Great Challenge
Meeting NCLB requirements	19%	25%	56%
High quality PD	23%	52%	25%
Time for PD	24%	26%	51%
District priorities	26%	46%	28%
Partnering with organizations	29%	48%	23%
Integrating technology	29%	65%	6%
Funding	31%	38%	31%
Scheduling	39%	47%	14%
Space for classes	53%	26%	22%
Leadership ability for supporting arts education	59%	35%	6%
Evaluating quality of instruction	61%	35%	4%
Procedures for purchasing supplies	63%	29%	8%
Teachers' skills	63%	33%	4%
Hiring/retaining certified teachers	65%	25%	10%
Teacher commitment/interest	69%	31%	0%
Access to facilities	71%	17%	13%

*Source: principal survey*

### **ARTS TEACHERS IN THE DISTRICT: FAIRLY STABLE AND HIGHLY REGARDED**

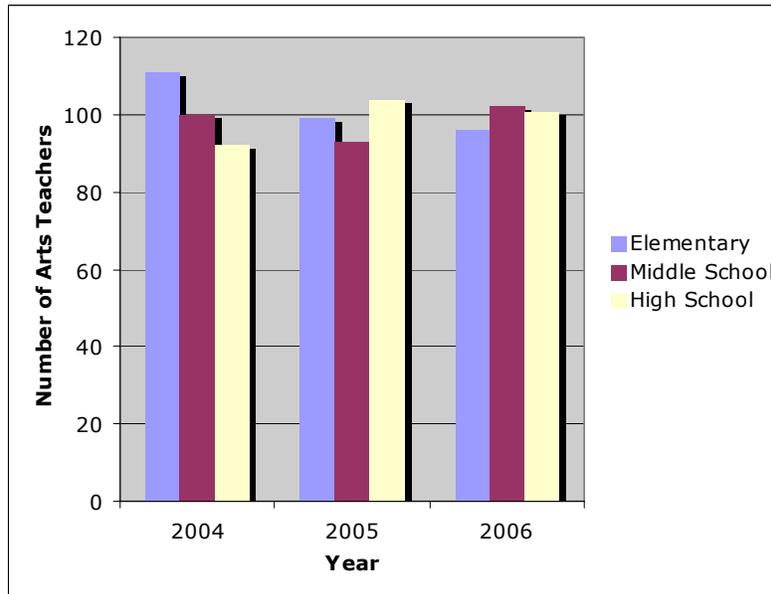
In the 2006-07 school year, there were 242 full- and part-time teachers teaching at least one arts course in the district. With a total of 32,180 students, that means there was one arts teacher for every 133 students in the district that year. This number compares to a ratio of one full- or part-time teacher for every 14 students overall, one full-or part-time math teacher for every 39 students, and one full- or part-time foreign language teacher for every 255 students.

Although the number of arts teachers has declined in the district over the past three years, so has the number of students. The total number of arts teachers declined from 266 art teachers in 2004 and 263 art teachers in 2005, for a three-year decline of nine percent. From 2004 to 2006, the student population declined from 36,283 to 32,180; a total of an 11% decline.

Figure 2 presents the number of teachers over a three-year period, by arts discipline. The number of elementary arts teachers declined from 111 (2004) to 99 (2005) to 96 (2006). Visual

arts and music elementary arts teachers declined at about the same rate over these three years. There was actually an increase in middle school music and visual arts teachers from 2005 to 2006, going from 93 to 102.

**Figure 2. Number of Elementary, Middle and High School Arts Teachers by Year**



Some arts teachers teach at more than one school. Many interviewees in community organizations believe that teachers are more likely to be assigned to multiple schools than has been the case in the past. In the 2006-07 school year, 12% of teachers taught at more than one school, with 20 teachers at 2 schools, 8 teachers at 3 schools, and 1 teacher at 4 schools. Despite interviewees' perceptions, this percentage is lower than it has been over the past four years – fewer teachers teach at more than one school than was the case in 2003, 2004, or 2005, perhaps due to recent school consolidations. No dance or drama teachers taught at more than one school in the 2006-07 school year. No visual arts teachers taught at more than 2 schools. It was only some music teachers who taught across 3 to 4 schools in the 2006-07 school year. These itinerant music teachers are hired by the music curriculum supervisor with the *intent* of teaching across multiple schools.

Throughout the district, both general classroom teachers and certified arts teachers teach arts courses. However, at the K-5 level, only two surveyed principals reported that general classroom teachers taught the arts instead of certified arts teachers. Table 14 presents the type of teacher by grade level and discipline. These responses are based on the principal survey, and show teachers teaching courses that we did not capture in the district data (e.g., dance and drama in grades K-5). It is likely that some schools provide un-graded arts experiences integrated into other classroom experiences in these grade levels.

**Table 14. Type of Instructors for Arts Disciplines by Grade**

*CAS – Certified Arts Specialist*

*GEN – General Classroom Teacher (Elementary)*

*PE – Physical Education Teacher*

*LA – Literary Arts Instructor*

<b>Grade</b>	<b>Visual Arts</b>	<b>General Music</b>	<b>Band</b>	<b>Chorus</b>	<b>Orchestra</b>	<b>Drama</b>	<b>Dance</b>
<b>K</b>	CAS GEN	CAS GEN	CAS	CAS	CAS	CAS	CAS PE
<b>1</b>	CAS GEN	CAS GEN	CAS	CAS	CAS	CAS	CAS PE
<b>2</b>	CAS GEN	CAS GEN	CAS	CAS	CAS	CAS LA	CAS PE
<b>3</b>	CAS GEN	CAS GEN	CAS	CAS	CAS	CAS LA	CAS PE
<b>4</b>	CAS GEN	CAS GEN	CAS	CAS	CAS GEN	CAS LA	CAS PE
<b>5</b>	CAS GEN	CAS GEN	CAS	CAS	CAS GEN	CAS LA	CAS PE
<b>6</b>	CAS GEN	CAS	CAS	CAS	CAS		CAS PE
<b>7</b>	CAS GEN	CAS	CAS	CAS	CAS		CAS PE
<b>8</b>	CAS	CAS	CAS	CAS	CAS		CAS PE
<b>9</b>	CAS	CAS	CAS PE	CAS	CAS	CAS	PE
<b>10</b>	CAS	CAS	CAS PE	CAS	CAS	CAS	PE
<b>11</b>	CAS	CAS	CAS PE	CAS	CAS	CAS LA	PE
<b>12</b>	CAS	CAS	CAS PE	CAS	CAS	CAS LA	PE

*Source: principal survey.*

Art teachers within the district comprise a fairly stable group. Of the 111 teachers who responded to our survey question on how long they plan to continue to teach art in the district, just under half reported plans to be in the district for the next 11-50 years. An interviewee from the Human Resources Office reported that PPS has not hired a new music teacher in the last couple of years, and that, furthermore, PPS has furloughed a few music teachers over the past few years. Not surprisingly, only 10% of our surveyed principals reported that hiring or retaining teachers is a great challenge to providing arts education (see Table 13). However, 25% of our 111 responding teachers reported that they do plan to retire in the next one to five years.

No principals reported that teachers' commitment posed a great challenge either – indeed, 69% reported that teacher commitment was not a challenge at all (see Table 13). Similarly, principals seem to be satisfied, on the whole, with art teachers' skills, with 63% reporting that skills did not present a challenge in providing arts education. However, some dissented, with one principal reporting that,

I do believe students should have more arts. But one observation I have professionally made, the teachers of such subjects are not engaging students in the manner they did 20 years ago. I've been an administrator for 16 years and I can count on 1 finger the number of good (in this case) music teachers I have had.

## **ARTS EDUCATION CURRICULUM IN PPS: UNEVEN RESOURCES ACROSS GRADES AND DISCIPLINES**

### **District-Wide Written Curriculum**

There have been two recent curriculum revision projects in the district. In 2002, CAPA developed a new curriculum. More recently, the arts and humanities curriculum supervisor led in the development of a district-wide written curriculum dictating scope and sequence across grade levels for the visual arts in grades K-5.<sup>22</sup> The K-5 scope and sequence in the visual arts is aligned to syllabi, which is also aligned to the adopted text. As mentioned above, curriculum revision in art and music are not a part of the curriculum revision process now underway for other subjects.

In grades K-8 there are course syllabi for visual arts and general music courses. In grades 4-8, teachers also have syllabi for instrumental music courses. Course syllabi at the elementary level include content pacing guides specific to the grade level. At the secondary level, 37% of courses do not have a syllabus. When one does exist, there is a lack of alignment between the course description and individual course syllabi. Further, student requirements, expected levels of achievement, and assessment criteria are generic across all grade levels in both the visual arts and music. Performance benchmarks exist for clusters of grade levels, rather than at each specific grade level.

When asked if the district had a written visual arts curriculum, 87% of principals reported that it does. Higher percentages of principals at the K-5 and K-8 level reported that the district has a written visual arts curriculum than did principals at the 6-8 and 9-12 level, which is to be expected given the lack of a district-wide curriculum for use in these upper grade levels. A high school principal acknowledged that there is no district-wide curriculum for grades 9-12, reporting that,

My arts specialists use an old curriculum guide as a basis for instruction. The teachers alone have integrated the state standards and developed their lessons accordingly. They have further developed rubrics per arts units and/or lessons.

Although the teachers' initiative at this school is commendable, without district-wide curricular resources in the higher grades (and for music in all grades), it is difficult to ascertain the quality of the arts education provided.

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<sup>22</sup> At the School for the Creative and Performing Arts (CAPA), course descriptions, syllabi, and comprehensive curricula exist and are aligned to the PA Arts and Humanities Standards.

## Supplementary Curricular Resources

Table 15 presents the curricular resources that teachers reported were available to them. Most teachers reported having access to methods for reporting student progress to parents, curriculum guides, and textbooks.

**Table 15. Curricular Resources Available to Arts Teachers**

<b>Resource</b>	<b>Percentage of Teachers N=145</b>
Methods for reporting student progress to parents	67%
Curriculum guide	59%
Textbooks	58%
Guidelines or rubrics for grading student work	49%
Adequate equipment and technology	47%
Course syllabi	40%
Assessment materials	31%

*Source: teacher survey*

As is the case for written curriculum, other resources are more prevalent at the K-5 level. For example, teachers at the K-5 level were more likely to report that a curriculum guide is available to them. Of the 35 responding teachers at this level, 83% reported having a curriculum guide available, as opposed to 31% of teachers at the 6-8 level and 53% at the 9-12 level. Similarly, 94% of the 35 responding teachers at the K-5 level reported that textbooks were available to them, compared to 54% of the 26 responding teachers at the 6-8 level, and 13% of the 45 responding teachers at the 9-12 level.

Of 145 responding teachers, less than half (40%) reported having access to course syllabi for the courses they are teaching (see Table 15). Access was least prevalent at middle schools. Of the 35 responding K-5 teachers, 34% responded that they have access to course syllabi; 58% of the responding 9-12 grade level teachers have such access. However, only 23% of responding teachers at the 6-8 grade level reported such access. Of 139 responding teachers, 25% reported that there are no course syllabi for the courses they teach. When there is a syllabus, teachers are likely to have had input into developing it, with only 22% of teachers reporting that they had no input into developing existing syllabi for their courses.

Although most teachers are fairly satisfied with the curricula and curriculum guides that do exist, 41% of the 128 responding teachers reported that poor or lacking curriculum guides provide a moderate to major barrier to providing arts education (see Table 11). Teachers in middle school grades are most concerned with poor or lacking curriculum guides. Of the 30 responding teachers at the K-5 level, 23% reported that poor curriculum guides provide a moderate to major barrier, as opposed to 64% of teachers at the 6-8 level and 40% at the 9-12 level. And 68% of teachers would like their principals and curriculum supervisors spend more time on curriculum (see Table 16).

Although many teachers would like more time spent on curriculum and supporting materials, they are not, on the whole, dissatisfied with their levels of autonomy in the classroom. Of the 143 teachers responding to this question, 89% reported being very satisfied with their current level of autonomy. Indeed, only 6% reported that they would like more support for their teaching.

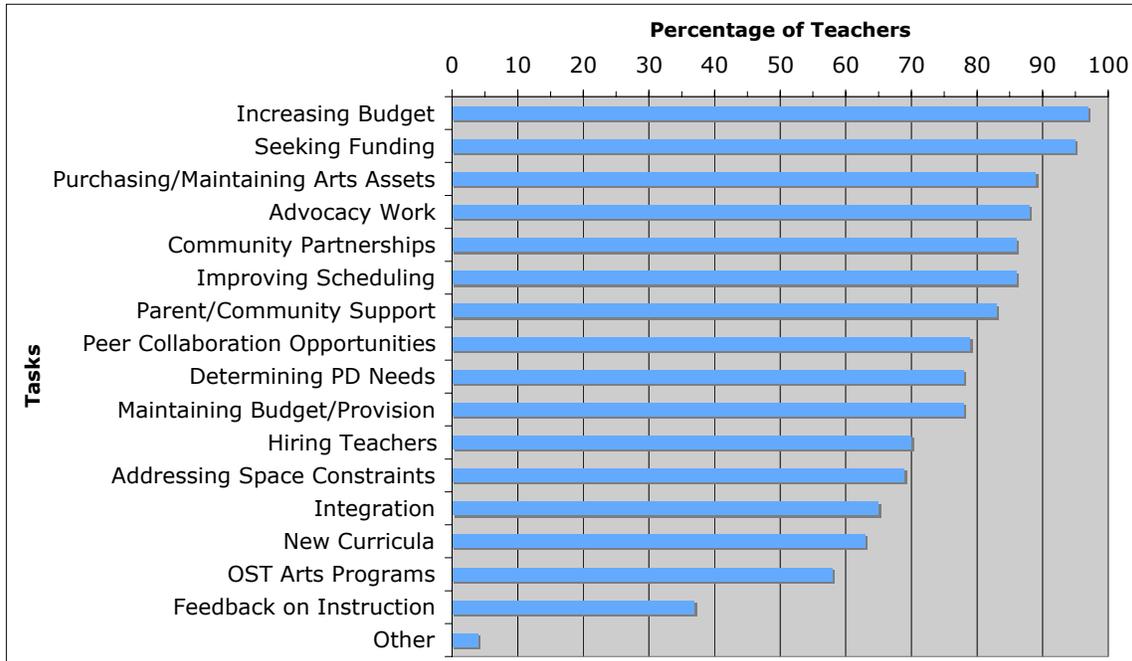
Table 16 presents tasks to which teachers would like their principals, curriculum supervisors, or other administrators to devote more time. High priorities include increasing the budget for and level of arts education, seeking funding for arts education, protecting arts education assets, advocating for greater support for arts education, and developing scheduling strategies to increase access to and participation in arts education. Figure three represents these priorities graphically.

**Table 16. Percentage of Teachers Wanting Administrators to Devote More Time to Various Tasks Supporting Arts Education and Rank the Task as a Priority**

Task	Percentage of Teachers N=139	Percentage who Rank in Top 3 N=129
Increasing budget for and level of arts education	97%	51%
Seeking funding for arts education	95%	25%
Developing plan for the purchase, repair and inventory of arts assets	89%	23%
Advocating to board members, district officials	88%	38%
Developing scheduling strategies to increase access and participation	86%	25%
Supporting and seeking community partnerships	86%	9%
Developing parent and community support	83%	13%
Providing opportunities to work with peers in other schools/districts	79%	12%
Maintaining budget for and level of arts education	78%	12%
Ascertaining arts educators' PD needs	78%	14%
Hiring additional teachers	70%	13%
Developing strategies to address space constraints	69%	12%
Supporting collaboration to integrate the arts into other subjects	65%	6%
Designing new arts curricula with teachers	63%	9%
Expanding outside of school time arts programming	58%	7%
Providing more frequent feedback on classroom performance	37%	3%

Source: teacher survey

**Figure 3. Tasks Arts Teachers Would Like Administrators to Spend More Time Doing**



### **Other Influences on Instruction**

When asked what influences their teaching, of 140 responding teachers, 68% reported colleagues. On a related note, 59% of responding teachers reported that they have worked with other arts teachers to design and/or teach a lesson or unit of study. Many teachers (82% of 134) would like to see their principals, curriculum supervisors, and district officials spending more time on supporting them in sharing best practices with colleagues (see Table 16).

Table 17 presents other influences on teaching. After colleagues, most teachers reported that they are influenced by their professional development experiences, the state standards, their textbooks, and research on arts education. Not surprisingly, given the lack of course syllabi, not many teachers are influenced by them. Neither are many influenced by their curriculum supervisors, although these administrators do provide professional development experiences.

**Table 17. Influences on Teaching**

Influences on Teaching	Percentage of Teachers N=139
Colleagues	68%
PD experiences	66%
State standards	61%
Textbooks	58%
Research	52%
Syllabi	31%
Curriculum supervisors	21%

*Source: teacher survey*

Another potential influence on instruction is students’ interests and backgrounds. Most people we interviewed and surveyed believe that instruction in PPS is sensitive to students’ cultural background,<sup>23</sup> although most agree that curriculum and instruction should not *only* be focused on students’ specific backgrounds. For example, a principal reported,

[Students at our school are] already a diverse group, so cultural background isn’t an issue, not so much a consideration. We know students are going to be exposed to a variety of backgrounds within the variety of art forms [here]. Interests are much bigger drivers because of the rapidly changing world; curriculum has to be flexible enough to keep up with newly emerging media (claymation, etc.) that interest students.

When we asked the arts curriculum supervisors whether or not the district arts education curriculum reflects the cultures, ethnicities, and races of students in the district, the response was that there is a “fine sampling of multiculturalism” in district textbooks, including international art examples. On the principal survey, 88% of principals reported that the arts education curriculum is culturally responsive. The teacher survey asked, “To what extent do you consider your students’ cultural background when planning curriculum and teaching strategies?” Many teachers (41%) reported considering their students’ cultural background when planning curriculum and teaching strategies. For example, one reported developing a pre-test for each semester course to identify the students’ past experiences and cultural influences, to build on them. Teachers also emphasized the importance of exposing students to other cultures through art. For example, one teacher reported basing material on either expanding students’ own cultural knowledge or exposing them to aspects of cultures that are similar but that they would otherwise not be exposed to. “I try to broaden their knowledge and realize their own cultural impact on art.”

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<sup>23</sup> Culturally responsive education and pedagogy are fairly complex, sophisticated, and nuanced approaches to education. This study did not attempt to elicit the extent to which teachers understand or design their instruction around these approaches.

## Instructional Objectives

Table 18 presents the objectives to which teachers give major emphasis when teaching. When asked about instruction, most art teachers in the district reported a focus on developing skills to produce, perform, or exhibit art. The table also presents other emphases reported by teachers. It is clear that teachers place less emphasis on objectives other than performance and production skills, despite the emphases on other skills in the state standards.

**Table 18. Objectives Given Major Emphasis by Arts Teachers**

Objective	Percentage of Teachers N=140
Production skills	74%
Examining works of art	35%
Relating arts learning to other subject areas	34%
Examining how aesthetic choices impact the meaning of art	27%
Historical context	26%
Interpreting meaning	25%
Exploring art's varied purposes	24%
Philosophical aspects of works of arts	10%

*Source: teacher survey*

## Arts Integration

Arts integration experiences, in which arts teachers collaborate with other subject matter teachers to design lesson plans that incorporate both the arts and the other subject, are offered throughout the district. Table 19 provides information on arts integration and collaboration among teachers of other subjects, arts teachers, and artists. About a quarter (26%) of arts teachers reported that they have *never* integrated the arts into other teachers' lessons plans. Of those who do integrate the arts into other subjects, however, the majority (73%) only do so a few times a year. Comparable percentages of teachers reported that they integrate others' lessons into their own arts courses. In addition, most teachers said that they have designed an interdisciplinary unit with other teachers and reported having formally worked with artists to design and/or teach a lesson or unit of study.

**Table 19. Percentage of Arts Teachers Integrating and Collaborating, by Activity**

Activity	Percentage of Teachers N=141
Have <i>never</i> integrated the arts into other teachers' lesson plans	26%
Integrate the arts into other subjects at most a few times a year	54%
Integrate the arts into other subjects almost monthly or weekly	20%
Integrate other subjects into arts lessons at most a few times a year	53%
Integrate other subjects into arts lessons almost monthly or weekly	25%
Designed an interdisciplinary unit with other teachers	55%
Formally worked with artists to design and/or teach a lesson or unit of study	59%

*Source: teacher survey*

Arts teachers are more likely to be integrating the arts into others' lessons at the K-8 level than in high schools. Of 33 respondents, 88% of K-5 teachers are integrating the arts and 92% of the 25 responding 6-8 teachers are integrating the arts, while less than half (45%) of the 44 teachers at the 9-12 level reported integrating the arts.

Most teachers are not using their planning time to further arts integration. Almost all (90%) of 143 responding teachers reported that they have between 1 and 20 non-instructional periods in an average week, with half (49%) reporting between 5 and 10 non-instructional periods. For those who have such periods, 90% are using at least some of them for individual planning time. However, about a third (36%) of responding teachers is using at least some of these non-instructional periods for collaborative planning with other teachers. Many find the amount of time available for either individual or collaborative planning insufficient; with 52% of 136 responding teachers reporting that insufficient planning time represents a moderate to major barrier to providing arts education in the schools (see Table 11). In some of the other districts we interviewed, grant funding has been used to support planning time for arts integration.

Despite its prevalence, an interviewee reported that many teachers “who use arts integration do this under the radar. Principals give tacit approval through closed door policy (in other words, as long as scores are good, not stopping teachers from teaching as they wish).” Many teachers (69% of 130) would like to see their principals, curriculum supervisors, and other district officials spend more time on supporting team teaching and arts integration (see Table 16).

**ARTS EDUCATION ASSESSMENT IN PPS: NO DISTRICT-LEVEL ASSESSMENT TOOL**

This study found no evidence of a district-wide assessment system in place in the arts as mandated by the state curriculum regulations. Indeed, on the survey most principals (67%) reported assessing students' learning in the arts through teacher-developed, rather than district-developed, assessment tools. Most of the other districts we interviewed reported a similar

situation, with most student assessment conducted by individual teachers. However, many are considering developing a district-wide assessment for arts education; NYC plans to launch one in 2009 to help them discern the rigor of arts education experiences offered across schools.

Table 20 presents the proportion of teachers using specific assessment methods. Performance tasks and observations were reported most frequently. These findings are aligned with teacher reports of emphasizing production and performance in their classrooms.

**Table 20. Methods of Assessment Used to a Great Extent by Arts Teachers**

Assessment Method	Percentage of Teachers N=142
Performance tasks	83%
Observations	82%
Portfolios	32%
Essay exams	16%
Multiple choice tests	9%

*Source: teacher survey*

As Table 21 demonstrates, student learning in the arts is reported to parents through various means. Most principals responded that most reporting to parents is done through report cards or progress reports. When asked how teachers report progress to parents, most reported doing so with letter grades, which is consistent with the use of report cards and progress reports. Most also discuss students' progress at conferences with parents. Portfolios are a less common way to report progress to parents.

**Table 21. Percentage of Principals and Arts Teachers Communicating Students' Progress in the Arts by Method**

Method of Communication	Percentage of Principals N=55	Percentage of Teachers N=144
Report card	87%	*
Progress report	78%	*
Letter Grade	*	94%
Parent conferences	69%	61%
Portfolios	42%	30%

*Source: principal and teacher surveys*

*\*These questions were not asked of these respondents on the survey.*

## PROFESSIONAL DEVELOPMENT IN ARTS EDUCATION: NOT MEETING TEACHERS' NEEDS

While the district does have a professional development (PD) plan, no courses in the plan are specifically designed for arts teachers. Some of the courses invite teachers in all disciplines to participate, while in others, pre-requisites limit participation to a subset of teachers. The two arts education curriculum supervisors do plan two days of professional development per year, specifically designed to meet the needs of arts teachers. A process for teachers requesting permission to participate in additional professional development opportunities is in place as part of Excellence for All.

Identifying quality professional development providers and time for the PD emerged as two of the top three challenges to providing arts education on the principal survey (see Table 13). Only 23% reported no challenge here; 25% reported that identifying quality providers is very challenging. In addition, 51% reported that finding time for PD is a great challenge, with only 24% reporting that finding such time is no challenge. Table 22 provides the number of principals offering in-school and off-site professional development to three types of teachers. Certified arts specialists are more likely to be offered PD on arts education than are elementary classroom or non-arts content teachers.

**Table 22. Number and Percentage of Principals Offering In-School and Off-site Professional Development on Arts Education, by Type of Arts Instructor**

	<b>Certified Arts Specialists N=49</b>	<b>Elementary Classroom Teachers N=34</b>	<b>Non-Arts Content Area Teachers N=27</b>
<b>In-school PD</b>	20 (41%)	11 (32%)	9 (33%)
<b>Off-site PD</b>	17 (35%)	9 (26%)	8 (30%)

*Source: principal survey*

Of the 31 principals who provided the name of the PD provider for arts education, 76% named the district (they often specifically referred to the arts curriculum supervisors). Moreover, 87% of all respondents reported that district officials were responsible for making decisions about PD specifically designed to meet the needs or interests of the arts specialists. Five principals said that teachers in their school provided the PD experience, and eight principals named eight different outside PD provider organizations, including Carnegie Mellon University, the Pittsburgh Center for the Arts, and the University of Pittsburgh.

As these data demonstrate, throughout the PPS much of the professional development programming is being designed at the district and school level, in response to school data, as is suggested in the literature as a best practice. Perhaps as a consequence of this approach, community organizations have reported that teachers cannot leave or have difficulty getting permission to leave the building for professional development opportunities that occur during the

school day. According to our survey, about half of arts teachers are attending PD offerings outside of what the district and school offer. Of 146 responding teachers, 34 enrolled in PD offered by a professional association, 25 enrolled in PD offered by the state, and 20 enrolled in PD offered by a community organization within the past year.

Responses to the teacher survey demonstrate that many teachers are dissatisfied with the PD offered to them. Less than half (47%) of the 141 teachers responding to this question agreed that they are able to participate in professional development that meets their needs. This proportion is lower for music than for visual arts teachers. Of the 63 responding music teachers, 43% reported that they were able to participate in relevant PD, compared to 58% of the 60 responding visual arts teachers. Some teachers described the PD offered by their school as irrelevant. “Attendance required weekly but they have nothing to do with what *I* teach.” Of 135 responding teachers, 80% would like their principals, curriculum supervisors, and other district officials to spend more time on improving PD opportunities.

When asked if they would like more PD, most teachers (96%) would. Table 23 presents the type of PD in which teachers are most interested. Most would like more PD on their content area. These desires did not vary by discipline, grade level taught, or teacher tenure, with the exception that a higher proportion of new teachers (in their first 1-5 years) would like more PD on pedagogy (52% of 27 teachers at this level vs. 35% of all teachers).

When asked if they experienced any barriers to participating in professional development opportunities, 65% of 105 responding teachers said that the lack of resources, including funding, presented a barrier. When asked when they would like to have more PD opportunities, most teachers (59% of 133 respondents) said that they would like more PD during the school day. Respondents were much less interested in other options (e.g., online, after-school, summer, and weekend options).

**Table 23. Percentage of Teachers who Would Like More Professional Development, by Type of Professional Development**

Type of Professional Development	Percentage of Teachers N=136
Their disciplinary content	64%
Teaching at-risk students	45%
Arts integration	36%
Classroom management	36%
Teaching special education students	36%
Pedagogy	35%
Curriculum	34%
Assessing students	20%

In addition to formal PD, most teachers in the PPS are assessed by their principals and provided feedback on their classroom performance. According to the principal survey, most principals (61%) do not believe that evaluating arts teachers presents a challenge (see Table 13). Furthermore, most principals (95%) reported evaluating arts specialists just as they evaluate all other teachers. Just over half of principals (56%) solicit contributions from the arts and humanities curriculum supervisor when evaluating arts specialists, while only 24% solicit such contributions from the music curriculum supervisor. Interviewees added that these supervisors are often brought in when the teachers are deemed not to be performing well. This process is similar in most of the other districts we spoke with. However, in NYC, the central district office provides a guide to principals to help them support and evaluate arts teachers.

Arts teachers reported a great deal of variance in the frequency of these classroom assessments. Of 131 responding teachers, 28% reported that they are assessed annually, 29% reported that they are assessed bi-annually, 24% reported that they are assessed monthly. One teacher reported, “The last time I was assessed was almost three years ago. The VP didn’t even come into my classroom. He had me write an evaluation that he signed off on.” It is also clear that not all teachers understand the assessment and feedback process. As one teacher wrote, “I’ve rarely had anyone spend more than five minutes at a time in my classroom. What are they observing?” Nonetheless, teachers are not asking for more frequent feedback. Most teachers (86%) were satisfied with the frequency of receiving feedback on their performance in the classroom. In addition, most (83%) were at least somewhat satisfied with the quality of the feedback. A greater proportion of teachers at the K-5 level were satisfied with the quality of the feedback, with 82% of 28 reporting that they were mostly or very satisfied, versus 59% of 22 6-8 grade teachers, and 49% of 39 9-12 grade teachers.

## **ARTS EDUCATION RESOURCES IN PPS: NEEDS EXPRESSED FOR BETTER SCHEDULING AND MORE EQUIPMENT**

### **Budgets**

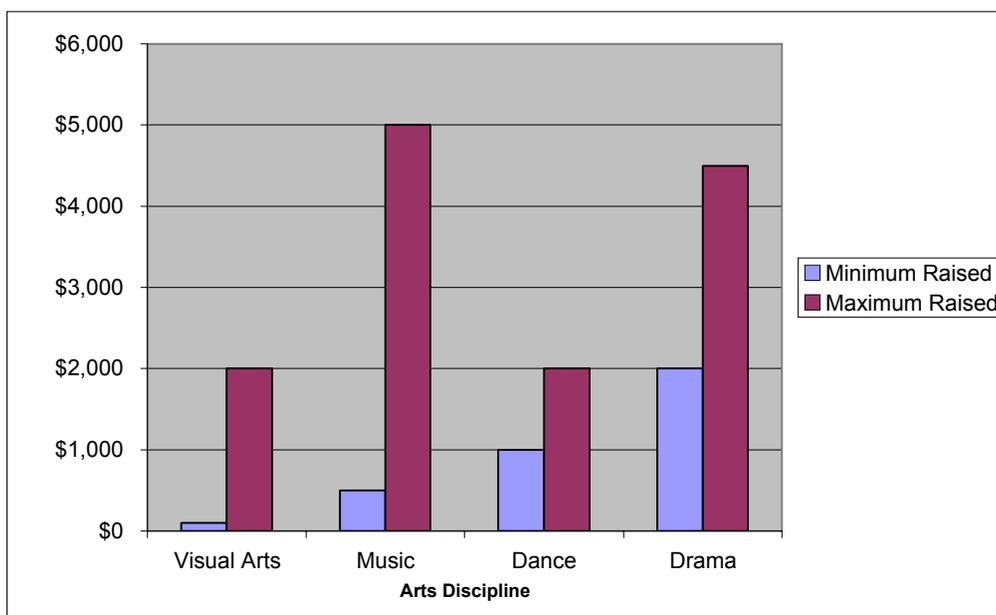
When asked about barriers to providing arts education in their schools, 69% of the responding principals reported that funding presented some or a great challenge (see Table 13). Sixty-three percent of principals reported that their budget for arts education is the same this year as it was last year. Of the 21 reporting a change, 16 reported that their arts education budget had declined.

Budgets were blamed by teachers as barriers to providing arts education for students, with 79% reporting that insufficient school budgets present a moderate or major barrier (see Table 11). Indeed, 97% of 139 responding teachers would like to see principals, curriculum supervisors, and other district officials spending more time on increasing the budget for arts education, 95% would like to see more time spent on seeking new funding for arts education, and 82% would like to see more time spent on at least maintaining the existing budget for arts education (see Table 16).

Of those responding to our survey, only 22% of principals reported raising money for arts education from outside of the district. These twelve schools received funding from foundations (5 schools), parent-teacher organizations (4), local businesses (3), arts councils (1), and the

federal government (1). They also received in-kind contributions from local cultural organizations (4 schools). Figure 4 shows the amount of money raised, on average, by discipline across the survey respondents. Amounts raised ranged from \$100 to \$5,000, with more money raised on average for music and drama.

**Figure 4. Money Raised for Arts Education from Outside of the District**



The school district has some capacity for grant writing and fundraising at the central office level. Development in PPS is a function within the office of the chief of staff and external affairs. A private sector development coordinator and a public sector development coordinator are responsible for overseeing the submission of grants and serving as a liaison between the district and outside organizations seeking a grant-based partnership with the district, depending on the origin of the funding. The district, however, lacks an education foundation as a vehicle for raising and receiving public funding. Other districts, such as Rochester, have established such foundations to improve their ability to raise and efficiently receive donations. And others, such as Cleveland, have entered into a relationship with a coalition of outside funders, which receives and manages funding on behalf of the district.

### **Facilities**

Although teachers were more likely to report space constraints, neither teachers nor principals identified space as a major barrier. About one-third (32%) of 139 responding teachers blamed space as a “major” barrier to providing arts education to students (see Table 11). However, many teachers (55% of 141 responding) reported that crowded classes served as a moderate or major barrier to providing arts education (see Table 11). One teacher commented on the survey, “Number of students is still too large in one classroom. I can have up to 38!” Crowded

classrooms were more likely to be reported as a problem by visual arts than by music teachers. Of 57 responding visual arts teachers, 72% identified crowded classrooms as a moderate or major barrier to providing arts education, versus 38% of the 65 responding music teachers. This problem may also be more prevalent in grades 9-12 – 70% of 43 responding teachers at this level reported crowded classrooms as a moderate or major barrier to providing arts education versus 55% of 33 at the K-5 level and 36% of 25 at the 6-8 level.

Only 22% of principals reported that finding space is a “major” challenge to providing arts education (see Table 13). The majority of principals (85% of 54 responding) reported that all visual arts instruction is provided in dedicated rooms with special equipment; 74% of 50 respondents reported that this is the case for music.

## **Scheduling**

Time is also a resource in providing arts education. Most principals (68%) reported that they had the same amount of time for arts education as they had the prior year. Of the 18 reporting a change, 11 reported that they had less instructional time this year. But only 14% reported that scheduling was a “great” challenge in providing arts education (see Table 13).

Teachers reported a different perspective on scheduling. About one-quarter (27%) of 141 responding teachers reported that scheduling options allow all students who are interested in the arts to participate in them, and 51% report that the difficulty of scheduling arts into students’ schedules presents a moderate to major barrier to providing arts education in the schools (see Table 11). Scheduling is reportedly most problematic at the 6-12 grade levels – 65% of 65 teachers at this level reported that the difficulty of scheduling arts into students’ schedules presents a moderate to major barrier to providing arts education in the schools, compared to 31% of 32 teachers at the K-5 level. Overall, 89% of teachers would like their principals, curriculum supervisors, and other district officials to spend more time on scheduling. Just this past year, the number of credits required for PPS high school graduation was increased from 22 to 25 units. This change might provide more room in students’ schedules for arts.

Although the other districts we interviewed did not, unfortunately, provide numerous insights on scheduling, two did provide suggestions. In the NYC public schools, periods are staggered, so that motivated students can take more courses and all students have more options for scheduling courses. For example, a school can offer 10 periods of courses during the day if some teachers report for periods 0 through 8 and other teachers report for periods 1 through 9 and 2 through 10. The number of hours worked by each teacher does not conflict with the union contract. In Minneapolis, departments are encouraged to develop online courses. Students can take online courses on their own time, freeing up some time in their day for other courses. The arts department provides art history online, for example. Others we interviewed stressed that principals were primarily responsible for scheduling and that there were no district-wide strategies for improving access to arts education courses in their districts.

## Instruments and Other Equipment

The PPS district provides a great deal of arts education resources. Table 24 presents resources provided by the district, as well as those *only* provided by the school. Most schools receive music instruments (as well as maintenance for them) from the district. Indeed, there is a full time individual employed at the district who is responsible for maintaining musical instruments. Most schools also receive textbooks, library and instructional materials, equipment, technology, and CDs/DVDs from the district. Most schools are responsible for providing consumable supplies on their own.

**Table 24. Percentage of Schools Using Resources Provided by the District and by the School Only**

<b>Resource</b>	<b>Percentage of Schools in which the District Provides N=54</b>	<b>Percentage of Schools in which Only the School Provides N=54</b>
Musical instruments	94%	6%
Textbook	86%	14%
Maintain instruments	84%	16%
Library materials	65%	35%
Equipment	64%	36%
Instructional materials	60%	40%
Technology	60%	40%
CD/DVDs	59%	41%
Consumable supplies	30%	70%

*Source: principal survey*

In general, 70% of principals reported that the level of supplies and materials available to them this year is the same as it was last year. Of the 17 reporting a change, nine reported that they had less access to supplies and materials. Purchasing procedures do not seem to be a challenge as only 8% of principals reported that purchasing procedures were a great challenge to providing arts education (see Table 13).

Of 145 responding teachers most (59%) reported that they have access to supplies (see Table 15). However, fewer (47%) reported that they have access to equipment. Furthermore, 48% of teachers reported that equipment and technology needed strengthening. Specific requests were made for computers, digital cameras, kilns, drawing tables, and music software. About 30% of responding teachers would like to have input on purchasing adequate equipment and technology. And most teachers (90% of 138 respondents) would like to see their principals, curriculum supervisors, and other district officials spend more time on purchasing and maintaining arts education assets such as instruments and kilns (see Table 16).

## **SUPPORT FOR ARTS EDUCATION: SCHOOLS VIEWED AS MORE SUPPORTIVE THAN THE CENTRAL DISTRICT OFFICE**

There are many stakeholders supporting arts education in the PPS. Key board members, the visual arts curriculum supervisor, and local foundations were reported by interviewees as important champions of arts education. The superintendent has reported on many occasions that he supports the arts as well.

### **Board and District Support**

However, many argued that arts education is not a priority at the board or central district level. Board members believe that principals have no choice but to cut the arts, given low PSSA scores. A board member described the situation as, “Sometimes the principals have to cut back due to low PSSAs. The district and board have not encouraged cutting back in the arts, but sometimes principals have no choice.”

As discussed above, principals rely on district priorities in making decisions about arts education. Principals (64%) reported moderate or great support for the statement that the district believes that the arts are essential. Nonetheless, 74% of principals reported that district priorities presented some or a great challenge to providing arts education (see Table 13). Many principals went beyond the district to blaming state and federal accountability systems for their lack of focus on arts education. Indeed, 56% of principals reported that meeting NCLB requirements provided a great challenge to arts education provision; only 19% of principals reported that NCLB provided them with no challenge. One responded that, “NCLB keeps so much other good things from happening for students.”

About half of teachers (52% of 137) described the district as somewhat supportive of arts education. Of the remaining respondents, 18% described the district as not supportive, 24% described it as supportive and 8% described it as very supportive. However, 67% of 131 responding teachers reported that the lack of board and district support for the arts is a moderate or major barrier to providing arts education in the schools (see Table 11). Some comments on this topic include the following.

Site-based management has left arts education to the whim of the principals.  
A HUGE DISASTER.

Real problem with no district standards; mandates for arts offerings.

The district is only concerned with reading and math.

They give us lip service and then point to Rogers and CAPA to show how well they support the arts.

## School Support

More principals and teachers believe that individual schools are supportive of arts education than the number who report support at the central district level. Most (69%) principals report that they and their school administration agree to a great extent that the arts are an essential aspect of curriculum. Only 4% agreed with this statement to a small extent. Principals also report that other (non-arts) teachers believe that the arts are essential, with 46% reporting that other teachers believe this to a great extent, and only 7% reporting that other teachers believe this to some extent. Moreover, 73% of principals reported that they believe that the arts are as important as all other subjects in the curriculum. However, just over one-third (37%) include the arts in a school-wide statement, such as the school mission, strategic plans, or goals' statement. Most teachers agree that their principals are supportive, with 95% of 136 teachers reporting that principals are at least somewhat supportive of arts education.

Teachers offered some corroborating evidence that principals support the arts. Just over half of the 135 responding teachers reported that lack of principal support for the arts is *not* a barrier to providing arts education for students (see Table 11). Table 25 presents answers to other questions on the teacher survey attempting to elicit the extent to which arts education is supported in their schools. While more than half of the teachers reported that principals attend their arts events, arts teachers serve on important committees, and that other teachers are aware of arts experiences for students, most teachers (60%) also reported that arts courses are disproportionately canceled to free up time for other school activities.

**Table 25. Percentage of Arts Teachers Reporting School Characteristics that Suggest Support for Arts Education**

School Characteristics	Percentage of Teachers N=141
Principals attend their arts events	66%
Arts teachers serve on important school-wide committees	55%
Other teachers are aware of the arts experiences students have at the school	52%
Arts courses are not disproportionately canceled to free up time for other school activities	40%

*Source: teacher survey*

In addition to responding that arts courses are disproportionately canceled, some teachers wrote on the survey that they are asked to teach other subjects. One reported that they provide, “Less art and more reading help with other teachers.” Another, that, “They ask us to teach math and reading within art curriculum.” Although teaching math and reading within the context of art can be seen as a positive strategy for integrating multiple subjects, in the context of this question, teachers were pointing to this example as one that signaled low support for the arts.

## Student and Parental Support

Principals also report support from students, with 85% reporting that students agree that arts are essential to either a moderate or great extent. However, just under one-third (30%) of the 71 responding teachers at the 6-12 grade level reported that arts electives are quickly filled. Some teachers believe that some students (particularly those who are college-bound), do not have room for the arts in their schedules. However, students who were enrolled in arts courses at the high school level were less likely to have an unexcused absence over the course of the second semester in the 2006-07 school year. Students taking art had, on average, 7 unexcused absences that semester, compared to 8 unexcused absences for those not taking an arts course. This number is small, but statistically significant at the .01 level.

Parents are another potential resource for arts education. Only 4% of principals report that parents are not at all supportive, with 96% reporting some level of parental support. Table 26 presents the percentage of principals reporting particular types of supportive behaviors. Most principals (77%) reported that parents are moderately or greatly involved in attending arts events. Fewer principals reported that parents volunteered, advocated for arts education in the school, sponsored fundraising events that benefit the arts, or donated materials.

**Table 26. Percentage of Principals Reporting Moderate or Great Parental Support, by Type of Parental Involvement**

Type of Parental Involvement	Percentage of Principals Reporting N=56
Parental support on any level	96%
Attending events	77%
Volunteering	43%
Advocating	29%
Fundraising	25%
Donating Materials	22%

*Source: principal survey*

Teachers' views of parental support are mixed, with 61% of 136 responding teachers reporting that parents' lack of interest in the arts presents a moderate to major barrier to providing arts education in the schools (see Table 11). A greater proportion of teachers perceive that parental interest is a barrier in the higher grades, with 69% of 42 9-12 grade teachers citing lack of parent interest as a moderate or major barrier to providing arts education in the schools compared to 52% of 25 6-8 grade teachers and 48% of 33 K-5 grade teachers. Teachers (88% of 131) would like to see principals, curriculum supervisors, and district officials spending more time cultivating parental support as well as spending more time on advocacy in general (89% of 139) (see Table 16).

When board members were asked about parental support in their districts, they responded that it varies greatly from school to school, with some schools having very vocal parents in support of arts education. However, board members stressed that parents are more concerned with safety and logistics, as well as class sizes, and students' performance in reading, writing, and math. One board member argued that parents are not "coming out of the woodwork" because arts are being cut, and that parents "care more about football." A district official observed that arts education is not a priority in African American communities, stating that, "I've spoken to church groups, and especially in the African American community, I don't get that [arts education] is a priority."

### **SECTION 3: COMMUNITY ARTS ORGANIZATIONS AND THE PPS**

The arts sector in Pittsburgh consists of a diverse array of arts organizations, artists, and other intermediaries and service organizations in Southwestern Pennsylvania, and the support systems upon which the arts rely, including individual arts contributors, businesses that support the arts, and private foundations. The number of arts-presenting organizations per capita in Pittsburgh is 2.84 per 100,000 residents (McCarthy et al, 2007). This number is higher than in other cities with declining populations such as Baltimore and Detroit, and speaks to the high cultural density characteristic of the city (Internal Revenue Service 990 forms, 2000, and U.S. Census of Population, 2000). Using number of presenting organizations per capita as an indirect measure of demand, Pittsburgh has a healthy demand for the arts for a city of its size.

The arts infrastructure in Pittsburgh includes a small number of very large organizations (art museums, performing arts centers, and symphony orchestras), a larger number of medium-sized organizations (most particularly theaters), and an even larger number of small organizations (including both community-based organizations and dance and music organizations presenting a wide set of artistic styles). Pittsburgh's art museums and symphony orchestra have international prominence and long traditions of support within their communities, and they are a source of community pride (McCarthy et al, 2007).

Of particular note is the presence of a strong private foundation sector in Pittsburgh. Wealthy private foundations have taken an active role in supporting the arts both financially and organizationally. In addition to providing financial support to individual arts organizations, foundations have actively promoted the establishment of arts alliances, arts service organizations, and individual artists. There are a number of community foundations in Pittsburgh, such as The Pittsburgh Foundation, Three Rivers Community Foundation and private foundations such as Claude Worthington Benedum Foundation, The Grable Foundation, The Heinz Endowments, Jewish Healthcare Foundation, The McCune Foundation, Richard King Mellon Foundation, and Scaife Foundation.

#### **PARTNERSHIPS WITH COMMUNITY ARTS ORGANIZATIONS: CONFUSION OVER DISTRICT PROTOCOL**

Community arts organizations provide various arts education programs in the PPS, including in-school programs and performances, field trips for students, artist residencies, and workshops/PD for teachers. In our interviews, community arts organizations reported that they work with arts teachers, general classroom teachers, and other content teachers, but that they try not to supplant arts teachers. These organizations do not consider their artists as competing with arts teachers in the schools. Interviewees stressed that their artists bring different techniques, equipment, or arts areas into the school (e.g., by bringing dance or drama experiences into K-5 schools). Community arts organization representatives believe that although some teachers look at partnering as an opportunity to enrich their curriculum, others see it as adding too much complexity to their teaching. These organizations reported that if teachers do not have the time or inclination to think creatively about how an arts component could fit into their curriculum, their artists are willing to be the ones who are creative in thinking about the connection.

These organizations provided mixed responses on finding artists who can serve as appropriate educators. Most say the supply is sufficient, with some dissenting. Local artists tend to be locally grown, with few moving into the city except from outlying rural areas. Some also reported that it is difficult to find black artists in the community. Some respondents reported working with faculty from local universities to increase their pool of artist educators.

Most of the community arts organizations we interviewed target teachers, rather than principals, in marketing their programs. They reported that the PPS visual arts curriculum supervisor is very helpful in providing information to teachers. But all acknowledged that principals have to be on board for a school to participate in a program.

### **Formal Partnerships**

Almost half of all responding principals (47%) reported current engagement in a partnership with an external artist or arts organization. Principals reported partnering with 32 different community organizations, with Manchester Craftsman Guild mentioned most frequently, by nine principals. Of the 11 principals who reported a change in the number of external partnerships from the previous year, 8 reported entering into *more* partnerships this year.

Teachers highly value such partnerships with local artists and arts organizations, and 69% of the 145 teachers responding to this question reported that they had formally partnered with an arts organization at least once in their teaching career at PPS. Again, the plurality of respondents mentioned Manchester Craftsmen's Guild, although teachers reported having partnered with more than 60 community organizations. Formal partnerships may be more prevalent in high school. Of the 46 9-12 teachers responding to this question, 78% had entered into a partnership, compared to 62% of the 6-8 and K-5 teachers. In addition, a greater proportion of surveyed visual arts teachers have entered into partnerships. Of 62 responding visual arts teachers, 76% had entered into a formal partnership, versus 58% of the 65 responding music teachers.

The surveys attempted to elicit both who has initiated these partnerships and who has approved them. Table 27 provides this information. Most teachers (67%) reported that he or she had initiated the partnership. When asked who decides what partnerships are brought into the school, most principals (86%) reported that the principal makes this decision. It appears that teachers initiate these partnerships, while principals ultimately approve them. As one teacher responded, "Unless the Principal supports this concept, it doesn't happen."

**Table 27. Personnel Involved in Arranging Arts Partnerships**

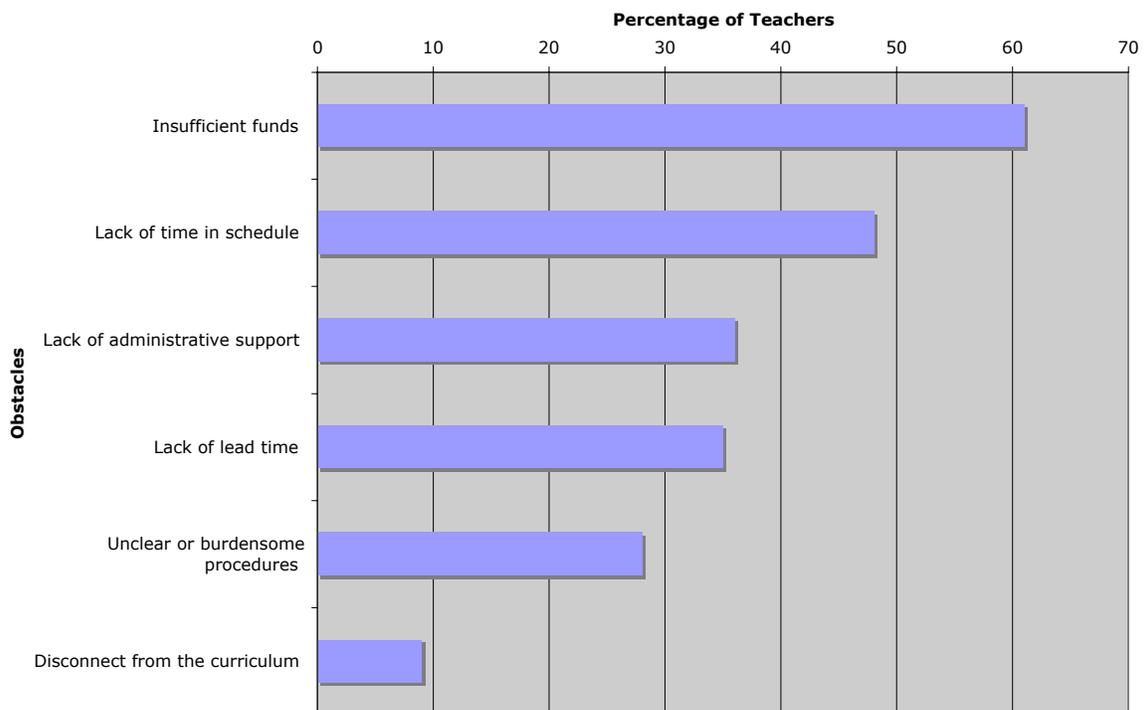
In Arts Teachers' Experiences		At the Principals' Schools	
Who has initiated arts partnerships during your teaching career?	Percentage of Teachers <sup>a</sup> N=145	Who decides what partnerships are brought into your school?	Percentage of Principals <sup>b</sup> N=56
Principal	14%	Principal	86%
District Personnel	17%	District official	61%
Myself (arts specialist)	67%	Arts specialist	57%
Arts organization	38%	Classroom or content area teacher	41%

<sup>a</sup> Source: teacher survey

<sup>b</sup> Source: principal survey

Just under half (45%) of 134 responding teachers reported that they have been unable to take advantage of proposed partnerships over the course of their careers. Figure 5 presents the obstacles identified by these teachers. Most reported insufficient funds as obstacles.

**Figure 5. Obstacles to Participation in Partnerships**



Source: teacher survey

Of 143 responding teachers, 76% strongly agree and 19% agree that such partnerships have the potential to serve as educational resources. Furthermore, 70% agree or strongly agree that there is currently a mutually supportive working relationship between PPS teachers and local artists and arts organizations. More than half (58%) agree or strongly agree, however, that a better

process is needed to evaluate the quality and effectiveness of such partnerships, and 91% of responding teachers would like to see their principal, curriculum supervisors, and district officials spend more time on actively seeking community partnerships with local artists and arts organizations.

### Field Trips

Table 28 presents the number of principals reporting that their students have taken at least one field trip in the past three years. Most principals (45) reported having taken at least one field trip. Many principals reported multiple field trips, the range for music was one to 100<sup>24</sup> trips; for drama: one to 20 trips; for visual arts: one to 10 trips; and for dance: one to 20 trips. However, 56% of teachers reported having to reduce the number of students going on arts related field trips due to testing, tutoring, or other competition for students' time.

**Table 28. Number and Percentage of Schools Taking Arts Field Trips in the Past Three Years, by Discipline**

Type of Field Trip	Number of Schools N=45
Visual arts exhibit	22 (49%)
Music performance	36 (80%)
Drama performance	35 (78%)
Dance performance	12 (27%)

*Source: principal survey*

### Artists-in-Residence

Having an artist in residence in PPS is less common than taking students on a field trip. Table 29 displays the number of principals reporting having at least one artist in residence in the past three years.

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<sup>24</sup> This number is an outlier, with only one school reporting 100 trips. Two additional schools reported more than fifty trips.

**Table 29. Number and Percentage of Schools with Artists-in-Residence in Past Three Years, by Arts Discipline**

<b>Artists-in-Residence</b>	<b>Number of Schools</b>
Visual artist-in-residence	12
Music artist-in-residence	7
Drama artist-in-residence	5
Dance artist-in-residence	7

*Source: principal survey*

Of 124 responding arts teachers, 40% reported having ever worked with an artist in residence (in any discipline). Artists in residence may be more prevalent in the higher grade levels. Of 27 responding K-5 teachers, 33% had worked with an artist in residence. Of the 23 responding 6-8 teachers, 43% had. Of the 41 responding 9-12 teachers, 46% had.

### **In-School Performances and Presentations and Use of Other Community Resources**

Apart from artists in residence, principals were asked about the number of in-school arts presentations held over the past three years. Table 30 shows the number of responding principals for each type of presentation. About half of the principals reported bringing in music, drama, and dance performances for their students; fewer brought in visual arts exhibits.

**Table 30. Number of Schools Supporting In-School Arts Presentations in Past Three Years, by Discipline**

<b>In-School Arts Presentations</b>	<b>Number of Schools</b>
Visual Arts Exhibit	13
Music Performance	28
Drama Performance	23
Dance Performance	21

*Source: principal survey*

When asked what resources teachers use to supplement their instruction, fewer than half of respondents are using any one type of community resource. Table 31 presents responses to this question on the survey. Of those teachers using a community resource, most are incorporating an art museum or gallery into their instruction.

**Table 31. Community Resources Used to Supplement Instruction**

Resource	Percentage of Teachers N=125
Art museums or galleries	42%
Local arts centers	33%
Local theatres (the facilities)	26%
Local orchestra	21%
Local theatre company (the actors)	16%
Local band	14%
Local dance company	13%
Local arts councils	13%
Local chorus	8%

*Source: teacher survey*

### **PPS Procedures for Working with Community Organizations**

There is a protocol in place to work with community organizations – principals should notify supervisors, who notify the deputy superintendent, then the chief of staff, then the superintendent. The superintendent’s office then issues a letter of support. Principals do not have the authority to sign contracts or enter into grants directly. However, some interviewees reported that they often do, but not without consequences.

The principals get upset because they feel micro-managed. They feel it’s all up to them; ... and it’s easier to apologize than to ask permission. They do not have the authority to sign contracts or enter into grants directly, but they do this all the time and get into trouble for it.

Community partners also seek grants in partnerships with schools without going to the district first. District officials reported that they are trying to persuade community organizations to come to the central district office first, before approaching a school. Part of the rationale for this process is that they do not want a foundation to give a school funding while the PPS is preparing to ask for funding for something else. In addition, the district strives to avoid situations in which only one school benefits from funding. District officials also reported that they would like foundations to stop asking for matching grants because that procedure often results in unequal access across schools.

According to our interviews, not everyone is aware of this protocol. Of 143 teachers responding to our survey, just over half agreed that there are guidelines available for PPS teachers for working with local artists and arts organizations. Interviewees reported that the protocol is not enforced systematically, and were unsure why this is the case.

There are similar protocols in place in other districts, according to our interviews. Some districts have gone a step further by developing qualified lists of arts education providers that do not need to be vetted by a protocol for programming in schools. Others ask teachers to commit to arts education programming opportunities at the beginning of each school year to ensure that scheduling can be coordinated far in advance.

PPS teachers, principals and community organization representatives reported that partnering is quite challenging. On our teacher survey, 65% of teachers agreed that a better process is needed to initiate, design, and implement school and community arts education partnerships. Principals, too, see partnering as at least somewhat challenging, with less than one-third (29%) reporting that partnering with external organization presents no challenges (see Table 13).

In our interviews, community organizations reported difficulties in partnering with the PPS. They reported that they see PPS as a “big mystery” in terms of who has authority to authorize what, and that the bureaucracy may be a greater barrier to partnerships than the lack of funding or time. They relayed stories in which teachers and the arts organizations were on-board with a program and funding was available, yet it did not happen because of the complicated administrative bureaucracy. They believe that teachers find the protocol for partnering to be an unfamiliar, cumbersome experience. Some also complained that principals cannot make decisions with their individual pots of money, despite site-based management. And they argued that getting board approval for a school to accept funding can take months, which undermines their goals of helping individual schools.

Some community organization representatives argued that administrators at PPS tend to be supportive only if they do not have to fund activities with community organizations.

The biggest challenge is budget. When we can offer at a low cost, the teachers want it. The teachers want to work with arts organizations. It's finding the funds and getting the administration to dedicate the funds (that is a challenge). Administrators tend to be supportive if they don't have to take money from the budget. Budgets are tighter.

Funding does not have to be a barrier, according to our interviewees. Many community organizations argued that they can find the money if the teachers are interested. As one community organization representative noted,

It should not be that a school can't come because of the money. If a teacher says we need extra funds, year after year I can piece things together. I don't have a big ...grant that can afford lots more staff members but I can get money together. The big problem is getting the relationship with teachers and the schools to make a great experience.

Interviewees reported that teachers and principals move around so much that it has become very time consuming to develop such relationships. And many stressed that the current PPS superintendent is much more involved and aware than past superintendents have been, in terms of activities in schools, particularly regarding partnerships with external organizations.

According to one interviewee, the superintendent “will not allow principals to work around him ... in comparison to the case under other [past] administrations at PPS.”

## **SECTION 4: STRENGTHS AND CHALLENGES**

Although many students in the PPS are receiving an arts education, not all schools offer arts education courses in all four disciplines, not all students experience arts education in middle and high school grades in a given semester, and participation declines as students progress from elementary to high school. It is not up to this study's authors to determine if the existing scope of arts education is sufficient or not. It does not comply with state standards that dictate sequential instruction in the four disciplines across grade levels, but is not dissimilar from the level of provision found in other urban districts. However, if the district does decide to improve access to arts education experiences, it should capitalize on the strengths existing in the district and attempt to overcome some of the challenges. We discuss both here. The following section then presents some specific recommendations for change.

### **STRENGTHS IN PPS ARTS EDUCATION**

#### **District Support**

There are many strong aspects of the district's arts education programming. There are several key champions for arts education, including a few board members, district administrators, principals and teachers, and external stakeholders.

The district provides much support in the form of funding (although funding is not dedicated at the district level toward arts education or arts teachers); musical instruments and other material resources; and the two district level arts curriculum supervisor positions. These curriculum supervisors serve at the same level as other curriculum supervisors in the district, although they have not been asked to revise the arts curriculum despite the rewriting of the "core" curriculum now being undertaken in other subjects.

The fact that this study was commissioned is also an important strength. Local funders are clearly interested in continuing to support arts education in the PPS. And the PPS was supportive of this study throughout its duration, also indicating an interest in strengthening its arts education program.

#### **Dedicated Staff**

Although the two curriculum supervisors do not have authority over principals, interviewees responded that they do have informal influence, with one stating that the arts curriculum supervisors "can guilt you into not cutting a program." The visual arts and humanities curriculum supervisor was also singled out in interviews for her advocacy work. Community arts organizations in particular relayed that she frequently communicates with them and helps them to connect to the PPS curriculum and infrastructure in general.

Many principals are also supportive of arts education. One indication of principals' support for arts education is that almost all students experience visual arts and music in grades K-5. There

appear to be no inequities across participating students by race or poverty status at any grade levels in the district. However, there are certainly schools that provide greater opportunities for students than others in the arts.

Principals in turn praise arts teachers for their skills and commitment. Teachers would like to continue to engage in professional development – a sign of their ongoing commitment.

### **Community Resources**

Many schools supplement their own offerings by partnering with local community arts organizations. Pittsburgh is home to a wealth of cultural and other community arts organizations, including local universities with strong arts programs. These organizations provide artists to schools, field trip experiences for students, performances in schools, and professional development for teachers. Indeed, district-sponsored in-service days have been held at Carnegie Mellon University, the University of Pittsburgh, Manchester Craftsman's Guild, the Carnegie Museums, and others institutions.

Our interviewees in the community stressed that educational programming is an important part of their missions (and often of their revenue streams). And many asserted that serving the PPS in particular is important to their mission. Luckily, many of these community arts organizations are well-supported by local foundations and can afford therefore to subsidize the costs of their programming to schools. Indeed, teachers in PPS reported partnering with over 60 different organizations in the community.

## **CHALLENGES FACING PPS ON ARTS EDUCATION**

### **Access**

Access to arts education is not equal for all students. Provision of arts education classes varies across schools in the district, even among those schools serving the same grade levels. Most students engage in visual arts and music experiences at the elementary level. Participation in the arts starts to decline in grade six. Most high school students have access to all four arts disciplines. But it is at this level that teachers complain of crowded classrooms, lack of student interest, student behavior problems, and scheduling barriers for college-bound students.

### **District Infrastructure and Support**

There is no policy on arts education guiding decisions at schools, other than the graduation requirements for high school students, which can be met without taking an arts course. Although most schools do offer the arts, the number of experiences provided is not equal across schools. Principals report looking to the district for guidance on arts education, and such guidance is scant.

Because there are no standard requirements for arts education across the schools, there are no levers for holding principals accountable for providing it. Indeed, interviewees in the central district office reported expending extra resources and accountability mechanisms toward other subjects. The arts curriculum supervisors wield informal power at best, over both provision in the schools and what is taught in the classroom. Interviewees reported that these supervisors lobby principals to maintain arts education programs. But teachers reported that they have little influence over what is taught in the classroom.

There are other indications that the two arts curriculum supervisors are not influencing the arts education experiences beyond advocating for more of it. They are not often consulted on evaluating teachers' classroom performance, although the visual arts supervisor is more likely to be consulted than the music supervisor. From our interviews we learned that when they are consulted, it is often when a principal is having problems with a teacher.

It could be that these staff members are stretched thin – most of the other districts in which we conducted interviews employed more than two arts education coordinators in the district headquarters. Indeed, a district official said that, “In an ideal world, we would not separate art and music, but have one person over both and two people underneath, to implement and support the service. [The arts curriculum supervisors are] responsible for 65 buildings...” But this interviewee went on to argue that the central office needs to remain slim to support current math and reading initiatives.

### **Quality of Provision**

This study did not set out to ascertain the quality of arts education in the district. However, we did encounter indicators that the quality of provision in the district could be improved. For example, the availability of curricular materials varies by discipline and grade level. And teachers overwhelmingly report an emphasis on production and performance, although state standards dictate that other aspects of arts education are just as important.

Quality may also be suffering if teachers are not provided with relevant professional development. Most teachers do not believe they are receiving relevant training and almost all would like additional professional development. Most teachers would like more training in their art discipline.

### **Relationships with Community Organizations**

Programming by community arts organizations is clearly important to teachers and a fairly prevalent practice in the district. In some cases, it helps close the gaps in access to the arts, such as when community organizations present dance and drama opportunities to elementary school students. Community organizations report that they would like to do more to support the PPS, but that they feel locked out of the district by complicated procedures and protocols. Some even suspect that the district is intentionally trying to prevent partnerships from establishing or flourishing. Unfortunately, community organization representatives expressed a lot of frustration

with the district in our interviews. In addition, they have very negative impressions of arts education within the district, many of which were not supported by our data analysis, such as that more teachers now tend to teach across more schools. And although teachers perceive the main barrier to partnering to be funding, community organizations argue that they could find the funding if they could get a commitment to programming from the district. Furthermore, there is clearly a disconnect between these organizations' desires to help individual schools and the district's desire that community organizations funnel their grants and programming proposals through the central district office. In general, there is confusion at many levels (among teachers, principals, and community organizations) about who has authority to make what decisions and what the official process is for partnering with the district or a school.

## SECTION 5: CONCLUSIONS AND RECOMMENDATIONS FOR IMPROVEMENT

This section summarizes information presented in the previous sections and provides recommendations for improving arts education in the Pittsburgh Public Schools. As described above, not all students have access to all four arts disciplines at all grade levels within the district. There are also signs that the experiences students receive may not be of the highest possible quality, including that teachers tend to emphasize production and performance in their classrooms, only one of four key state standards for arts education. There are many strengths in the district, however, such as a few key champions; dedicated principals and teachers; the prevalence of music and visual arts in the early grades; the two magnet performing arts schools and other examples of arts-infused programs, sophisticated community arts organizations; and a foundation community that is dedicated to ensuring quality arts education experiences for Pittsburgh's youth. Yet, many challenges exist, including the lack of centralized policies, standards, and levers for change; the shortage of relevant professional development for teachers, and the negative impressions of the district held by many community arts organizations.

To address these challenges, we first recommend establishing a steering committee on arts education.<sup>25</sup> This committee could first be charged with generating the outcomes the district desires from having a stronger arts education program. Potential outcomes could include mastering art forms, developing work skills (including traits like creativity and confidence), improving learning in other subjects, motivating and engaging students in their educational pursuits, and/or creating future consumers, appreciators, and critics of the arts. Gaining a consensus on goals should involve a process for garnering feedback from multiple stakeholders, as well as firm leadership support.

These decisions would then drive options for improvement, particularly surrounding curriculum. If, for example, the district decides to focus on arts as a catalyst for learning other content areas, then it would support arts integration. If the district instead wants all students to have the opportunity to master one or more arts disciplines, it will put resources toward supporting sequential courses taught by arts specialists. The district may also decide to support a blend of both approaches.

Once the steering committee has clarified overall goals for arts education, it could pursue a number of options for improvement. We present some options for consideration below, organized around six key issues highlighted in the study: policy, personnel, provision, curriculum, professional development, and partnerships. (Appendix E presents these options in table format.) Options for improvement associated with each issue represent an array of those that have been successful in other districts and communities as reported in the literature. We expand upon each action area following this option overview.

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<sup>25</sup> Because of the interactions we have had over the course of this study, we could recommend several potential members of such a committee, including board, district, school, and external representatives.

## KEY ISSUES AND OPTIONS FOR IMPROVEMENT

- 1. Policy: There exist few policies related to arts education in the district**
  - Superintendent articulates a vision for arts education
  - Develop board and/or district policy to guide decisions on arts programming, facilities, instruction, curricula, and funding
  - Adopt a comprehensive vision and implementation plan for arts education
  - Include goals related to arts education in the district strategic plan
  
- 2. Personnel: District-level support / influence questioned**
  - Review job descriptions, roles, and performance of arts curriculum supervisors
  - Create an arts education team, which would include both curriculum supervisors and the executive directors who supervise principals
  - Empower arts curriculum supervisors to revise curriculum and take other leadership actions
  - Develop mechanisms for arts curriculum supervisors to work more deeply with fewer schools and teachers each year
  
- 3. Provision: Unequal across schools**
  - Provide guidelines to schools that prescribe a minimum standard for arts education across the district
  - Provide categorical funding to support arts education
  - Hold schools accountable for provision of or the proportion of their budget dedicated to arts education or the performance of students on district-developed assessments
  - Create alternative options for students to pursue sequential arts experiences through community organizations, local colleges, online experiences, after-school options
  
- 4. Curriculum: Uneven resources across grades and disciplines**
  - Determine relative emphases on integrating the arts vs. establishing stand-alone sequential arts education courses
  - Align all curriculum to state standards
  - Place the arts K-12 in the curriculum review and development cycle
  - Design a district-wide assessment in the arts aligned with the standards
  
- 5. Professional development: Few opportunities on the arts**
  - Develop an arts education PD plan for arts specialists, generalists, and other subject-matter teachers
  - Establish professional development that responds to teacher need, interest, and best practices in standards-based instruction
  - Establish district-wide understanding of the state standards for what students should know and be able to do in the arts

- Provide opportunities for classroom and other discipline teachers to engage in professional development that integrates the arts

#### **6. Partnerships: Highly valued but difficult to develop**

- Proactively educate community arts organizations on the district's processes for engagement
- Provide broad dissemination of guidelines for establishing partnerships that are coordinated with the curriculum
- Develop evaluative criteria and process for assessing community partnerships
- Establish an education foundation or a partnership with an outside organization that could serve as a funding recipient

### **Policy**

A key strategy in strengthening the structure for improved programming in the arts is at the board policy level. The district could consider adopting board level arts education policies as an initial and visible first step, signaling its support for arts education. Such policies could be grounded in the higher-level thinking on overall goals done by a small steering committee on the arts. A stand-alone strategic or implementation plan on arts education could supplement board policies. In addition, district goals related to arts education could be included in the district strategic plan as well as the board supported *Excellence for All* plan. Current efforts to redo the board policy manual could provide an opportunity to quickly develop a new policy on arts education.

### **Personnel**

Education leaders at all levels in the district are articulate in their desire to support arts education. There are champions at the board, district, school, and classroom level. However, their influence is diffuse and lacks focus. In particular, the influence of the curriculum arts supervisors was questioned during the course of this study. It may be beneficial to closely consider and perhaps rewrite the job descriptions of these arts education curriculum supervisors. We learned in this study that the current job descriptions are somewhat outdated and therefore revising them now makes sense. This process would provide an opportunity to re-think the roles of these two personnel members. They are currently both responsible for visiting each school each semester. Is that feasible? Could a cycle be established so that they spend more time working with fewer schools each semester (schools could be chosen based on need or interest)? How else could these supervisors' roles be improved? It would be worth considering the processes they use to determine professional development needs and interests as well as myriad other ways to support teachers and schools.

The district may also want to consider creating an arts education team at the central district level that would include the executive directors (those who oversee the principals) working alongside the curriculum supervisors. In our interviews with the executive directors, we found several who are very supportive of arts education and would like to know more about how they can provide support to their principals for this subject. The more they can learn from the curriculum

supervisors, the better positioned they could be to help principals schedule the arts for all students and ensure quality provision.

## **Provision**

While many principals report specific examples of ways in which they have identified resources to support arts education, the current environment of accountability makes this an option rather than an opportunity for all students. As a result, provision is not equal across all schools in the district. If the district decided to pursue greater equity, there are several options it could consider. For example, it could develop centralized mandates for arts education on the amount of arts education provided in each school, or the numbers of arts teachers per students, or the percent of a school's budget dedicated to arts education. During our interviews some board, administration, teacher, and community level interviewees suggested setting a baseline for providing arts education that each school must meet.

If centralized requirements for arts education were developed, it would also be important to develop mechanisms for holding schools accountable to these requirements. The district could develop arts education report cards on each school that systematically provide information to internal and external stakeholders on numbers of courses, students enrolling in them, partnerships with community organizations, etc.<sup>26</sup> Efforts could be modeled on those in the New York City Public Schools system, in which the central district publicly reports on school-level provision of arts education. Through gathering data for their reports, NYC district officials identify schools that are not providing arts education so that they can help them build their programs. Central office staff then help those schools design and institute arts education programs.

The district could also develop centralized categorical funding that could only be used for arts education. The district could provide such funding to each school based on enrollment, or schools could apply to access it. Such a strategy could be used in conjunction with baseline standards or separately.

Provision could also be expanded through greater access to other venues for learning the arts, such as community organizations, online courses, expanded district-based after-school programming, and local colleges and universities. In considering alternative routes for provision, it may be useful to survey students on their current patterns of involvement (in and out of school) and demand for arts education. Currently, it is unclear if the low levels of enrollment in high schools are due to lack of available scheduling options or student interest in other subjects. Furthermore, students may not be interested in the existing options for arts education, but may prefer other options. Determining student interest and demand would help the district to understand how best to serve students. The district could also develop a student advisory committee on the arts to provide recommendations on experiences, both in and out of school.

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<sup>26</sup> In Pittsburgh, some reporting is done through the A+ school report, which notes "special features" of schools, such as partnerships with community arts organizations and artists in residence.

## **Curriculum**

The work done by the steering committee would lay the groundwork for revising arts education curriculum across the district. This committee would have defined the overall goals and benefits of an arts education, which would drive a curricular reform effort to a great extent. The committee's work should provide guidance on the relative emphases of arts integration vs. ensuring stand-alone sequential arts education opportunities for all students throughout the district. Certainly, the arts education steering committee may choose to consider the merits of an approach to arts learning that includes both stand-alone and integrated arts learning experiences for students. Regardless of the direction the district takes, resulting curriculum should align to the Pennsylvania Academic Standards in the Arts and Humanities which would establish a structure to ensure a range of student engagement beyond production. In revising the curriculum, it would be worth consulting other districts' arts education curricula – several urban districts, such as the Chicago Public Schools (which also operates under site-based management) – have recently updated their arts education curricula.

The district could also develop an assessment in the arts to ensure that students are performing to the state standards and that curriculum is equally rigorous across the district. The NYC school district is currently developing such an assessment and could be studied as a potential model. Furthermore, the National Endowment for the Arts just released a call for a study on student assessment in the arts. Results of this study should be available in 2010 and could inform district efforts in this regard. Student performance on assessments would then drive curriculum revisions over time.

## **Professional Development**

The suggested curricular initiatives would provide a springboard to extend the range and depth of professional development experiences for teachers, including specialists, classroom, and other discipline specific teachers. Principals, as well, may develop a basis for selecting, supporting, and providing arts rich experiences for students if their own professional development included training related to the arts. Input from both teachers and administrators that describe the nature of desirable content could lead to a systematic plan for professional development that is connected to both needs and interests and enhances instructional practice. This plan could address the need for all teachers and administrators to be cognizant of the state standards for arts education. It could also encompass opportunities for greater arts integration, depending on the goals of the curriculum.

## **Partnerships**

Finally, we learned of several exciting collaborations and partnerships with community organizations during the course of this study. Disappointingly, many of them occur in spite of the perceived or real lack of ease in brokering those relationships. The district may want to consider redesigning its process to improve ease of entry into the system to utilize the many and high quality resources that can enhance what the district currently provides. A pre-qualified list

of providers, expectations for implementation, and a process to expedite the allocation of resources may eliminate or reduce the expressed barriers related to process, protocol, and sources of funding.

Regardless of whether or not the process is redesigned, community organizations would benefit from a proactive communications effort to describe the district's processes and procedures. One person at the district level could be designated to receive all community inquiries and coordinate all community programs. This person could proactively communicate the process for partnering through targeted phone calls, prominently displayed web pages, and mailings sent to all community organizations. If one person could serve as the face of the district to these organizations, handle all paperwork on their behalf, and in general ensure a fairly smooth process for collaborating, the community organizations may embrace this model rather than attempting to work school-by-school.

In honing the district's policies and procedures on partnering, we recommend that the district and schools work together to select a few key community arts organizations with which to develop long-term partnerships. This process is probably already underway with Manchester Craftsman's Guild and perhaps others. Partnerships in which an arts organization is providing multiple services to one school, such as artists-in-residence, professional development for teachers and staff, in-school programming, and out-of-school field trips, can lead to more systematic improvement of the arts education provided in that school than would a series of one-off programs with varying providers.

Such partnerships could be evaluated as they are implemented to ensure that they benefit the students and are aligned to the curriculum and the larger goals of the district. Many of our study participants acknowledged the need to better evaluate partnerships. Evaluation results would feed into the district's processes and procedures for collaborating.

To facilitate its ability to partner, the district may want to consider establishing an educational foundation. There are several models available for this strategy, some of which prioritize funding raised through foundations to hire arts teachers and otherwise improve arts education. Another option would be for the local foundation community to establish a funding collaborative dedicated to supporting arts education in the district. This model has been used in Chicago and Los Angeles, among other places. Funders could dedicate funding in exchange for some say on how it is spent in the district.

## **A REGIONAL COLLABORATIVE MAY ENHANCE DISTRICT EFFORTS**

On a final note, separate from recommendations for the district, community organizations may also benefit from better coordination among themselves. There are now some partnerships among community organizations, but nothing resembling a broad-scale collaborative. And most existing partnerships are programmatic and not geared toward other work that would benefit from a joint approach, such as advocacy, fundraising, ensuring quality programming, collecting data, and strategically addressing gaps.

As mentioned above, local funders could create a funding collaborative, for example. Such joint funding arrangements in other cities have allowed organizations outside of a district to provide powerful financial incentives to districts for change (Bodilly and Augustine, 2008). Such financial incentives are often paired with coaching or technical assistance. In an extreme case, a local funding collaborative persuaded the Chicago Public School District to hire a new Chief for Arts Education by offering to support 50% of his salary and benefits for the first few years of his tenure.

Developing a collaborative comprised of community organizations and the district (which could also include city government agencies, traditional after-school providers, etc.) could increase access to arts education within the district, as well as the region, depending on the boundaries of the collaborative. Such coordination can also benefit individual organizations. For example, many foundation and government grants expect organizations to partner with each other in search of funding. Developing a collaborative could increase individual organizations' chances of winning grants, as has reportedly happened in other communities (Bodilly and Augustine, 2008).

Prior RAND research across several sites found that developing such regional collaborations takes strong leadership, seed funding for the work of building collaborations, regularly convening stakeholders, and formal processes for strategic planning, evaluations, and time to reflect on progress and incorporate mid-course corrections (Bodilly and Augustine, 2008). Given the wealth of community arts organizations in Pittsburgh, such actions seem both possible and prudent. Involving the district in such a collaborative effort could improve current relationships between the district and community arts organizations, thus allowing the district to better capitalize on local resources.



**APPENDIX A: PRINCIPAL SURVEY**

***For the purpose of this survey, arts education includes visual arts, vocal music, instrumental music, general music, drama/theatre, and dance.***

1. Please indicate the grade levels of your school. *(Fill in one bubble)*

- K-5     K-8     6-8     9-12     Other \_\_\_\_\_

**Scheduling**

	a. Visual arts	b. Music	c. Dance	d. Drama/theatre
2. Please list the total number of stand-alone classes or courses currently offered in EACH arts discipline at your school during the regular school day. Do not include non-arts classes that have an art component.....	□ □	□ □	□ □	□ □
3. How often is instruction provided specifically for this arts discipline during the regular school day? <i>(Fill in one bubble for each column)</i>				
Every day.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3 or 4 times a week.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Once or twice a week.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Less than once a week.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Not at all.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Approximately how many minutes is a typical class or period of instruction in the arts discipline?.....	□ □	□ □	□ □	□ □
5. Do all students in your school have equal access to participating in each arts period or class in the arts discipline?	<input type="radio"/> Yes <input type="radio"/> No			

If NO for any arts discipline, answer Question 5a. ←

5a. If students do not have equal access to participating in arts classes or periods, why not?

**Personnel**

6. For each grade in the school, fill in the bubble(s) to indicate how the arts discipline is taught. Only include courses that are taught in your school during the regular school day. If instruction in the arts discipline is not offered in a grade, mark "N/O" for not offered.

Codes:

CAS = delivered by a Certified Arts Specialist

ET = delivered by an Elementary Teacher

PE = delivered by a Physical Education Teacher where dance is part of Physical Education Course

LAL = Language Arts Literacy. Theater program taught as part of Language Arts or English Course

N/O = Not offered

**Band**

	K	1	2	3	4	5	6	7	8	9	10	11	12
CAS	<input type="checkbox"/>												
ET	<input type="checkbox"/>												
PE	<input type="checkbox"/>												
LAL	<input type="checkbox"/>												
VA	<input type="checkbox"/>												
N/O	<input type="checkbox"/>												

**Chorus**

	K	1	2	3	4	5	6	7	8	9	10	11	12
CAS	<input type="checkbox"/>												
ET	<input type="checkbox"/>												
PE	<input type="checkbox"/>												
LAL	<input type="checkbox"/>												
VA	<input type="checkbox"/>												
N/O	<input type="checkbox"/>												

**General music**

	K	1	2	3	4	5	6	7	8	9	10	11	12
CAS	<input type="checkbox"/>												
ET	<input type="checkbox"/>												
PE	<input type="checkbox"/>												
LAL	<input type="checkbox"/>												
VA	<input type="checkbox"/>												
N/O	<input type="checkbox"/>												

**Orchestra/strings**

	K	1	2	3	4	5	6	7	8	9	10	11	12
CAS	<input type="checkbox"/>												
ET	<input type="checkbox"/>												
PE	<input type="checkbox"/>												
LAL	<input type="checkbox"/>												
VA	<input type="checkbox"/>												
N/O	<input type="checkbox"/>												

**Dance**

	K	1	2	3	4	5	6	7	8	9	10	11	12
CAS	<input type="checkbox"/>												
ET	<input type="checkbox"/>												
PE	<input type="checkbox"/>												
LAL	<input type="checkbox"/>												
VA	<input type="checkbox"/>												
N/O	<input type="checkbox"/>												

**Drama/theatre**

	K	1	2	3	4	5	6	7	8	9	10	11	12
CAS	<input type="checkbox"/>												
ET	<input type="checkbox"/>												
PE	<input type="checkbox"/>												
LAL	<input type="checkbox"/>												
VA	<input type="checkbox"/>												
N/O	<input type="checkbox"/>												

**Visual arts**

	K	1	2	3	4	5	6	7	8	9	10	11	12
CAS	<input type="checkbox"/>												
ET	<input type="checkbox"/>												
PE	<input type="checkbox"/>												
LAL	<input type="checkbox"/>												
VA	<input type="checkbox"/>												
N/O	<input type="checkbox"/>												

7. Do certified arts specialists in your school team-teach with classroom or content area teachers?  
*(Fill in one bubble)*
- Yes  
 No
8. Do certified arts specialists in your school team-teach with cultural organizations or arts organizations?  
*(Fill in one bubble)*
- Yes  
 No
9. Do classroom or content area specialists (other than arts specialists) in your school team-teach with arts and cultural organizations?  
*(Fill in one bubble)*
- Yes  
 No
10. Do you as the principal observe and conduct evaluations of arts specialists in the same way that teachers in other curriculum areas are evaluated?  
*(Fill in one bubble)*
- Yes  
 No
11. Does the arts and humanities curriculum supervisor provide input that contributes to your evaluation of certified arts specialists?  
*(Fill in one bubble)*
- Yes  
 No  
 N/A
12. Does the music curriculum supervisor provide input that contributes to your evaluation of certified arts specialists?  
*(Fill in one bubble)*
- Yes  
 No  
 N/A

**Curricula and Assessment**

	Visual arts	Music	Dance	Drama/theatre
13. Does this district have a written arts education curriculum?	<input type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Don't know	<input type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Don't know	<input type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Don't know	<input type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Don't know
14. If so, was the curriculum created or updated in the last 5 years?	<input type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Don't know	<input type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Don't know	<input type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Don't know	<input type="radio"/> Yes <input type="radio"/> No <input type="radio"/> Don't know
15. Is the curriculum <u>used in your school</u> :	<input type="radio"/> Yes <input type="radio"/> No			
a. Referenced in the daily instructional plans?	<input type="radio"/> Yes <input type="radio"/> No			
b. Based on PA academic standards for the arts and humanities?	<input type="radio"/> Yes <input type="radio"/> No			
c. Sequenced across grade levels?	<input type="radio"/> Yes <input type="radio"/> No			
16. Is the curriculum <u>used in your school</u> tailored to meet the needs and interests of the students?	<input type="radio"/> Yes <input type="radio"/> No			
17. Is the curriculum <u>used in your school</u> designed to include both remedial and extension experiences in the arts?	<input type="radio"/> Yes <input type="radio"/> No			
18. Does the curriculum <u>used in your school</u> include learning experiences that reflect the racial and ethnic makeup of your student population, particularly African American students?	<input type="radio"/> Yes <input type="radio"/> No			

19. How is student progress in the arts assessed in your school? *(Fill in all bubbles that apply)*
- Through district-developed assessments
  - Through teacher-developed assessments
  - We do not assess student progress in the arts
20. How is student achievement in the arts currently reported to parents? *(Fill in all bubbles that apply)*
- At parent conferences
  - Through progress reports
  - Through report cards
  - Through portfolios
  - Other (specify): \_\_\_\_\_

**Facilities and Other Resources**

	a. Visual arts	b. Music	c. Dance	d. Drama/theatre
21. Which of the following statements best describes the space used for teaching the arts discipline at your school this year? <i>(Fill in one bubble for each column)</i>				
Dedicated room(s), with special equipment....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dedicated room(s), no special equipment.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Room(s) shared with other specialists.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gymnasium, auditorium, or cafeteria.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Regular classrooms only.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (specify) _____	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



25. During this year and the last school year, has your school received funding from a source outside of the PPS district to support arts education?

(Fill in one bubble)

- Yes
- No → Skip to Question 26

→ 25a. Please fill in the bubbles for all sources of outside funding your school has received for arts education.

- Private foundations
- Local business or corporation
- PTA/PTO or other parent group
- State, county, local arts councils or agencies
- Federal grants
- State grants
- In-kind contributions from cultural organizations

26. How much money designated for EACH arts discipline comes from outside sources?

Visual arts	Music	Dance	Drama/ theatre
\$ <input style="width: 80px; height: 25px;" type="text"/>			

**Professional Development**

	<b>Certified Arts Specialist</b>	<b>Elementary Teacher</b>	<b>Middle or Secondary Teacher</b>
27. During this year and the last school year, how many times did your school offer professional development activities in the arts to <i>Certified Arts Specialists, Elementary Teachers, and Middle or Secondary Teachers.</i>	Number of times:	Number of times:	Number of times:
a. In-school workshops or conferences	<input style="width: 25px; height: 20px;" type="text"/> <input style="width: 25px; height: 20px;" type="text"/> <input style="width: 25px; height: 20px;" type="text"/>	<input style="width: 25px; height: 20px;" type="text"/> <input style="width: 25px; height: 20px;" type="text"/> <input style="width: 25px; height: 20px;" type="text"/>	<input style="width: 25px; height: 20px;" type="text"/> <input style="width: 25px; height: 20px;" type="text"/> <input style="width: 25px; height: 20px;" type="text"/>
b. Off-site workshops or conferences	<input style="width: 25px; height: 20px;" type="text"/> <input style="width: 25px; height: 20px;" type="text"/> <input style="width: 25px; height: 20px;" type="text"/>	<input style="width: 25px; height: 20px;" type="text"/> <input style="width: 25px; height: 20px;" type="text"/> <input style="width: 25px; height: 20px;" type="text"/>	<input style="width: 25px; height: 20px;" type="text"/> <input style="width: 25px; height: 20px;" type="text"/> <input style="width: 25px; height: 20px;" type="text"/>

28. Who provided the professional development experience(s)?

29. Who is responsible for making decisions about professional development specifically designed to meet the needs or interests of the arts specialists?

*(Fill in all bubbles that apply)*

- Principal
- District officials
- Arts specialists
- Other (specify) \_\_\_\_\_

**Outside of School Time Instruction**

30. Does your school provide/sponsor any before/after-school or weekend activities for students that incorporate the arts?

*(Fill in one bubble)*

- Yes
- No → Skip to Question 31

→ 30a. Are the activities linked to the in-school curriculum?

*(Fill in one bubble)*

- Yes, all
- Yes, some
- No, none
- Don't know

31. For the following performing groups that occur outside of school time, please indicate:

a. Chorus(es):	# of students participating	<table border="1"><tr><td> </td><td> </td><td> </td><td> </td></tr></table>					Grades _____
b. Orchestra(s):	# of students participating	<table border="1"><tr><td> </td><td> </td><td> </td><td> </td></tr></table>					Grades _____
c. Band(s):	# of students participating	<table border="1"><tr><td> </td><td> </td><td> </td><td> </td></tr></table>					Grades _____
d. Drama/theatre:	# of students participating	<table border="1"><tr><td> </td><td> </td><td> </td><td> </td></tr></table>					Grades _____
e. Dance:	# of students participating	<table border="1"><tr><td> </td><td> </td><td> </td><td> </td></tr></table>					Grades _____
f. Other:	# of students participating	<table border="1"><tr><td> </td><td> </td><td> </td><td> </td></tr></table>					Grades _____

↓  
Specify: \_\_\_\_\_

32. What regular events are held at your school to demonstrate student learning in the arts? By "regular," we mean events that happen periodically, not special events that have happened only once.

*(Fill all bubbles that apply)*

- Art exhibition
- Band concert
- Chorus concert
- Dance performance
- Play
- Musical
- Other (specify) \_\_\_\_\_

**Outside Partnerships**

33. During this year and the past 2 school years, have students travelled during the school day outside of the school building for an exhibition, performance or event in any of these areas? Indicate the number of times and grade(s) that participated.

Art Discipline	Number of Times	Grades (Fill all bubbles that apply)												
		K	1	2	3	4	5	6	7	8	9	10	11	12
Dance	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Drama/theatre	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visual arts	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (specify) _____	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

34. During this year and the past 2 school years, has your school had an artist-in-residence for any of these arts disciplines? Indicate the number of days in residence during a year and the grade(s) that participated in related instruction.

Art Discipline	Days in Residence (during a year)	Grades (Fill all bubbles that apply)												
		K	1	2	3	4	5	6	7	8	9	10	11	12
Dance	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Drama/theatre	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visual arts	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (specify) _____	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

35. During this year and the past 2 school years, have outside groups or individuals (other than an artist-in-residence) performed/exhibited for students at the school in these subject areas? Indicate the number of times and grade(s) that participated.

Art Discipline	Number of Times	Grades (Fill all bubbles that apply)												
		K	1	2	3	4	5	6	7	8	9	10	11	12
Dance	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Drama/theatre	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visual arts	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (specify) _____	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

36. Does your school have ongoing partnerships/collaborations with artists/arts companies or cultural organizations that help meet your school curriculum objectives? *(Fill in one bubble)*

- Yes
- No ➡ Go to Question 37

➡ 36a. For each artist/organization write in the name and fill in the bubbles for the services and the grade(s) that participated:

Name of Partner Organization	Services (Fill in all bubbles that apply)	Grade(s) (Fill in all bubbles that apply)
	<input type="radio"/> Auditorium performance <input type="radio"/> Curriculum development <input type="radio"/> Professional development for teachers <input type="radio"/> Direct student instruction <input type="radio"/> Pre- and post-curriculum materials <input type="radio"/> Other (specify) _____	<u>K 1 2 3 4 5 6 7 8 9 10 11 12</u> <input type="radio"/> <input type="radio"/>
	<input type="radio"/> Auditorium performance <input type="radio"/> Curriculum development <input type="radio"/> Professional development for teachers <input type="radio"/> Direct student instruction <input type="radio"/> Pre- and post-curriculum materials <input type="radio"/> Other (specify) _____	<u>K 1 2 3 4 5 6 7 8 9 10 11 12</u> <input type="radio"/> <input type="radio"/>
	<input type="radio"/> Auditorium performance <input type="radio"/> Curriculum development <input type="radio"/> Professional development for teachers <input type="radio"/> Direct student instruction <input type="radio"/> Pre- and post-curriculum materials <input type="radio"/> Other (specify) _____	<u>K 1 2 3 4 5 6 7 8 9 10 11 12</u> <input type="radio"/> <input type="radio"/>

37. Who decides what partnerships are brought into the school?

*(Fill in all bubbles that apply)*

- District administrator
- Principal
- Arts specialists
- Classroom or content area teacher
- School committee or council
- PTA/PTO or other parent group
- Other (specify) \_\_\_\_\_

38. How involved are parents in the following activities at your school? *(Fill a bubble on each line)*

	N/A	Not at all	A Little	Moderately	Greatly
a. Attending school arts events (assemblies, festivals, exhibitions, concerts).....	<input type="radio"/>				
b. Volunteering to support arts programs..	<input type="radio"/>				
c. Donating arts materials or supplies.....	<input type="radio"/>				
d. Advocating for the arts as part of the school program.....	<input type="radio"/>				
e. Sponsoring fund raising activities for arts programs.....	<input type="radio"/>				

Changes

39. Compared to the 2006-2007 school year, has each of the following aspects of your school's arts education program increased, decreased, or remained the same? *(Fill a bubble on each line)*

Aspect of arts program	Increased	Decreased	Remained the same
a. Arts instruction time.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Number of arts staff.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Arts supplies, materials and equipment.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Percent of school budget.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Collaboration and partnerships with arts organizations, such as museums, galleries, or orchestras.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

40. During this year and the past school year, how much of a challenge were each of the following in providing arts education for your students? **If not applicable, please leave blank.**

	No Challenge	Some Challenge	Great Challenge
a. Sufficient funding.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. Scheduling arts instruction during school day.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. District priorities.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. District procedures for purchasing supplies and equipment.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. In-school space for arts classes.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. Hiring or retaining certified teachers.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g. Access to facilities (auditorium, labs, etc.).....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
h. Teacher commitment/interest.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i. Teachers' skills.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
j. Evaluating the quality of arts education instruction.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
k. Leadership expertise in defining and supporting quality arts education.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
l. Integrating technology with the arts.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
m. Partnering with cultural organizations.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
n. Pressure to improve student achievement in state-assessed subject areas.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
o. Finding high quality professional development providers for arts teachers.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
p. Allocating time for professional development.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
q. Other (specify) _____	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Preferences and Values**

41. In general, to what extent do you think the following individuals consider the arts an essential part of a high-quality education? *(Fill a bubble on each line)*

<b>Individuals</b>	<b>Not at all</b>	<b>Small extent</b>	<b>Moderate extent</b>	<b>Great extent</b>
a. Administrators at my school.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b. My teaching staff (excluding arts specialists).....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c. Parents.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
d. Students.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e. Community.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f. District administrators.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

42. Compared to other academic subjects taught at your school, how important is it to you to provide arts education for all students?

*(Fill in one bubble)*

- Less important than all other subjects
- Less important than most other subjects
- As important as other subjects
- More important than most other subjects
- More important than all other subjects

43. Is arts education included in any mission statements, strategic plans, or goals of your school (e.g., yearly goals, School Improvement Plan)?

*(Fill in one bubble)*

- Yes
- No

44. What criteria do you use when making decisions about providing arts education for students?

*(Fill in all bubbles that apply)*

- Personal experience
- State requirements
- District priorities
- Other (specify) \_\_\_\_\_

45. Please fill in your contact information below.

Name of School:

Principal: 

First Name								Last Name								
<input type="text"/>																

Date began as principal of this school: 

<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Month			Day			Year			

Phone Number: (  )  -

Email Address:

Best days and times to reach you (in case of questions):  
\_\_\_\_\_

Preferred method to contact you:  Phone  Email

46. We plan to visit various schools to gain insight into some of the district's arts programs. Please list arts programs you would like us to learn about at your school, either because they are successful or because they can be improved:



## COMMENTS

Please provide additional information that may clarify the responses you provided in this survey.

Thank you for completing this survey. Please return using the enclosed postage pre-paid envelope. If you have misplaced the envelope, please mail survey back to:

The RAND Corporation  
Attn: Carole Berkson, O2S  
1776 Main Street  
PO Box 2138  
Santa Monica CA 90407-2138

If you have any questions about the survey, please contact Anisah Waite at RAND at (412) 683-2300, extension 4517, or via e-mail at [awaite@rand.org](mailto:awaite@rand.org).

## APPENDIX B: MUSIC AND ARTS & HUMANITIES TEACHER SURVEY

### Assessing Arts Education in the Pittsburgh Public Schools

#### Arts Education Collaborative and RAND Education January 29, 2007

Thank you for participating in our study to assess arts education opportunities within public schools in Pittsburgh. This study is designed to increase our understanding of the current structure of arts education programs in the Pittsburgh Public Schools (PPS) and to identify opportunities for improving those programs. This effort is part of a comprehensive project endorsed by the Pittsburgh Public School District.

Dr. Cornelia Davis and Dr. James Alston have graciously allowed us time during your valuable in-service day to administer this survey. The purpose of this survey is to collect information about your experiences in providing arts education to students.

Your participation is voluntary. RAND will use the information from this survey for research purposes, and will destroy the completed survey forms upon completion of the study. In presenting results from the survey, your answers will be combined with the answers from other participants and reported only as aggregated statistics.

We will not ask for your name anywhere on this survey. However, we are asking for the name of your school(s). Therefore, please keep in mind that it is possible that someone could identify your responses if we report on activities in a particular discipline at a school, and you are the only art teacher in your particular discipline in that school.

Completing this survey should take you about 30 minutes, and as a token of our appreciation, we are providing you with a \$5 Starbucks gift card. If you have any questions or concerns, please contact either Dr. Sarah Tambucci, Director of the Arts Education Collaborative, at (412) 201-7406/ [TambucciS@artsedcollaborative.org](mailto:TambucciS@artsedcollaborative.org), or Dr. Catherine Augustine, Behavioral Scientist at RAND, at 412-683-2300 / [cataug@rand.org](mailto:cataug@rand.org).

### **BACKGROUND INFORMATION**

1. At which school(s) do you now teach? Indicate the number of days per week that you teach at each school.

School name	# days/week

2. Circle all grade level(s) that you are now teaching:

<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
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Other (*explain*) \_\_\_\_\_

3. Which arts discipline(s) do you teach? (Check all that apply.)

- a. Visual Arts
- b. Music
- c. Dance
- d. Theatre/Drama
- e. Literary Arts
- f. Other (explain) \_\_\_\_\_

4. Do your courses focus on/specialize in any specific media or technique (such as, Ceramics, Printmaking, Band, Strings, Ballet, Modern Dance, Acting, Costumes, Fiction, Poetry, etc.)?

- Yes
- No

If yes, which media or technique? \_\_\_\_\_

5. Please indicate your current status (Check one.)

- a. Full-time
- b. Part-time
- c. Long-term substitute
- d. Adjunct faculty / teaching artist
- e. Other (explain) \_\_\_\_\_

6. In the table below, indicate which degree(s) you hold or are working toward by entering the date you received or anticipate receiving the degree(s) and your major and minor fields of study for each.

<b>Degree</b>	<b>Month/Year Received</b>	<b>Major Field</b>	<b>Minor Field (optional)</b>
Bachelor's			
Master's			
Doctorate			
Other (specify): _____			

7. Including this school year, how many years have you been employed as a teacher? (Include years spent teaching both full- and part-time, and at any district.) \_\_\_\_\_

8. Including this school year, how many years have you taught in the PPS? (Include years spent teaching both full- and part-time.) \_\_\_\_\_

9. Approximately how many more years do you plan to teach in the PPS? \_\_\_\_\_

10. Are you certified by the National Board for Professional Teaching Standards (NBPTS)?

- Yes
- No

11. If not, are you in the process of gaining certification by the National Board for Professional Teaching Standards (NBPTS)?

- Yes
- No

12. List any professional organizations to which you belong:

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**INSTRUCTION AND CURRICULUM**

13. How many periods do you teach per week this semester? *(Include all schools.)* \_\_\_\_\_

14. How many students do you teach per week this semester? *(Include all schools.)* \_\_\_\_\_

15. How have the number of periods and/or number of students you've taught in the PPS changed over the past three years? *(Leave blank if this is your first year teaching in the PPS.)*

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16. Students who are scheduled for my classes *(check all that apply)*:

- a. are, for the most part, talented in the arts
- b. include students of a wide range of abilities
- c. are disproportionately gifted and talented students
- d. are disproportionately the behaviorally at-risk students
- e. are disproportionately students with special needs

17. A. What curricular resources do you have at your disposal? *(Check all that apply.)*

- a. Curriculum guide
- b. Textbooks
- c. Course syllabi
- d. Adequate equipment and technology
- e. Other arts materials and supplies to support instruction
- f. Assessment materials
- g. Guidelines or rubrics for grading student work
- h. Methods for reporting student progress to parents
- i. Other *(explain)* \_\_\_\_\_

B. Of the above curricular resources, which do you feel need to be strengthened or revised?  
*(Write the letter for each item on the line.)* \_\_\_\_\_

C. Of those in need of strengthening or revising, on which items would you like to provide input?  
*(Write the letter for each item on the line.)* \_\_\_\_\_

18. Did you have input into creating the syllabi for the courses you teach? *(Check one.)*

- a. Yes, for all courses I teach.
- b. Yes, for some courses I teach.
- c. No, for none of the courses that I teach.
- d. There are no syllabi for the courses I teach.

19. Which of the following influences what you teach? *(Check all that apply.)*

- a. State standards
- b. Curriculum supervisor's guidance
- c. Textbook(s) or other instructional material
- d. Course syllabi
- e. Research
- f. Professional development experiences
- g. Conversations with colleagues
- h. Other *(explain)* \_\_\_\_\_

20. How much emphasis do you give to each of the following goals or objectives of student learning at your school(s)? *(Circle one number for each item.)*

	<b>Degree of emphasis of goal/objective</b>			
	<b>No emphasis</b>	<b>Minor emphasis</b>	<b>Moderate emphasis</b>	<b>Major emphasis</b>
a. Examining, analyzing, interpreting, and evaluating works in the arts	1	2	3	4
b. Developing various processes of critical analysis that allow the learner to interpret meaning(s) of a work of art	1	2	3	4
c. Identifying, comparing, contrasting, and analyzing works in the arts in their historical and cultural contexts	1	2	3	4
d. Relating arts learning to social studies, literature, and other curricular areas	1	2	3	4
e. Developing manipulative skills and conceptual understanding in order to produce, perform, and exhibit the students' own works in the arts	1	2	3	4
f. Investigating the philosophical aspects of works in the arts	1	2	3	4
g. Exploring personal and historical definitions of art and art's varied purposes	1	2	3	4
h. Examining how aesthetic choices impact the intended and/or interpreted meanings	1	2	3	4

21. To what extent do you consider your students' cultural background when planning curriculum and teaching strategies? *(Explain.)*

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22. How satisfied are you with the level of autonomy you have in designing your daily lesson plans? *(Check one.)*

- a. Very satisfied
- b. Would like more autonomy
- c. Would like more direction or support

23. In the last 12 months (January 2007 – January 2008), how frequently have you participated in the following activities related to your teaching at your school(s)? *(Circle one number for each item.)*

Activity	Never	A few times/year	Almost monthly	At least weekly
a. Worked with classroom or other subject area teachers to help them integrate the arts into lesson(s) for their course(s)	1	2	3	4
b. Worked with classroom or other subject area teachers in order to integrate their subject area into lesson(s) for your course(s)	1	2	3	4
c. Worked formally with classroom or other subject area teachers to design an interdisciplinary unit of study that addresses both your and their subject areas	1	2	3	4
d. Worked formally with other arts educators to design and/or teach a lesson or unit of study	1	2	3	4
e. Worked formally with artists to design and/or teach a lesson or unit of study	1	2	3	4

24. Does your daily instruction augment what students are learning in other academic areas? *(Check one.)*

- Yes
- No
- I don't know

25. Do other content area teachers align their daily instruction to augment learning in the arts? *(Check one.)*

- Yes
- No
- I don't know

26. A. In an average week of teaching, how many periods do you have for non-instructional time during the regular school day? *(Include all schools in which you teach.)* \_\_\_\_\_

B. How many periods of these are you using for:

- a. Individual planning \_\_\_\_\_
- b. Collaborative planning with other teachers or artists \_\_\_\_\_

C. How many periods per week are you assigned to non-instructional duties (e.g., study hall, lunch duty, etc.) *(Include all schools in which you teach.)* \_\_\_\_\_

27. Have you taught arts for an after-school, Saturday, or summer school program in the PPS within the past five years? *(Check one.)*

- Yes
- No

**ASSESSING STUDENT LEARNING**

28. To what extent, do you use the following types of assessments to determine student progress and achievement in the arts? *(Circle one number for each item.)*

Assessment	None	Small	Moderate	Great
a. Observation	1	2	3	4
b. Selected-response assessments (e.g., multiple choice, matching)	1	2	3	4
c. Assessments requiring short written answers or essays	1	2	3	4
d. Performance tasks or projects	1	2	3	4
e. Portfolio collection of student work	1	2	3	4

29. How do you inform parents of student progress in the arts? *(Check all that apply.)*

- a. Letter grades
- b. Percentage/numerical grades
- c. Portfolios of student work
- d. Parent-teacher conferences
- e. Other *(explain)* \_\_\_\_\_

**PARTNERSHIPS WITH COMMUNITY ARTS AND CULTURAL ORGANIZATIONS**

30. To what extent do you agree with the following? *(Circle one number for each item.)*

**Choices:** Strongly Disagree (SD), Disagree (D), Neither Disagree Nor Agree (N), Agree (A), Strongly Agree (SA)

	SD	D	N	A	SA
a. Partnerships with artists and arts organizations in this community have the potential to serve as educational resources.	1	2	3	4	5
b. There exists a mutually supportive working relationship between PPS teachers and artists and arts organizations in the community.	1	2	3	4	5
c. Guidelines are available to PPS teachers for utilizing the community's artists and arts organizations as educational resources.	1	2	3	4	5
d. A better process is needed to initiate, design and implement school and community partnerships.	1	2	3	4	5
e. A better process is needed to evaluate the quality and effectiveness of school and community partnerships.	1	2	3	4	5

31. Which of the following cultural resources do you use to supplement your instruction?  
(Check all that apply.)

- a. Artist in residence
- b. Local arts council
- c. Local arts center
- d. Art museum/gallery
- e. Theatre for the performing arts
- f. Community or professional orchestra
- g. Community or professional band
- h. Community or professional chorus
- i. Community or professional theatre company
- j. Community or professional dance company
- k. Other (*explain*) \_\_\_\_\_

32. A. Have you ever formally partnered with an arts organization while teaching in the PPS?

- Yes
- No

B. With which arts organization(s) have you partnered in the past three years?

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C. Who initiated the partnership with the arts organization(s)? (*Check all that apply.*)

- a. District personnel
- b. Principal
- c. Arts organization
- d. Myself
- e. Previous art teacher or principal
- f. I don't know

33. A. Have you ever been unable to take advantage of a proposed partnership with an arts organization while teaching in the PPS?

- Yes
- No

B. If yes, why have you been unable to take advantage of a proposed partnership? (*Check all that apply.*)

- a. Not enough lead time
- b. Insufficient funds
- c. Not connected to curriculum
- d. Lack of administrative support
- e. No time in the schedule
- f. Procedure for initiating and/or getting partnership approved was not clear or too burdensome
- g. Other (*explain*) \_\_\_\_\_

34. A. Has your ability to take students on field trips been impacted by testing, tutoring, or other competition for students' time?

- Yes
- No

B. If yes, explain how: \_\_\_\_\_

**SUPPORT FROM SCHOOL AND DISTRICT**

35. Which of the following are true for the school(s) where you teach? *(Check all that apply.)*

- a. Principal attends arts events at the school.
- b. Arts teachers are asked to serve on important school committees.
- c. Arts teachers are centrally involved in decision making about educational issues.
- d. I am able to participate in professional development that meets my needs.
- e. Dedicated planning time is provided for my arts courses.
- f. Other subject area teachers are aware of what I'm teaching.
- g. Scheduling options allow all students who are interested in the arts to participate.
- h. Arts course electives are quickly filled.
- i. School informs parents of student progress in the arts.
- j. Parents / PTOs have provided funding for arts programs.
- k. Arts classes are not disproportionately canceled due to other school activities.
- l. Students' arts grades are determined and reported in the same ways as in other subjects.

36. During this year and the past school year, how much of a barrier were each of the following factors in providing arts education for your students? *(Circle one number for each item.)*

	No Barrier	Moderate Barrier	Major Barrier
a. Current level of board/district support	1	2	3
b. Current level of support from principal(s)	1	2	3
c. Insufficient school budget(s)	1	2	3
d. Poor/lacking district curriculum guides	1	2	3
e. Inadequate resources/materials/equipment	1	2	3
f. Lack of space	1	2	3
g. Quality or quantity of professional development / feedback	1	2	3
h. My own classroom management / pedagogical skills	1	2	3
i. Too many students in each class period	1	2	3
j. Not enough time with students	1	2	3
k. Arts classes disproportionately canceled due to other school activities	1	2	3
l. Lack of exposure to all students in school	1	2	3
m. School's difficulty scheduling arts into students' schedules	1	2	3

	No Barrier	Moderate Barrier	Major Barrier
n. Insufficient planning time	1	2	3
o. Students' discipline or behavior problems	1	2	3
p. Students' skill level	1	2	3
q. Students' interests and/or motivation	1	2	3
r. Parents' lack of interest	1	2	3
s. Other ( <i>explain</i> ) _____	1	2	3

37. Have you experienced funding cutbacks or increases to your art program in the past three years?  
(Check one. Select N/A if this is your first year teaching in the PPS.)

- a. Increases
- b. Cutbacks
- c. Remained the same
- d. N/A

38. Would you like your principals, curriculum supervisors, or other administrators to devote *more* time to the following tasks? (Circle one response for each item.)

a. Advocating for the importance of the arts to board members, district officials, others	No	Yes
b. Hiring additional teachers experienced in arts education	No	Yes
c. Seeking grants and other funding for arts education	No	Yes
d. Maintaining existing budget for and level of arts education courses	No	Yes
e. Developing creative scheduling strategies to increase access and participation in arts education for all children	No	Yes
f. Developing creative strategies to address space constraints	No	Yes
g. Working with teachers on the design and evaluation of new arts education curricula	No	Yes
h. Ascertaining arts educators' needs for professional development	No	Yes
i. Providing more frequent feedback on my classroom performance	No	Yes
j. Supporting team teaching and meetings among educators and supervisors across the curriculum to assist with integrating the arts into other subjects	No	Yes
k. Providing more opportunities to work with arts educator peers in other schools/districts in improving curriculum and instruction	No	Yes
l. Developing and implementing a plan for the on-going purchase, repair and inventory of all assets arts education assets (for example, instruments, kilns)	No	Yes
m. Supporting and actively seeking community partnerships with artists and cultural organizations	No	Yes
n. Developing parent and community support for arts programs and student achievements	No	Yes
o. Expanding after school, Saturday and summer school arts programming	No	Yes
p. Increasing budget for and level of arts education provided in schools	No	Yes
q. Other ( <i>explain</i> ) _____	No	Yes

39. Which *three* of the above are your highest priority? (Write the letters of 3 items on the line.)

\_\_\_\_\_

40. A. Does the district's hiring process ensure that the PPS competes for the best certified arts teachers available?

- Yes
- No

B. If not, why not? (*Explain.*) \_\_\_\_\_

41. A. How supportive do you believe that parents are of your efforts to educate their children in the arts? (*Check one.*)

- a. Very supportive
- b. Supportive
- c. Somewhat supportive
- d. Not supportive

B. If not supportive, please explain. \_\_\_\_\_

\_\_\_\_\_

42. A. How supportive do you believe the district is of arts education? (*Check one.*)

- a. Very supportive
- b. Supportive
- c. Somewhat supportive
- d. Not supportive

B. If not supportive, please explain. \_\_\_\_\_

\_\_\_\_\_

43. A. Overall, how supportive do you believe the school(s) where you teach are of arts education? (*Check one.*)

- a. Very supportive
- b. Supportive
- c. Somewhat supportive
- d. Not supportive

B. If not supportive, please explain. \_\_\_\_\_

\_\_\_\_\_

44. What change in arts education in the district has affected you the most as a teacher?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**PROFESSIONAL DEVELOPMENT**

45. Please describe the professional development that you have attended within the past year (January 2007 – January 2008) from each source in the table below. (Circle appropriate responses for each applicable source.)

Source	# Events/Year	Did you incorporate strategies from the PD into your instructional delivery methods?		If yes, were these strategies in improving student learning?	
State		Yes/All Most	Some No/None	Yes/All Most	Some No/None
District		Yes/All Most	Some No/None	Yes/All Most	Some No/None
School(s)		Yes/All Most	Some No/None	Yes/All Most	Some No/None
Community organization		Yes/All Most	Some No/None	Yes/All Most	Some No/None
Professional association		Yes/All Most	Some No/None	Yes/All Most	Some No/None
Other ( <i>explain</i> ) _____		Yes/All Most	Some No/None	Yes/All Most	Some No/None

46. In which of the following areas would you like more professional development? (Check all that apply.)

- a. Content area/ media/technique that you teach
- b. Developing curriculum, syllabi, lesson plans
- c. Integrating the arts into other subjects
- d. Student assessment
- e. Methods of teaching (including differentiation)
- f. Classroom management
- g. Teaching at-risk students
- h. Teaching special education students
- i. Other (*explain*) \_\_\_\_\_
- j. None of the above; current offerings are sufficient.

47. Which barriers to participating in professional development opportunities have you encountered while teaching in the PPS? (Check all that apply.)

- a. Unable to get administrative approval or permission
- b. Insufficient lead time (to get substitute, register, etc.)
- c. Resources (including funding)
- d. Unwilling to attend outside of school hours
- e. Other (*explain*) \_\_\_\_\_

48. When would you prefer that additional professional development opportunities be scheduled?  
(Rank the following from 1 – 6, with 1 indicating first preference, etc.)

- a. After school, around 4pm
- b. In the evening, around 7pm
- c. In the summer
- d. On the weekend
- e. Online
- f. During the school day

49. How often is your performance in the classroom assessed? (Check one.)

- a. Weekly
- b. Monthly
- c. Annually
- d. Bi-annually
- e. Less than every other year

50. A. Are procedures and processes for assessing your performance in the classroom clear to you?  
(Check one.)

- Yes
- No

B. If no, please explain. \_\_\_\_\_

51. How satisfied are you with the frequency and quality of the feedback you receive on your performance in the classroom? (Circle one number for each item.)

	Unsatisfied	Somewhat Satisfied	Mostly Satisfied	Very Satisfied
a. Frequency of feedback	1	2	3	4
b. Quality of feedback	1	2	3	4

**OTHER IMPROVEMENT OPPORTUNITIES**

Please list suggestions to improve the arts education program that have not already been covered in this survey. Please identify the problem/issue and your proposed solution.

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## APPENDIX C: QUALITATIVE INTERVIEWS

### **Board Members**

#### **District Officials**

Deputy Superintendent of Instruction, Assessment, and Accountability  
Executive Director, Curriculum, Instruction & Professional Development  
Senior Program Officer, Curriculum and Instruction  
Curriculum Supervisor, Arts and Humanities  
Curriculum Supervisor, Music  
Chief Financial Officer  
Executive Director, K-5 Elementary Schools (Non ALA)  
Executive Director, K-8  
Executive Director, ALA & Middle Schools  
Executive Director, Secondary Schools  
Assistant to the Deputy Superintendent  
Coordinator of Private Sector Development  
Coordinator of Public Sector Development  
Senior Program Officer, Support Services  
2 Principals

#### **Community Organizations**

A+ Schools  
Attack Theatre  
Carnegie Museum of Art  
Gateway to the Arts  
Manchester Craftsmen's Guild  
Mattress Factory  
Pittsburgh Center for the Arts  
Pittsburgh CLO  
Pittsburgh Opera  
Pittsburgh Public Theater  
Pittsburgh Symphony Orchestra  
School of Music, Carnegie Mellon University  
The Warhol

#### **Other Districts**

Fairfax County Public Schools, Virginia  
New York City Department of Education, New York  
Charlotte-Mecklenburg Schools, North Carolina  
Miami-Dade County Public Schools, Florida  
Cleveland Metropolitan School District, Ohio  
Rochester City School District, New York  
Minneapolis Public Schools, Minnesota  
St. Louis Public Schools, Missouri



**APPENDIX D: SCHOOL AUDIT INDEX**

School Name	# Art Teachers	Total Students	Students in Any Art	Visual Arts Students	Music Students	Drama Students	Dance Students	# Art Classes	Visual Arts Classes	Music Classes	Drama Classes	Dance Classes
ARLINGTON ALA	3	465	433	345	402	0	0	53	24	29	0	0
ALLEGHENY TRADITIONAL ELEMENTARY	3	400	336	336	336	0	0	41	15	26	0	0
BANKSVILLE ELEMENTARY	3	228	228	227	227	0	0	29	12	17	0	0
BEECHWOOD ELEMENTARY SCHOOL	3	328	287	279	286	0	0	27	12	15	0	0
ARSENAL ELEMENTARY SCHOOL	3	255	251	251	249	0	0	29	12	17	0	0
BROOKLINE ELEMENTARY SCHOOL	3	517	494	494	493	0	0	53	24	29	0	0
CARMALT ACAD. OF SCIENCE AND TECHNOLOGY	4	576	575	524	535	0	0	57	24	33	0	0
COLFAX ALA	4	595	589	585	586	0	0	75	28	47	0	0
CONCORD ELEMENTARY SCHOOL	3	302	300	298	300	0	0	29	13	16	0	0
HELEN S. FAISON INTERMEDIATE	7	337	330	319	310	0	0	52	26	26	0	0
FORT PITT ALA	3	376	371	368	369	0	0	52	24	28	0	0
FULTON ACA OF GEO & LIFE SCIENCES	4	294	294	269	294	0	0	36	17	19	0	0
GRANDVIEW ELEMENTARY SCHOOL	3	311	307	307	307	0	0	32	15	17	0	0
GREENFIELD ELEMENTARY SCHOOL	3	458	409	409	408	0	0	43	19	24	0	0
PITTSBURGH MONTESSORI ELEM. SCHOOL	3	260	260	260	192	0	0	47	29	18	0	0
HELEN S. FAISON PRIMARY	4	468	468	465	464	0	0	40	19	21	0	0

School Name	# Art Teachers	Total Students	Students in Any Art	Visual Arts Students	Music Students	Drama Students	Dance Students	# Art Classes	Visual Arts Classes	Music Classes	Drama Classes	Dance Classes
LINCOLN INTERMEDIATE SCHOOL	3	230	224	223	78	0	0	25	11	14	0	0
LIBERTY ELEMENTARY SCHOOL	3	374	367	367	366	0	0	49	18	31	0	0
LINCOLN PRIMARY	3	338	338	279	338	0	0	41	15	26	0	0
LINDEN ELEMENTARY SCHOOL	3	390	390	390	390	0	0	40	17	23	0	0
MANCHESTER ELEMENTARY SCHOOL	3	307	307	307	307	0	0	51	23	28	0	0
MIFFLIN ELEMENTARY SCHOOL	3	430	430	430	430	0	0	51	20	31	0	0
MILLER AFRICAN CENTERED ACADEMY	3	332	330	329	326	0	0	37	17	20	0	0
MINADEO ELEMENTARY SCHOOL	3	571	566	566	566	0	0	51	24	27	0	0
MORROW ELEMENTARY SCHOOL	3	463	454	454	454	0	0	43	20	23	0	0
MURRAY ALA	3	449	445	445	442	0	0	65	30	35	0	0
DILWORTH TRADITIONAL ACADEMY	3	346	346	346	344	0	0	55	35	20	0	0
NORTHVIEW ALA	3	417	413	413	413	0	0	47	22	25	0	0
PHILLIPS ELEMENTARY SCHOOL	3	288	288	288	288	0	0	31	12	19	0	0
ROOSEVELT ELEMENTARY (NEW)	3	418	417	417	417	0	0	40	19	21	0	0
SCHAEFFER PRIMARY	3	212	212	212	212	0	0	23	11	12	0	0
SCHAEFFER INTERMEDIATE	3	257	257	257	257	0	0	34	14	20	0	0
SPRING HILL ELEMENTARY SCHOOL	3	248	246	246	245	0	0	29	12	17	0	0

School Name	# Art Teachers	Total Students	Students in Any Art	Visual Arts Students	Music Students	Drama Students	Dance Students	# Art Classes	Visual Arts Classes	Music Classes	Drama Classes	Dance Classes
STEVENS ELEMENTARY SCHOOL	3	354	354	353	354	0	0	55	24	31	0	0
SUNNYSIDE ELEMENTARY SCHOOL	3	460	460	407	459	0	0	46	21	25	0	0
VANN ELEMENTARY SCHOOL	3	263	257	228	257	0	0	32	13	19	0	0
WEIL ALA	3	344	344	341	344	0	0	45	22	23	0	0
WEST LIBERTY ELEMENTARY	3	260	259	259	259	0	0	29	12	17	0	0
WESTWOOD ELEMENTARY SCHOOL	3	362	362	362	362	0	0	46	18	28	0	0
WHITTIER ELEMENTARY SCHOOL	3	275	266	266	266	0	0	31	14	17	0	0
WOOLSLAIR ELEMENTARY	3	267	267	266	267	0	0	30	14	16	0	0
M L KING ALA	4	632	601	582	492	0	0	64	33	31	0	0
ALLEGHENY TRADITIONAL MIDDLE SCHOOL	3	302	222	205	215	0	0	25	9	16	0	0
SOUTH HILLS MIDDLE SCHOOL	3	521	455	234	397	0	0	35	11	24	0	0
ARTHUR J. ROONEY ALA	2	301	297	296	296	0	0	36	18	18	0	0
PITTSBURGH CLASSICAL ACADEMY MIDDLE SCHOOL	3	338	338	337	214	0	0	30	13	17	0	0
FRICK INTERNATIONAL STUDIES	5	538	538	270	363	0	0	39	12	27	0	0
STUDENT ACHIEVEMENT MIDDLE CENTER	.	55	0	0	0	0	0	.	.	.	.	.
SOUTH BROOK MIDDLE SCHOOL	2	426	335	281	77	0	0	30	15	15	0	0
ROGERS CAPA MIDDLE SCHOOL	21	314	272	111	115	51	47	97	24	56	9	8
SCHILLER CLASSICAL ACADEMY	3	296	217	103	177	0	0	31	8	23	0	0

School Name	# Art Teachers	Total Students	Students in Any Art	Visual Arts Students	Music Students	Drama Students	Dance Students	# Art Classes	Visual Arts Classes	Music Classes	Drama Classes	Dance Classes
STERRETT CLAS. AC. MIDDLE SCHOOL	3	388	388	290	384	0	0	35	12	23	0	0
ARSENAL MIDDLE SCHOOL	2	472	353	353	0	0	0	40	40	0	0	0
ALLDERDICE HIGH SCHOOL	8	1620	724	517	238	38	0	54	33	19	2	0
PGH HS CRT/PRFM ARTS	46	523	459	122	184	92	71	184	36	71	50	27
CARRICK HIGH SCHOOL	6	1066	484	421	117	0	0	46	35	11	0	0
LANGLEY HIGH SCHOOL	5	552	352	293	104	0	0	26	18	8	0	0
OLIVER HIGH SCHOOL	2	700	282	213	98	0	0	28	12	16	0	0
PEABODY HIGH SCHOOL	3	486	283	283	0	0	0	25	25	0	0	0
PERRY TRAD. AC. HIGH SCHOOL	5	912	510	352	231	0	0	35	17	18	0	0
SCHENLEY HIGH SCHOOL	7	1132	585	358	233	35	3	54	28	23	2	1
WESTINGHOUSE HIGH SCHOOL	5	401	255	208	100	16	0	27	16	10	1	0
BRASHEAR HIGH SCHOOL	8	1133	639	501	194	0	46	58	37	19	0	2
STUDENT ACHIEVEMENT CENTER	1	211	80	80	0	0	0	24	24	0	0	0
CONROY TMR CTR	2	165	165	165	164	0	0	34	17	17	0	0
MCNAUGHER SPEC. ED. CTR.	3	84	61	40	37	0	0	29	14	15	0	0
PIONEER CENTER	.	69	0	0	0	0	0	.	.	.	.	.

**APPENDIX E: KEY FINDINGS AND OPTIONS FOR IMPROVEMENT**

<b>Key Findings</b>	<b>Options for Improvement</b>			
<b>Policy:</b> <b>Few policies related to arts education</b>	Superintendent articulates a vision for arts education	Develop board policy to guide decisions on arts programming, facilities, instruction, curricula, and funding	Adopt a comprehensive vision and implementation plan for arts education	Include goals related to arts education in the district strategic plan
<b>Personnel:</b> <b>District-level support / influence questioned</b>	Review job descriptions, roles, and performance of arts curriculum supervisors	Create an arts education team, which would include both curriculum supervisors and the executive directors who supervise principals	Empower arts curriculum supervisors to revise curriculum and take other leadership actions	Develop mechanisms for arts curriculum supervisors to work more deeply with fewer schools and teachers each year
<b>Provision:</b> <b>Provision unequal across schools</b>	Provide guidelines to schools that prescribe a minimum standard for arts education across the district	Provide categorical funding to support arts education	Hold schools accountable for provision of or the proportion of their budget dedicated to arts education or the performance of students on district-developed assessments	Create alternative options for students to pursue sequential arts experiences through community organizations, local colleges, online experiences, after-school options
<b>Curriculum:</b> <b>Uneven resources across grades and disciplines</b>	Determine relative emphases on integrating the arts vs. establishing stand-alone sequential arts education courses	Align all curriculum to state standards	Place the arts K-12 in the curriculum review and development cycle	Design a system wide assessment in the arts aligned with the standards
<b>Professional Development:</b> <b>Few opportunities on the arts</b>	Develop an arts education PD plan for arts specialists, generalists, and non-arts teachers	Establish professional development that responds to teacher need, interest, and best practices in standards-based instruction	Establish district-wide understanding of the state standards for what students should know and be able to do in the arts	Provide opportunities for classroom and other discipline teachers to engage in professional development that integrates the arts
<b>Partnerships:</b> <b>Highly valued but difficult to develop</b>	Proactively educate community arts organizations on the district's processes for engagement	Provide broad dissemination of guidelines for establishing partnerships that are coordinated with the curriculum	Develop evaluative criteria and process for assessing community partnerships	Establish an education foundation or a partnership with an outside organization that could serve as a funding recipient

Sources: Critical Success Factors for Sequential K-12 Arts Education as identified in *Arts for All*; Critical Success Factors for Achieving District-Wide Arts Education in *Gaining the Arts Advantage*; Indicators of Commitment from Kennedy Center *Community Audit for Arts Education*; and Pennsylvania Department of Education Curriculum Regulations



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