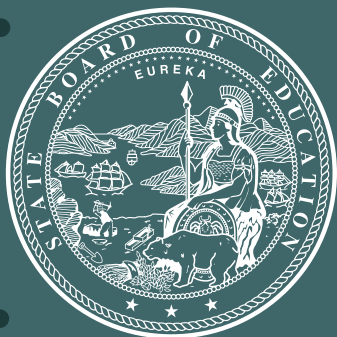## CALIFORNIA
Arts Education
FRAMEWORK

FOR CALIFORNIA PUBLIC SCHOOLS TRANSITIONAL KINDERGARTEN THROUGH GRADE TWELVE

Dance ▪ Media Arts ▪ Music ▪ Theatre ▪ Visual Arts

Chapter 9
Implementing Effective Arts Education

Chapter 9: Implementing Effective Arts Education

"The arts are a major area of human cognition, one of the ways in which we know about the world and express our knowledge. Much of what is said in the arts cannot be said in another way. To withhold artistic means of understanding is as much a malpractice as to withhold mathematics .... Since schools traditionally develop only linguistic and logical/mathematical skills, they are missing an enormous opportunity to develop the whole child."

—Howard Gardner, Harvard Graduate School of Education

Introduction

The arts standards present an opportunity to transform learning through inquiry-based, process-based, and inclusive approaches that benefit students, educators, and California communities. All students can develop their artistic voice and attain technical, literacy, and creative capacities through comprehensive, sequential, standards-based arts teaching that is delivered by credentialed and prepared teachers using Universal Design for Learning proactive planning approaches. Learning in dance, media arts, music, theatre, and visual arts gives students the opportunity to develop as creative, multiliterate, knowledgeable, and responsible citizens.

Authentic and meaningful arts learning takes place when students participate in carefully planned and implemented arts education programs that are continuously evaluated for improvement. This chapter provides holistic guidance and recommendations needed for full implementation of the *California Arts Standards*. Local educational agencies (LEAs) determine and tailor approaches to their specific local context when establishing, improving, and ensuring a sequential, comprehensive, standards-based arts education for all students.

The chapter is intended to be used by district and school leaders, teachers, school counselors, county offices of education, higher education, and others who support arts education, and also in combination with the discipline-specific guidance provided in chapters three through seven.

Contents

Effective and Equitable Arts Education Programs

"The California County Superintendents Educational Services Association Arts Initiative believes that the visual and performing arts are an integral part of a comprehensive curriculum and are essential for learning in the twenty-first century. All California students—from every culture, geographic region, and socioeconomic level—deserve quality arts learning in dance, media arts, music, theatre, and visual arts as part of the core curriculum."

—California County Superintendents Arts Initiative (California County Superintendents Educational Services Association 2018).

The call for arts education equity is grounded in the need to provide all students with the foundations and skills for success in life (including college) and, if desired, pursuing opportunities within California's creative economy. California recognizes the importance of arts education, which is why it has established arts education policies to prepare students to learn, work, and thrive throughout their lives. The arts are required

- as subjects in the California *Education Code*, sections 51210 and 51220;
- for high school graduation (one year of a visual or performing arts or world language or career technical education); and
- as one of the A–G preparatory courses needed for admission to the California State University and to the University of California.

> **Note:** The California State University (CSU) and University of California (UC) Visual and Performing Arts requirement, F, is one year/two semesters or two one-semester courses in the same arts discipline. As an example of a student taking two one-semester courses, the student might take a UC-approved semester of concert band and a second semester of UC-approved jazz ensemble. This would be allowable as they are both courses in the arts discipline of music, according to the CSU–UC Comparison of Minimum Freshman Admission Requirements (University of California 2020).

California's vision of a well-rounded education for all students and multiple measures of student success calls for the development of effective and equitable arts education programs.

Note: 'Equity in arts education' is defined by Create CA as

> ... the right of every student to engage and succeed in powerful, high quality, standards-based arts learning Pre-K–12. All students from every race, culture, language background, geographic region, and socioeconomic level must have the opportunity to fully develop their own artistic, cultural, and linguistic heritage while expanding opportunities to study and explore artistic expressions across different cultures and time periods. (2017)

Comprehensive Arts Education Programs

For students to develop into artistically literate, creative, and capable individuals, it is essential that arts instruction is sequential, standards-based, comprehensive, and prioritized. This means standards-based sequential instruction for *all* students, in all five arts disciplines, during the regular school day, each year from TK through twelfth grade. A comprehensive program provides students access to each of the arts disciplines through articulated feeder programs that support students' transition between school levels.

Note: The *California Arts Standards*, adopted in January 2019, are based on the National Core Arts Standards. This framework provides guidance for implementing "prekindergarten" (PK) standards, which address the arts development of children of approximately four years of age. The standards are intended for California's local educational agencies (LEAs) to apply to transitional kindergarten (TK). Because kindergarten (K) provides two years (TK and K) of preparation for the first grade, the prekindergarten standards (also referred to as "transitional kindergarten standards") for the arts should be used to augment and extend the California Preschool Learning Foundations documents developed by the California Department of Education. Students' arts education experiences in TK and kindergarten should be unique in each of those years. The (prekindergarten/transitional kindergarten) standards should be used by LEA teachers and students to ensure the students are ready for future elementary grade levels. The standards may also be a baseline for expectations when students begin kindergarten and thereby helpful to kindergarten teachers when scaffolding instruction.

Elementary

The elementary grade levels provide students with a grounding in the basics of artistic literacy, creative thinking, exploration, and artistic processes. These are essential first steps for students as they develop their creative, academic, and technical capacities in each arts discipline and provide the foundation for arts learning needed for middle school and high school. Through successful foundational learning provided by a combination of single-subject credentialed arts educators and well-prepared multiple-subject teachers, elementary students are well-equipped for transitioning to the secondary level in each arts discipline.

Middle School

Middle school arts education programs allow students to continue their studies in each arts discipline and to begin specializing in one or more of the arts disciplines of their interest. Exploration remains critical as students increase and refine their artistic knowledge and skills in the arts. At the middle school level, a single-subject arts teacher may provide daily yearlong discipline-specific instruction. In other models the arts teacher may provide the discipline-specific instruction for only a specified number of weeks or a semester. Programs and courses are provided to allow students to continue their exploration and focused study in the arts to prepare for high school arts learning.

High School

At the high school level, programs provide opportunities for students to continue with in-depth study in one or more of the arts disciplines. High school arts education programs offer sequential opportunities for students to move through the performance levels of Proficient, Accomplished, and Advanced by completing yearlong or yearlong-equivalent discipline-specific courses. The proficiency levels prepare students to continue studying an arts discipline after high school. Specialized opportunities for arts learning through programs such as Advanced Placement, International Baccalaureate, and concentrated arts pathways provide additional preparation for students seeking postsecondary arts learning or career entry.

As students transition from one level of schooling to the next, their arts learning should be seamless, allowing them to continue learning in the arts without interruption. Establishing well-articulated standards-based arts education districtwide and supportive feeder patterns between school levels provides students with sequential arts learning from elementary through high school without interruption, making student achievement in the arts possible. To ensure a comprehensive arts education for all students, LEAs can examine their current arts educational programs to identify any gaps in learning that may exist. As LEAs engage in processes to address gaps in arts learning, revise existing arts educational programs, and expand or add new arts education programs, attending to and being responsive to the local context is important in providing access for all students. Examining multiple approaches is helpful to determine the best approach to remove any barriers that may exist for students or to aide in expanding arts education programs, as there is no single model or approach that will work for all districts. Using approaches that identify and remove barriers to sequential learning for all students leads to equitable arts learning.

The following vignette provides an example of one LEA's approach to improving sequential arts learning for all students by identifying the learning gaps and developing a multiyear improvement plan.

A large urban district has committed to ensuring every student a sequential, TK–12, standards-based, arts education in dance, media arts, music, theatre, and visual arts. As part of its improvement plan development process, the district evaluated each of its dance, media arts, music, theatre, and visual arts educational programs. It examined the discipline-specific data in each of the five arts disciplines, looking at feeder patterns across the district, numbers of single-subject arts educators, and arts courses offered.

The data identified sequential courses and learning opportunities existing for students in three of the five disciplines (media arts, music, and theatre). The data identified gaps in sequential learning in visual arts for all students at the elementary level and the absence of any dance education at the elementary and middle school levels. At some elementary schools, some students had occasional activities in visual arts based on teachers' interest or choice, but the data revealed the lack of an articulated, TK–12, comprehensive, standards-based curriculum. At the elementary level, some but not all students had sequential visual arts instruction. Dance instruction was not evident in any of the elementary or middle schools. The first access to a dance education was at the high school level, but not all high schools had dance courses.

Secondary visual arts and dance teachers helped identify the gap, indicating that as students entered the middle and high schools, they were underprepared for grade-level arts learning. This meant that as they worked with students to become proficient at the high school level, they had to also address the gaps in knowledge, understanding, and skill development. As in all arts disciplines, to become artistically literate and capable, students require time for practice, inquiry, refinement, and growth as emerging artists. Without foundational, discipline-specific, sequential, elementary learning in each of the arts disciplines, students were at a disadvantage when working toward proficiency in both dance and visual arts.
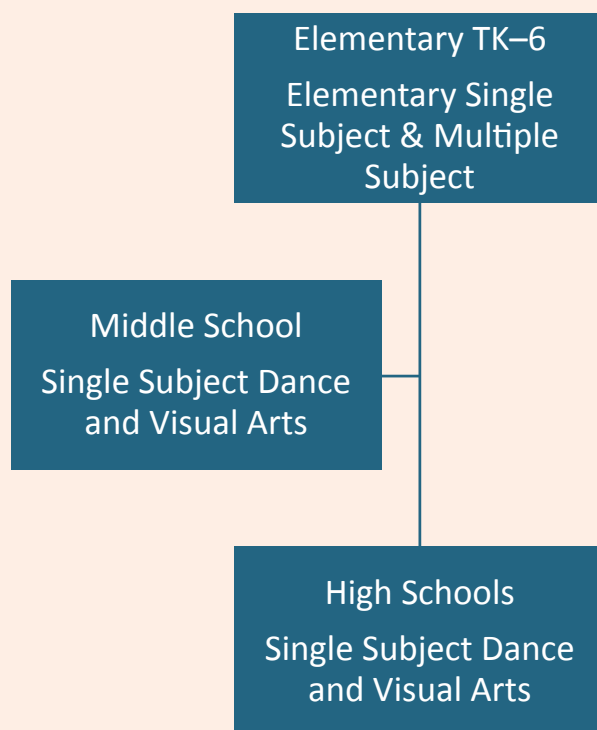
The district developed a plan to address the need in a way that was appropriate for its local context. It established a plan with multiple phases to increase capacity for dance and visual arts education instruction and develop a comprehensive, standards-based scope and sequence, and curriculum in both arts disciplines. The plan included adding single-subject credentialed visual arts and dance educators at the elementary and middle school levels, while also providing professional learning for elementary teachers in visual arts and dance each year. The district planned to phase in the growth—due to budget constraints and limited teaching space—and allow time to develop, refine, and articulate a districtwide visual arts and dance scope and sequence.

While this example has a visual arts and dance focus, the approach could be followed to address gaps in any arts disciplines.

District Plan

In Phase 1, all students at the elementary level will receive dance and visual arts instruction by single-subject credentialed dance and visual arts teachers and the classroom teacher. A district elementary scope, sequence, and related basic units of instruction were developed in dance and in visual arts. Each year the units will be reviewed, revised as needed, and expanded.

Figure 9.1: Teachers of the Arts

```
        Elementary TK–6
        Elementary Single
       Subject & Multiple
            Subject

   Middle School
 Single Subject Dance
   and Visual Arts

         High Schools
      Single Subject Dance
        and Visual Arts
```

In Phase 1, single-subject arts teachers will teach a set of six standards-based, grade-level appropriate, dance lessons and six visual arts-focused lessons throughout the year. The multiple-subject classroom teacher will complement and extend the lessons throughout the year. The district's plan provides a timeline for expansion throughout the next phases. The amount of time and lessons provided by the dance and visual arts teachers will increase. Classroom teachers will also increase the teaching time in both disciplines as their capacities grow through professional learning.

As students enter middle school, they will have options for classes in visual arts and in digital media arts that build upon their elementary learning. In dance, to address the classes at the middle school level, the district committed to hire dance teachers, develop instructional units aligned to the district scope and sequence for dance, and

develop some initial dance courses. The variety of dance class offerings will increase over time as outlined in the district's plan.

In high school, students will be provided with choices of sequential courses: pathways in dance and visual arts, or the option to take a variety of individual dance or visual arts courses at various levels from Proficient through Advanced.

Each year, the district will review the secondary offerings and pathways. As students' foundational learning in dance and visual arts increases at the lower grade levels, it will necessitate the revision of the secondary curriculum and require increasing the types of courses offered.

Vignette: *Establishing Feeder Patterns*

Two crucial factors to address when developing a comprehensive program are (1) interruptions to sequential learning opportunities in the arts and (2) the quality of the learning experiences. This illustration of a music feeder pattern is provided as an example of some of the questions, approaches, and considerations one LEA discovered while designing and implementing a comprehensive arts education program. While in this example the LEA is addressing its music program, the guidance provided can be applied to any of the arts disciplines.

When establishing equitable and sequential music learning, the LEA convened a strategic planning committee that included arts educators, administrators, counselors, and families to develop a shared vision that reflects the music standards, includes all students, meets the needs of the local context, and provides students with uninterrupted learning in music as they transition between school levels. In forming the shared vision, the strategic planning committee agreed that it believed all students should have the opportunity to learn music through performing a musical instrument. The committee recognized this meant all schools would need to develop a standards-aligned music program that provides grade-level-appropriate foundational instructional experiences.

The LEA took the following approach to establishing feeder patterns that met their shared vision and local context.

Elementary Level

At the elementary level, general music study would be necessary in grade levels TK–3. Single-subject credentialed music educators would provide foundational music learning supported by the general classroom teacher. General classroom teachers would be provided with professional learning and the resources needed to implement

this approach. All students should then have an introduction to band or orchestra instruments in grades four and five via a single subject music educator.

Secondary Level

With the opportunities for learning in elementary described above, students would be prepared for and could choose between band or orchestra courses in grade levels six through twelve, advancing their music education by learning a musical instrument.

In this example, the LEA's strategic planning committee chose an instrumental approach to their music education, but it is not meant to be exclusive of choral music or of other approaches to learning music. A district may choose to include an identical or related goal for choral instruction, providing additional options for students to learn music.

Music Feeder Pattern

Ensuring a successful elementary and secondary school music feeder pattern requires additional decisions beyond identifying an instructional delivery model. Coordinated and equitable scheduling is critical. Districts should establish and use processes that identify issues, identify and remove barriers, and promote finding equitable solutions. Administrators should ensure that credentialed music teachers are assigned and scheduled at the elementary level, considering that it is likely a given school will be sharing their instrumental music teachers with other schools. Administrators should consider who will coordinate those schedules. Students need access to musical instruments and related learning materials. Answering questions, such as the following, can help highlight factors that need to be addressed:

- How will students acquire or access a musical instrument to learn on, given the expense (and a free and appropriate education for all students)?
- How are instruments accounted for and maintained?
- How are counselors at the middle school level communicated with so they know which students have studied instruments and can encourage students to continue that study in a music course?

Districts should identify and address these and other questions as they grow their arts education programs. To ensure the success of an arts feeder pattern within a cluster of TK–12 schools, some key elements should be agreed upon:

- Agreement and commitment by the community to a vision of what graduates should know and be able to do in the arts.
- Support at the district level for the required staffing, equipment, and supplies to champion the vision and provide coordination among schools to ensure efficiencies and equity.
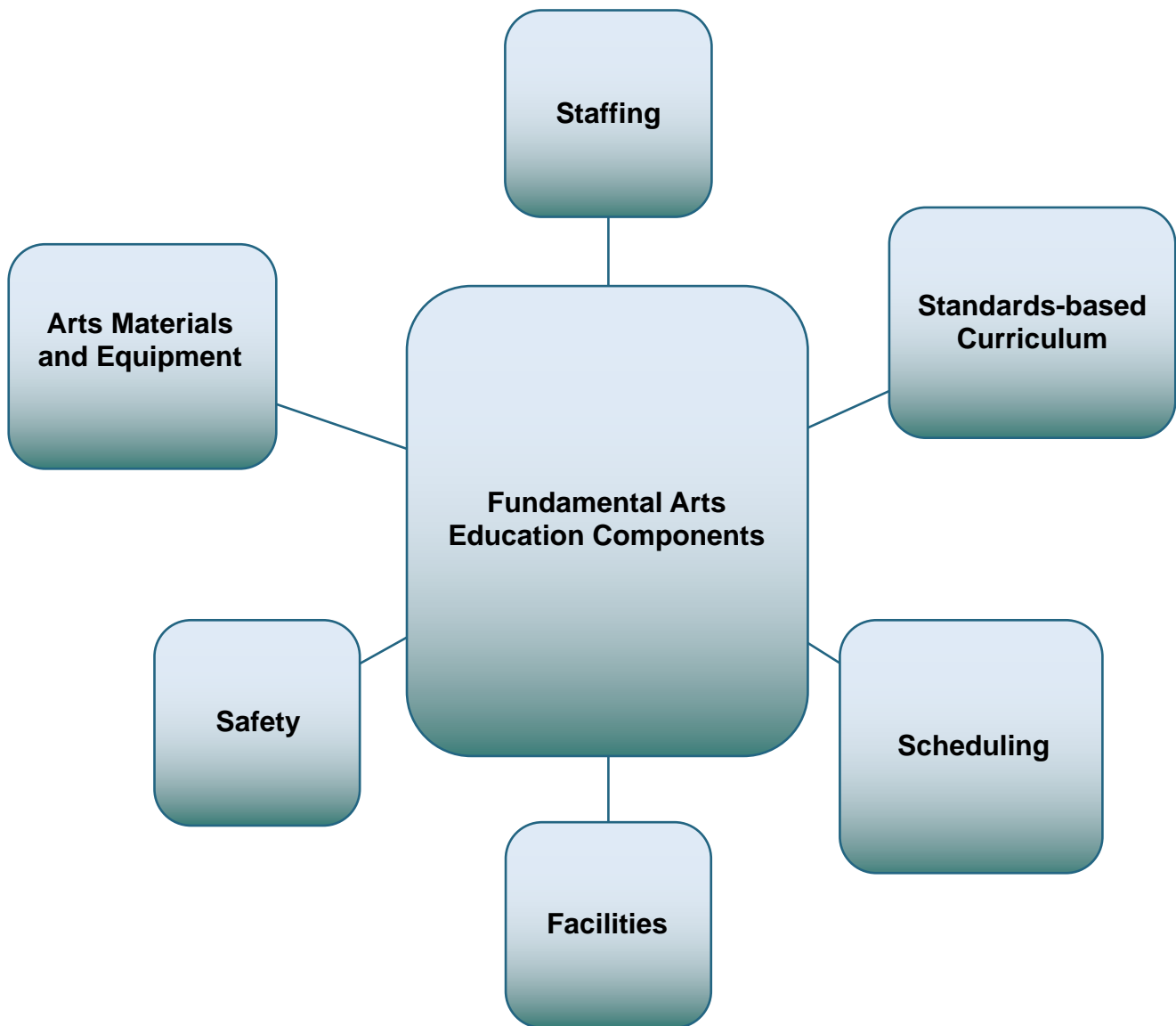
- Communication among principals and counselors about recruiting students and coordinating the flow of students through the pattern.

- Support from principals—they ensure counselors understand that the arts are an important part of all students' education and they also support the prioritization of arts education within the master schedule.

- Vertical communication among teachers in each arts discipline regarding standards-based expectations for students as they move to the next level, as well as shared information about students who are enrolled in each level so that they may follow the feeder pattern.

- Communication from all teachers, counselors, principals, and district leaders to families at all levels about the value of arts education, the programs available to students, and the importance of sequential study in the arts from TK through twelfth grade.

Additional guidance for identifying and addressing arts education program gaps is provided later in this chapter (see Improving Arts Education Through Strategic Program Evaluation and Planning).

Fundamental Components of a Comprehensive Arts Program

The fundamental components applicable to each of the five arts disciplines of a comprehensive arts program are: standards-based curriculum, scheduling, staffing, facilities, safety, arts materials, and equipment. These components form the basis of any arts education program. When included in other district plans, including local control and other improvement plans, the components offer districts a path to improvement. Understanding, evaluating, and developing improvement plans around these components offer districts and schools a roadmap to provide every California student with a sequential, standards- based, effective arts education throughout their TK–12 experience.

Figure 9.2: Fundamental Components of Arts Education

Recognizing the importance of these fundamental arts education program components, four national professional arts education associations have each developed Opportunity to Learn Standards (OTL standards) related to the components.[1] The OTL standards illustrate a continuum for arts education programs, ranging from basic to exceptional in dance, music, theatre, and visual arts. Each discipline-specific OTL standards document identifies foundational components that are critical to ensuring quality learning opportunities and helpful to those wishing to improve or begin an arts education program. The OTL standards do not outline specific curricula but provide overarching guidance for necessary resources to administer basic and quality arts education for all students. In addition,

_____

1. The four national professional arts education associations are: National Dance Education Organization (NDEO), National Association for Music Education (NAfME), Educational Theatre Organization (EdTA), and National Arts Education Association (NAEA).

they can be useful in understanding how to access funding sources, including Title IV-A funding under Every Student Succeeds Act (ESSA). OTL standards identify the foundational structures, supports, and resources needed for learning. As such, the OTL standards can function as a needs-assessment tool when combined with the *California Arts Framework* and *California Arts Standards*. The combination provides school administrators, school board members, teachers, and community members with guidance for assessing, improving, and expanding arts education.

Discipline-specific elements of these components—such as standards, assessment of student learning, time, funding, and resources—are embedded within the discipline chapters.

The following sections present an outline of each of the foundational components of an effective arts education program.

Standards-Based Curriculum to Guide Instruction

An effective and high-quality arts education program within an LEA has an articulated, TK–12 sequential, standards-based, and comprehensive curriculum for dance, media arts, music, theatre, and visual arts. Discipline-specific curriculum provides an overarching plan for the regular school day instruction and is accessible by all district students. Each arts discipline curriculum should be shared with all LEA educators, administrators, families, and community members.

> **Defining 'curriculum':** According to the California Department of Education, "Curriculum, or course of study, is the content and plan for instruction. It is made up of the instructional resources, methods, and assessments needed to help students develop critical skills and knowledge. Along with high-quality and effective instruction, curriculum is an essential element that enables students to learn and thrive" (2021a).
>
> See the California Department of Education Curriculum web page (https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link1) for more resources.

Effective curriculum provides outlines in each of the five arts disciplines that articulates the sequence of instruction and student learning expectations for all students. The curriculum should provide general guidance on diverse student learning needs and suggestions for accommodations and modifications. It attends to the range of novice through advanced learners, provides a basis for formative and summative classroom assessment, and is grounded in the appropriate disciplinary pedagogies and methodologies.

Depending on the existing status of LEA arts education programs, the curriculum may outline a phased-in approach to curriculum implementation that addresses and provides information on how to bridge any existing learning gaps within the arts subject areas. For equitable access, arts education is implemented within the regular school day.

Teachers (individually or collaboratively) use the curriculum and the principles of UDL to design specific classroom units of instruction and assessments that give all students equal opportunities to succeed. Teachers use the curriculum to create units and lessons that are responsive to their students' cultural, learning, social, emotional, and literacy needs. The curriculum may differentiate between aspects that are taught by single-subject credentialed arts educators, general classroom teachers, special education teachers, career technical educators, or teachers of other subjects. In LEAs that include cross-disciplinary approaches, the curriculum may also provide teachers guidance for integrated instruction that includes the arts. All students benefit when their learning is connected in authentic disciplinary ways to amplify concepts and understanding, expand literacy, and hone skill development. Chapter eight, "Transcending Disciplinary Boundaries—Arts Integration," discusses these benefits, as well as approaches and models of integrated learning. While the benefits of strategic and well-crafted arts integration are known, integration should not supersede nor replace discrete arts education.

> **Note**
>
> Chapter 8: Transcending Disciplinary Boundaries provides a discussion of the benefits, approaches, and models of integrated learning.
>
> Chapter 2: The Instructional Cycle provides additional discussion on curriculum, instruction, and assessment.
>
> Chapter 3: Dance; Chapter 4: Media Arts; Chapter 5: Music; Chapter 6: Theatre; and Chapter 7: Visual Arts provide discipline-specific curriculum guidance.

A comprehensive district view of arts learning is vital to revising curriculum, expanding arts education programs, ensuring quality instructional time, and securing necessary resources for learning. Effective district curriculum includes examples of student benchmark assessments. Establishing district benchmark assessments in each arts discipline provides a programmatic or overall view of student learning, rather than an indication of an individual student's progress. Continuously improving students' learning requires teachers to evaluate student work based on the district benchmark assessments.

There may also be an agreed-on timeline to review and revise the curriculum based on student learning outcomes. The district and school budgets should include funding to support the implementation of the curriculum across all schools.

Supplemental arts education occurring within or beyond the school day or through community relationships, such as with a museum, should be designed strategically to complement the in-school-day arts learning program. The curriculum may incorporate guidance for selecting extracurricular arts education activities to help administrators, teachers, and families select resources that supplement, connect, and extend arts learning. The curriculum can also include community resources—such as local museums, community arts programming, universities, and cultural arts opportunities that are

accessible to students—to meet the goals and vision of the district's arts education program. Enhancements to the curriculum should be equitably and inclusively available to all the districts' students even though they may vary or take on focuses related to a specific school. See chapter 10, "Instructional Materials," for guidance for administrators and teachers in selecting standards-aligned instructional materials and resources to support the curriculum.

Scheduling—Providing Time to Learn

Providing students with quality instructional time in the arts to learn and create remains a key factor in determining student success. Competing priorities have the potential to become a barrier to students' access to arts learning. For example, students must not be pulled out from their arts learning or course time to receive remedial instruction, English language instruction, or any other necessary service. Section 60811.8 of the California *Education Code* prohibits denial, to English learners, of equal participation in courses that are required to meet state or local graduation requirements, and courses required for middle school grade promotion. LEA approaches to providing dedicated, protected time for arts learning differ and should reflect the local context and decisions of the district. Carefully scheduling and planning services to avoid conflicts with arts learning is critical to protect and ensure equitable access to a well-rounded education.

Effective learning at the elementary level requires time for discrete instruction in each arts discipline to build foundational literacy, language, knowledge, and skills. This learning can then be integrated, utilized, or revisited as students are learning in other content areas taught within their classroom (refer to chapter eight, "Transcending Disciplinary Boundaries—Arts Integration," for guidance). LEAs working on increasing arts learning time often assign single-subject credentialed arts teachers to work in multiple schools. Teachers charged with arts education in multiple schools have unique needs and can face unexpected challenges when conditions change at one or more of their schools. To maximize the amount of instructional time each student receives and provide optimal conditions for discrete learning, it is critical when scheduling to consider teaching space, travel distances, resources, and each specific school's community.

Additional considerations for administrators when teachers are assigned to more than one school include a commitment to ensure the following:

- Adequate and protected time to teach beyond one short block of time
- Dedicated classrooms designed for safe learning in the arts
- A secure place for storage and sufficient supplies, equipment, and resources for each student to use for arts learning
- Access to appropriate and needed technologies for teaching and for student learning and creating
- Time to collaborate and build relationships with school site administration, staff, and families

In districts where it is not possible to add single-subject credentialed arts teachers to support multiple-subject teachers, providing professional learning is needed to make arts education equitably accessible to all of California's students. Multiple-subject teachers benefit from ongoing, in-depth professional learning aimed at building their basic arts knowledge, artistic skills, pedagogy, academic language, assessment strategies, and confidence in their ability to teach the arts. Teachers are supported in teaching the arts when their professional learning is focused on these topics, aligned to the arts standards, designed for the adult professional, and provides the support they need as they implement teaching the arts in their classrooms. If the district has single-subject elementary arts teachers in one or more of the disciplines, such as in music or visual arts, the district should consider focusing the multiple-subject teachers' professional learning on dance, media arts, or theatre. The Professional Learning in Support of Effective and Equitable Arts section later in this chapter includes examples of districts' strategic professional learning approaches.

Secondary Scheduling

In the middle grades students need access to courses in all arts disciplines (as required subjects according to the California *Educational Code*). They may continue to deepen learning in one arts discipline or may continue study multiple arts disciplines. In high school, effective scheduling provides students opportunities to take yearlong courses in one or more arts disciplines and advanced courses in each year. Scheduling at this level should provide students interested in pursuing postsecondary arts learning or arts careers after high school with opportunities for advanced learning through discipline-specific sequenced and articulated arts courses. Students should have access to advanced arts courses each year. Thoughtfully placing courses on the master schedule, combined with student access to counselors knowledgeable about requirements needed for postsecondary or careers in the arts, helps ensure that all students have access to courses that fulfill their high school requirements, meet the freshman admission requirements to the University of California and the California State University, and provide preparation for entry-level careers or postsecondary learning in the arts.

The following snapshot provides an example an effort by a LEA to include the arts in the master schedule conversations.

The master schedule at a high school is complicated. Building a schedule with sequential arts classes that are often unique by discipline and level, and where students then have access to taking the classes can be challenging. The potential of conflicting necessary classes can unintentionally lead to a breakdown of access for some students to an articulated sequence of arts courses. In this snapshot, one large California school district is striving to provide more inclusive access to arts education at the secondary level for all students. It is having district-level visual and performing arts staff collaborate with administrators responsible for the master schedule to find creative solutions for existing challenges.

In a move to build master schedules that prioritize the needs of students first, the district established a four-day master schedule summit that is spread over four months. The summit focuses on the upcoming school year. All high school principals and vice principals responsible for master scheduling attend. The administrators explore scheduling best practices, analyze their own data, and collaboratively build their schedules. The district's visual and performing arts staff, as well as other central office departments, attend this summit. The arts staff sits alongside school staff, providing arts course expertise as the teams work through the schedule-building process—being a voice for students' access to arts courses at this extremely important table benefits students and the overall arts programs. Through the interactions between the arts staff and high school administrators, the administrators gain a better awareness of their feeder middle schools' arts offerings, improving students' transition between schools.

A result from the arts staff working with site administrators is scheduling a musical theatre course during seventh period at one school site. This solution respects the district contractual agreements with teachers, while also increasing access for students to arts learning. A second result of the interactions between arts staff and site administrators is a redesign of the high school articulation card (student course selection card). The redesign now provides a clearer understanding of the offered arts course options, how they fulfill the graduation requirements, and the relationship to the four-year sequence of courses that allows for advanced learning in an arts discipline. The interactions have also encouraged a principal to take advantage of the higher enrollment cap in music classes to build the music program while keeping the other class sizes lower.

The collaborative solution-finding summits support better communication among school and arts leaders that will, over the long term, help ensure that more students will have access to courses that develop their strengths and interests.

Staffing: Qualified Teachers and Administration Personnel

Successfully implementing effective arts education programs requires qualified, prepared, and informed district- and school-level administrators, and qualified and well-prepared teachers and staff. District superintendents, arts coordinators, resource teachers, counselors, and support staff that are informed and knowledgeable about arts education provide necessary and effective administrative and fiscal support. District- and site-level administrators provide leadership, thoughtful evaluation, and professional support of arts educators. As advocates of high-quality arts education for all students, understanding of the structure, differing needs, and nature of authentic learning in dance, media arts, music, theatre, and visual arts is critical. Administrators should be attentive to student-to-teacher ratios in arts classes in order to provide a safe learning environment for students to achieve the standards.

The California *Education Code* requires arts education to be implemented by credentialed teachers throughout a student's TK–12 experience. This may be accomplished through varied combinations of multiple-subject, single-subject, and career technical education teachers. California has single-subject K–12 credentials in music and visual arts. In 2016 the California Legislature and governor addressed the 46-year dance and theatre credential gap—which was caused by the elimination of dance and theatre through the Ryan Act in 1970—by signing into law Senate Bill 916. Senate Bill 916 added K–12 single-subject credentials in dance and theatre. Multiple-subject elementary classroom teachers have a specific credential and added authorization requirements that include some preparation in arts education and are different than those required for a single-subject K–12 dance, music, theatre, or visual arts credential. The multiple-subject teaching credential authorizes the holder to teach all subjects in a self-contained classroom, such as the classrooms in most elementary schools, preschool, TK–12, or in classes organized primarily for adults. As such, multiple-subject credentialed teachers are certified to teach the arts within their contained classroom. As discussed earlier in this chapter, gaps in multiple-subject teachers' arts education preparation can be addressed through ongoing professional learning that expands their capacities in standards-based arts teaching. There are numerous district approaches for delivery models including both single- and multiple-subject teachers being responsible for providing arts instruction, as well as approaches that rely on a multiple-subject teacher as the sole provider of arts instruction.

In all effective approaches, arts educators are recognized as part of the school community and equal members in providing students with a well-rounded education. They are supported in the same manner as teachers of other content areas, with resources and materials necessary to teach the arts, and with ongoing professional learning. It is paramount that arts educators be included and invited to contribute as equal members in district and school efforts, initiatives, and decisions.

> **Best Delivery Models**
>
> The best delivery model at the elementary level effectively and comprehensively includes basic arts education in all five arts content areas, in every school, provided by both school-based single-subject arts teachers and multiple-subject teachers. Students benefit through foundational arts learning provided by the single-subject arts teachers that is then reinforced and expanded on by the multiple-subject teacher. This combined learning can be enhanced through additional supplemental arts learning offered by qualified community artists, museum educators, and professional artists.
>
> The next desirable model is the multiple-subject teacher and single-subject arts teachers that travel between multiple schools. This learning can also be enhanced by qualified community artists, museum educators, and professional artists.
>
> The National Board for Professional Teaching Standards recognizes the importance of developing, retaining, and recognizing accomplished teachers and the role this plays in generating ongoing improvement in schools. It offers National Board Certification (https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link2) in the disciplines of Art and Music (https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link3) in two developmental levels: Early and Middle Childhood and Early Adolescence through Young Adulthood (2021; n.d.).

Facilities to Promote Authentic and Safe Arts Learning

Arts learning takes place within learning environments that are safe for artistic, physical, social, emotional, conceptual, intellectual, and technical skill development. Authentic learning in the arts requires dedicated, appropriate spaces for instruction that provide safe environments for students to learn, create, revise, and produce, perform, or present their work. Theatre and dance learning require safe spaces for individual, small-group, and large-group movement. Visual arts, media arts, and technical theatre require facilities to accommodate individual, small group, and collaborative art making and presentation spaces. Access to water, proper ventilation, space for safely using tools, cleaning areas, and storage areas are essential to arts classrooms. Making music is best in facilities that provide individual, ensemble, and whole group practice and rehearsal and also protect the hearing of teachers and students. Lighting, sound, climate control, and security elements are of special consideration within arts classrooms and performance/presentation venues. Artistic creation and study involve technology that ranges from the simple to the complex. Arts educators, other teachers of the arts, and students learning in the arts should have facilities with suitable space, power, and appropriate internet connections for multiple computers and other electronic equipment.

All arts learning requires facilities built and maintained to provide teaching, learning, and performing environments that are physically safe. Spaces that enable a creative, inclusive environment offer a foundation for students to authentically learn and safely thrive in the arts. While not all schools can provide studio-like spaces, classrooms can be effective arts teaching environments with a few strategic modifications.

Schools that provide safe spaces and appropriate opportunities for students to demonstrate, share, and present their arts learning support the development of creative and confident individuals. The discipline chapters provide additional guidance on safe and appropriate learning environments.

Physical Safety Considerations

Physical safety within arts classrooms is a primary concern. Arts learning involves the use of the body as an instrument of learning. Students learning in the arts access resources, materials, and often mentors outside of the classroom. Students also engage with tools, equipment, materials, and performance venues within and outside of the school settings. Arts facilities must reflect safety codes and established health guidelines. It is essential that arts learning facilities and classrooms are maintained and cleaned for student and teacher safety. Students need to know, understand, and adhere to safety guidelines and codes within the arts classrooms and performance venues. They must follow the safety guidelines in art-making practices to protect themselves and others. Attention to the physical safety of all students and teachers is necessary.

Teachers and students require safety training in the appropriate use and handling of tools, facilities, artistic supplies, equipment, and materials. Access to appropriate and well-maintained safety apparel and equipment is required. Classrooms and creative making spaces should be equipped with safety kits and fire extinguishers. It is essential that all students, teachers, and support staff are aware of the location of safety equipment and trained in using such equipment. Fire, stage, and shop safety protocols must follow guidelines from the Occupational Safety and Health Administration (OSHA); this set of guidelines, and others, are available at the California Department of Education Health and Safety page (https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link4). Certified technicians should perform annual inspections of arts classrooms and creative spaces.

Access to Presenting, Performing, and Sharing Venues

The standards call for informal and formal presenting and performing of creative works and works in progress, which means students require access to spaces and environments for this purpose. Regularly scheduled access to venues for student performances, productions, and presentations of student artworks provides students with authentic experiences and learning within the arts. Priority scheduling of such school and district spaces should be given to arts educators first, before outside groups or others wishing to utilize these specialized educational venues. When districts or schools construct new or refurbish facilities for arts learning, visual, performing, and media arts, educators should be consulted and included on planning committees.

Taking creative risks and sharing ideas and thoughts requires a safe and supportive environment. Students learn from the earliest grade levels in safe environments how to provide and receive critique on their creative works and the works of others. Principles inherent in learning, creating, and performing within the arts—combined with appropriate behavioral expectations within the arts classrooms and the wider school community—contribute to establishing safe and sustaining learning environments that enhance, respect, and honor students' artistic growth. Administrators and teachers can benefit from accessing professional learning and resources that promote establishing safe, appropriate, and creative learning spaces. For additional information about the conditions for authentic, safe, and creative arts learning in each arts discipline, consult the discipline chapters.

Authentic and Appropriate Arts Materials and Equipment

Authentic learning and creating in the arts requires appropriate learning materials, supplies, equipment, tools, and facilities that allow students to achieve the standards and their full creative potential. Students require access to and choices of technologies to engage in the emerging and contemporary art practices called for in the standards. This expands students' opportunities to create and demonstrate their arts learning and is a critical tool for students as they create, refine, present their work, respond, access other artworks, and receive feedback on developing works. Technology also is critical as students explore multiple approaches to developing portfolios. Technology expands students' opportunities to join in teacher–student and student–student collaboration. Technology also provides students with access to additional instructional supports and ways to revisit demonstrations as often as needed.

The following note articulates technology needs in media arts learning.

Technology and Media Arts

To learn authentically in any of the arts disciplines, students require access to authentic and appropriate technology to create, respond, present, produce, and perform. With dedicated media arts standards, adopted in 2019, media arts will continue to evolve as a stand-alone arts discipline in California schools. LEAs need to ensure students have access to appropriate technology for students to develop artistic literacy in media arts along with dance, music, theatre, and visual arts. Other states have examined this issue. For example, the Connecticut State Department of Education in 2017 developed a draft program guide in support of the state's adoption of the National Core Arts Standards. In the introduction to media arts, the guide outlines the central role of authentic emerging technologies.

> If the tools and techniques (the means) of Media Arts are always evolving as emerging technologies build upon themselves, then the products and outputs (the ends) are in flux as well. Media Arts education is preparing students for jobs, creative venues, and media cultures that are unclear to us right now—in fact, they might not yet exist. Practical outputs might be inkjet

> prints, interactive websites, design campaigns, multi-media installations, journalistic and documentary projects, or site-specific collaborative projects that engage with cultural issues through activism. This broad range of outputs require proficiency in, or at least experience with, tools such as digital image editing; basic computer programming; image and text layout; video editing; sound production and design; storyboarding, sequencing, and concept development; as well as more fundamental skills of research, online behavior, collaborative and group thinking, and digital file management. (Connecticut State Department of Education 2017)

Student access to necessary instructional materials cannot rely on fundraising or securing grants. District and school budgets should reflect allocated funds to support students' equal access to necessary expenditures related to arts education, instructional materials, and provide for ongoing maintenance of tools, equipment, and technology (California Department of Education 2020).

The California Department of Education Arts page (https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link5) provides guidance on ensuring safe and healthy arts materials. The California Office of Environmental Health Hazard Assessment (OEHHA) Art Hazards page (https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link6) includes a list of art materials that should not be purchased (2021).

Instructional materials used in California public schools must follow *Education Code* sections 60040–60045 and 60048, as well as the State Board of Education guidelines in *Standards for Evaluating Instructional Materials for Social Content, 2013 Edition*, which is found at the California Department of Education Social Content Review page (https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link7) (2021b). Chapter 10, "Instructional Materials," provides detailed guidance related to social content review, and the previous arts chapters (3–7) have discipline-specific guidance.

Improving Arts Education Through Strategic Program Evaluation and Planning

As each LEA exists in its own distinctive local context, with strengths and challenges, there is not a one-size-fits-all approach to improving existing arts education programs that will work for all districts. Effective approaches engage teachers, school leaders, families, and interested community members in comparing the district's current arts education instructional programs to the *Education Code* and guiding documents for arts education, and in evaluating the district's programs for qualities of effective arts education programs. This approach mirrors and can even be embedded with the development of a Local Control and Accountability Plan (LCAP) and other educational improvement strategies. To ensure a smooth and successful conclusion, those who wish to assess, develop, implement, and sustain a district arts education plan should first determine if their district has specific practices for developing improvement plans. Conducting program assessment

and developing an improvement plan as a professional learning process increases the possibility for success and lasting change. Using the assessment data gathered, the district can then begin to develop an arts education improvement plan to strategically begin the journey of improving the district's arts learning for all students.

The following describes an approach to developing an arts education improvement plan that can be modified to meet individual LEA cultures, established processes, and requirements. The steps outlined in the approach can provide useful guidance for districts or schools that are or are not developing full improvement plans.

Establishing and Preparing a District Arts Team

Establishing a core district arts team that engages in the entirety of the improvement process is necessary for collecting quality data, analyzing data, identifying learning gaps, and deciding equitable approaches to improvement. To be effective, the team should be representative of all schools and all arts subject areas within the district. Arts educators are critical team members. At least one art educator from each arts discipline and level, multiple-subject teachers, special education teachers, and district-level personnel should be included. This ensures a wide representation of various perspectives. It can be beneficial to broaden the team to include school board members, community members, families, students, and interested community members. In districts that have standing curriculum committees, representatives from the committee should be included. Often in these districts, the arts education team will function as a curriculum subcommittee.

Successful approaches typically begin with a small core leadership group. This group is responsible for convening the larger district arts team, communications, and meeting organization. The core team also is responsible for keeping the process on schedule, guiding the process, monitoring benchmarks, and finalizing the resulting plan. The core leadership group can be useful in identifying members or types of members needed for the larger district arts team. Successful approaches often engage the expertise and support from an outside facilitator knowledgeable about California arts education. Using an outside facilitator with expertise in standards-based arts education to work closely with the core team is helpful in guiding the process and allows all members of the core leadership group to participate in the process. The outside facilitator can provide arts education expertise that may be missing within the district and act as an impartial voice to ask the hard questions.

Once the structure of the team is determined and members are selected, the process typically begins with establishing a common understanding of what arts education is and what it is not. This leads to developing a shared vision of the goals, intent, requirements, and needs of an inclusive, equitable, standards-based arts education program for all students. The core leadership group plans for and includes the district arts team in this important foundational professional learning centered on topics such as the California *Education Code* relating to the arts and the arts standards and framework. This builds consensus, knowledge, improvement strategies, and advocacy of the district's arts education program.

Assessing the District's Arts Education Programs

An effective arts education program assessment provides students, teachers, site and educational leaders, families, and community members with information on student learning in each of the arts disciplines. The evaluation of the arts programs should provide overall and subject-specific data on the opportunities to learn in the arts for all students. The evaluation should also identify what is limited to specific schools or students, as well as barriers to instruction. Periodic assessment of the district's existing arts education program is critical for program inclusion, improvement, expansion, and effectiveness.

Information gained from a districtwide systematic programmatic evaluation provides guidance for initial development or updating of an existing arts education improvement plan. Program evaluation can include data gained through enrollment numbers, course offerings, opportunities to learn for all students, and examination of student work related to grade level benchmark assessments. The assessment should provide data, identify strengths, and focus on areas that can clarify improvements needed to ensure all students receive an equitable, effective, and standards-based arts education.

The assessment can be administered by the core leadership group, the district arts team, or the district may utilize a self-evaluation approach. It is important that the assessment be conducted in a similar fashion and with common questions to ensure data can be analyzed. Whatever approach is used, the goal is to collect baseline data from each school. The important component is to make sure the survey is organized so that the prompts yield the necessary data. The assessment should

- ask the same prompts across all schools, with variations as needed for elementary, middle, and high school contexts;
- be administrated in a consistent approach; and
- collect the data in a way that the results can be analyzed.

A variety of survey instruments have been developed over the years to support districtwide arts assessment and planning. These instruments share a common set of program aspects that reflect fundamental components needed for a comprehensive arts program (standard-based curriculum, scheduling, staffing, materials, equipment, and facilities). Assessment tools can also include aspects of finding out about the budget that funds arts education. Identifying district, school site, and outside funding sources at the individual school and district levels provides insight into any areas of inequity of arts education funding across and within the district. It can also provide successful funding ideas, approaches, or models that could be shared across all schools within the district.

Data gained through the assessment is useful in providing a school-by-school view of the current arts education programs as well as an overall district view. This yields information for a data-driven approach for the development of a district arts education plan that addresses gaps and builds upon strengths across and within each school. Common prompts asked of schools when assessing their existing arts education programs include:

- What arts disciplines are being taught?
- Which students have access to learn in dance, media arts, music, theatre, and visual arts? Which do not? What are the barriers or challenges preventing access?
- Who is teaching the arts?
- How much instructional time is allocated? Are there daily, weekly, or other scheduling formats?
- How is the instruction aligned to the *California Arts Standards*?
- What arts classroom and programmatic assessment strategies are in place?
- What arts facilities, equipment, materials, and supplies exist? Who has access?
- How are the arts education programs funded?
- If there is funding expended, what does it pay for? What does it not pay for?
- Who is responsible for the arts education programs?

Responses to the assessment survey should come from a variety of sources including the school and district staff, administrators, teachers (multiple subject, single subject, and special education), support staff, and arts resource teachers responsible for the arts education program. The district may use information gained from other district or school site data sources including California Accountability Model and School Dashboard, California Basic Educational Data System (CBEDS), Local Control Accountability Plan (LCAP), or Western Association of Schools and Colleges Report (WASC), or annual financial data. For districts with secondary schools, the California Department of Education and the Arts Education Data Project provide a set of tools that offer school, district, county, and statewide levels of secondary data from information submitted by schools to the California Longitudinal Pupil Achievement Data System (CALPADS).
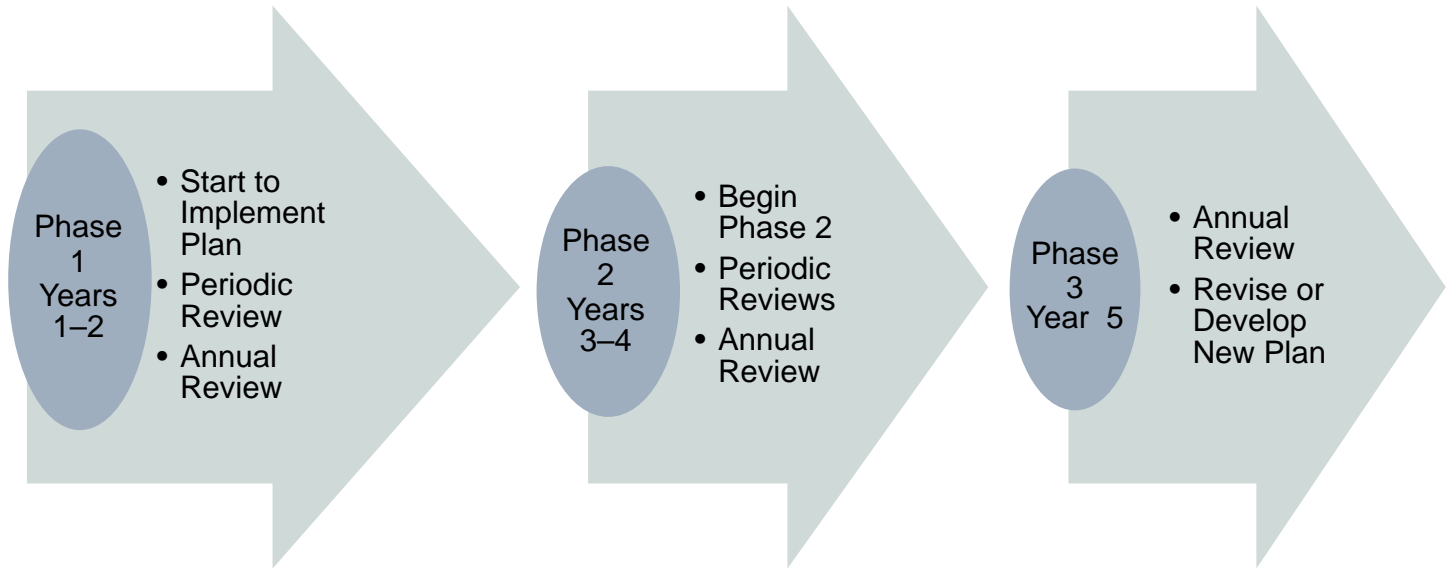
The compilation of data gathered from each school should result in a school-by-school comparison as well as a districtwide view of the current arts education program. From this data, gaps and strengths can be identified to provide direction for the improvement plan. Assessment findings should be made public and shared widely to inform families, students, teachers, administrators, and community members. When approached as a process, assessment of a district's arts education program provides an opportunity to inform all interested parties, build leadership, and advocate an effective arts education program.

Developing the District Arts Education Improvement Plan

The next step in the process is to develop a district arts education improvement plan. The plan is based on the goals identified for arts education and on the data obtained in the arts assessment. The improvement plan may take the form of other district subject area improvement plans, or it can be created as a customized plan for arts education. Successful plans often span three to five years, provide quarterly accountability checks, and outline yearly evaluation reports on progress.

Figure 9.3 is an example of a five-year timeline from a district arts education improvement plan that has three implementation phases.

Figure 9.3: District Arts Education Improvement Plan Phase Timeline

Phase 1 Years 1–2
- Start to Implement Plan
- Periodic Review
- Annual Review

Phase 2 Years 3–4
- Begin Phase 2
- Periodic Reviews
- Annual Review

Phase 3 Year 5
- Annual Review
- Revise or Develop New Plan

[Long description of figure 9.3](#)

Many districts include as part of their plan the adoption of a district arts education policy by the school board. An arts education policy can state the district's commitment to inclusive and equitable access for all students to arts education and indicate the expected elements of arts education programs. It can also be useful in guiding administrators' vision for arts education in individual schools. Whatever format the plan takes, with or without a district arts education policy, most plans are structured to address or include the following sections:

- Executive summary
- District vision
- Goals
- Description of the district's existing arts education programs, based on assessment data of the following:
  - Standards-based arts curriculum and instruction
  - Scheduling/time to learn
  - Personnel/staffing
  - Facilities
  - Materials, equipment, and resources
  - Professional learning
  - Program assessment/evaluation
  - Partnerships and collaborations

- A detailed, reasonable, and actionable improvement timeline, often in phases, with improvement action steps in the areas identified through the needs assessment
- A budget that includes identifying funding needs and sources
- Identification of responsible personnel or entities
- An accountability report, outlining implementation benchmarks aligned with the areas identified in the needs assessment
- Strategies to address unexpected delays to the implementation timeline

Presenting/Adopting the Plan for Implementation

Once the plan is developed and written, gaining necessary approval to begin implementation is critical. Districts vary in requirements for approval and in implementation methods. While some districts may have a process that includes a review, input, and formal approval by the school board, in other districts the plan becomes actionable through the curriculum and instruction committee or approval by an administrative cabinet at the district level. In whatever manner the plan moves into implementation, the core district arts education group should research the necessary implementation process as part of their initial steps of the process and work toward that end.

Plan Implementation and Progress Evaluation

Once the plan moves into the implementation phases, the district arts education leadership team, the core leadership group, or those identified as responsible for monitoring and assessing the progress should carry out periodic and annual reviews. If the district has an ongoing process for periodic and annual progress reviews, the arts education plan should be included, or the district process utilized. The *Insider's Guide to Arts Education Planning* (third edition) (https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link8) sample quarterly review agenda allocates time for revisiting the progress toward the district's goal or vision as identified in the improvement plan, and for identifying challenges to attaining the goal, implementation directions, or the action plan calendar for the period under review (California Alliance for Arts Education and Los Angeles County Arts Commission 2016). The reviewers confirm or adjust the upcoming period's action plan and set a time for the next review. This approach continues each quarter throughout the year, culminating in an annual review. The year-end review captures and reviews the year's findings, accomplishments, and identifies adjustments or develops new action steps to support ongoing improvement. This work informs the development of the next year's action plan. The annual review findings and next year's action plan are reported and shared with the district and community.

Professional Learning in Support of Effective and Equitable Arts Learning

---

"For most educators working in schools, professional learning is the singular most accessible means they have to develop the new knowledge, skills, and practices necessary to better meet students' learning needs."

—Learning Forward, in *Standards for Professional Learning* (2011)

Flourishing, responsive, intellectually challenging, and creative arts learning for all students requires a learning community in which teachers and school leaders engage in a cycle of learning, reflecting on, and improving their own practice (Little 2006; Ermeling and Gallimore 2013; Garmston and Zimmerman 2013; Learning Forward 2011). To create arts instruction that embodies the goals, meets expectations of the arts standards, and takes place within effective, safe, and supportive learning environments, teachers and school leaders should participate in a learning culture with these qualities. This section holistically discusses professional learning needs for arts educators. It examines professional learning in relation to the various roles teachers and leaders have in arts education, the qualities of effective professional learning, and professional learning models that build capacities needed for arts education.

Professional Learning Critical to Establishing a Vision for Arts Education

Professional learning is a critical ongoing part of every administrator and teacher's career and a leading factor in student success in any content area. School leaders and teachers who understand the *what* and the *why* of arts education are better able to provide effective leadership. Administrators and teachers need professional learning that includes an overview on quality indicators of standards-based arts education that supports them in gaining an understanding of the intent and goals of the *California Arts Standards* and *Framework*. The professional learning content for leaders should highlight the overlapping and expanded literacy development students gain through the arts, include insight into effective teaching in the arts, and provide illustrations of the benefits gained by all students from a sequential, standards-based arts education. When administrators and other school leaders understand these aspects, they are able to articulate the vision for arts education, make decisions, and create policies that support the conditions needed for quality arts learning.

Providing professional learning that addresses arts educators' needs is often a challenge for districts given past educational priorities that emphasized some subjects over others and the limited number of arts educators, representing five different subject areas, within

a district or school site. Investing time and allocating resources is necessary for effective professional learning to take place. To create, implement, and evaluate classroom instruction that is motivating, intellectually challenging, respectful, and engaging, teachers should participate in a learning culture that embodies the same qualities. To guide and support improvement of an arts education program, arts teachers need professional learning targeted to their role, their needs, and their students' needs. Provided with effective and ongoing professional learning, multiple-subject teachers can build their capacity to provide standards-based arts education for their students. Access to relevant and discipline-specific professional learning for single-subject arts teachers fosters opportunities for arts teachers to collaboratively address problems of practice, acquire new skills and strategies to support their students, and stay current on best practices and the latest research in arts education.

> "Effective districts invest in the learning not only of students, but also of teachers, principals, district staff, superintendents, and school board members."
>
> — Southern Regional Education Board, in *The Three Essentials: Improving Schools Requires District Vision, District and State Support, and Principal Leadership* (2010)

Qualities of Effective Professional Learning Models

Effective professional learning models, including establishing learning communities to support educators and administrators responsible for the arts, mirrors effective qualities for all professional learning. Two documents, *Effective Teacher Professional Development Report* and *The Superintendent's Quality Professional Learning Standards*, provide insight into effective professional learning models and related attributes that are useful for arts education. The Learning Policy Institute's *Effective Teacher Professional Development Report* reviewed 35 studies to ascertain characteristics of effective professional development models and identified seven design elements of effective professional learning (Darling-Hammond, Hyler, and Gardner 2017). These elements were present in most or all of the effective professional learning experiences they reviewed. Darling-Hammond, Hyler, and Gardner found effective professional learning

1. is content focused;
2. incorporates active learning utilizing adult learning theory;
3. supports collaboration, typically in job-embedded contexts;
4. uses models and modeling of effective practice;
5. provides coaching and expert support;

6. offers opportunities for feedback and reflection; and

7. is sustained in duration (2017).

The Superintendent's Quality Professional Learning Standards, which was revised in 2015 (the standards are also known as QPLS), provides a cornerstone to guide systems of professional learning at the state, regional, district, and local school levels. It details seven standards that identify and describe the characteristics of professional learning that are "... most likely to support educators in building individual and collective capacity to meet professional, school, and student performance expectations" (California Department of Education 2015). The characteristics provided are important guidance when making choices or designing professional learning activities for arts educators. The seven interdependent standards explain that professional learning should be:

1. Rooted in student and educator needs demonstrated through data

2. Focused on content and pedagogy

3. Designed to ensure equitable outcomes

4. Designed and structured to be ongoing, intensive, and embedded in practice

5. Collaborative with an emphasis on shared accountability

6. Supported by adequate resources

7. Coherent and aligned with other standards, policies, and programs (California Department of Education, Professional Learning Services Division 2015)

The seven elements identified in the first document, combined with the seven standards in the second, articulate effective professional learning attributes that should be present to support arts educators and administrators. The design elements and standards are useful guides for administrators in designing or selecting professional learning for the diverse range of teachers of the arts, teaching roles, and various delivery systems and teaching contexts that lead to increased student learning results in arts education. Teachers of the arts will find the elements and standards descriptions useful when choosing professional learning activities that meet their needs and enhance their practice.

"It is clearer today than ever that educators need to learn, and that's why professional learning has replaced professional development. Developing is not enough. Educators must be knowledgeable and wise .... They must become learners, and they must be self-developing."

—Lois Brown Easton, in "From Professional Development to Professional Learning" (2008)

All teachers can benefit from sustained professional learning that is related to their teaching role; provides time for peer collaboration; provides support during implementation of new content, assessments, or approaches; and offers feedback and time for reflection. Teachers' knowledge of both the subject-matter content they teach and the pedagogical content (effective ways to teach students a specific subject) are critical for student success. Attention to and considerations of the professional learning content, skill development, and pedagogical approaches should be made to address the distinctive individual needs of the multiple-subject teachers, single-subject teachers, or teachers of other subjects. An orchestra music teacher's professional learning needs differ from a second-grade multiple-subject classroom teacher, just as an elementary media arts teacher's needs differ from a high school sound design teacher. At the same time, all teachers of the arts benefit from professional learning focused on understanding the structure, content, and intent of the standards.

Professional learning should support teachers in understanding and actualizing their role in developing artistically literate students. This includes professional learning that supports teachers in gaining new strategies for inclusion, expanding teachers' expertise in creating and implementing authentic formative and summative assessments, and in evaluating student work. Teachers of other subjects striving to include arts processes, content, and practices benefit from professional learning focused on their needs. This requires the content of the professional learning to address the underlying arts pedagogies, arts academic language, foundational arts skills, and authentic artistic process of the arts discipline(s) they are incorporating into their subject area. Development of the teachers' own confidence and technical skills in the arts discipline supports their success incorporating the arts for deeper student learning.

Professional Learning for Administrators and School and District Leaders

Professional learning is a critical and necessary support for school and district administrative personnel, school board members, and counselors. In many districts, as discussed earlier, personnel assigned to be responsible for arts education may not be fully prepared, knowledgeable about current arts education policies, or empowered to facilitate change. In some contexts, administration and supervision of the arts education program is an additional duty assigned to an administrator, or to a Teacher on Special Assignment, or a department chair. These leaders may have disciplinary expertise, teaching experience, or a credential in one of the arts content areas, but not all five. School board members and counselors also play critical roles in creating and supporting policies, and implementing practices that provide or prohibit students' access to arts education. Yet they also may not fully understand the needs, incentives, accountability, unintentional barriers, or benefits of learning in the arts.

These varied leaders present different experiences and knowledge bases, yet the arts are included as part of their portfolio of work. An effective method for fostering collaborative professional learning and support among district and school administrators and other leaders is these leaders participating in professional learning communities (PLCs) that are regional or district-based and focused on arts education. Given the multiple demands on their time, participating in regional or local networks (PLCs) that meet for a few hours monthly or a full day quarterly offers opportunities for ongoing support. The addition of an outside arts education expert to help facilitate the PLC, provide guidance, and offer information is an effective approach. PLCs can be organized through partnerships or collaborations between established arts education agencies.

PLCs provide opportunities for leaders to explore the standards and framework, examine district or school data, observe classroom arts learning in action, share successes and challenges, network, and engage in arts learning themselves. In a PLC, leaders can examine current research to inform the ongoing examination of instructional practices and programmatic structures. Administrators and leaders gain insight through learning from and examining examples of successful district and school approaches in implementing best practices. PLC participants can have focused conversations about how to overcome challenges such as time, funding, and lack of human resources. PLCs provide a supportive learning environment in which to explore successful approaches on how to identify and address barriers that exist to implementing effective, inclusive, and equitable arts education. Through a culture of collaboration and support, PLCs promote leadership in the arts, improve student learning in the arts, and help identify and remove barriers to a sequential, comprehensive arts education for all students.

District-level arts leaders benefit from professional learning time dedicated to their specific role. Utilizing the expertise or consultation services from a qualified arts education expert can fill in gaps that may exist within district leadership. Attending arts education conferences, workshops, and seminars offers administrators and leaders opportunities to learn in short time periods; they can benefit even more if sent with others as part of a district team of administrators and arts educators. After a professional learning experience, it is important to provide time and a method for the team members to share their learning, participate in dialogue on topics presented, and reflect upon possibilities for implementation. This follow-up collaboration promotes them applying their new learning in ways that benefit their district or school.

> **Note:** California's four arts education professional learning associations, The California Arts Project (TCAP), the California County Superintendents Arts Initiative, and many individual county offices of education annually provide professional learning for administrators and other leaders of arts education. For more information about these opportunities, see appendices G–J.

Professional Learning for Multiple-Subject Teachers

> **Note:** The following multiple-subject teacher professional learning discussion includes guidance that addresses the needs of teachers that teach in self-contained or pull-out settings, such as special education or resource. These teachers have content-focused professional learning needs related to arts education that mirror the multiple-subject teachers' needs. The professional learning for these teachers needs to address their teaching context and also support them to implement modifications or accommodations aligned to their students' distinct needs within the context of the expected student learning articulated in the *Arts Standards.*

The standards require teachers to be artistically literate, have academic foundations in the arts content areas, and have basic to advanced technical skills aligned to the arts subject area they teach. For multiple-subject teachers, this means literacy in all five disciplines. Many TK–6 educators have not been prepared to fully implement the arts standards in their general classrooms, thus making professional learning more important. In the 2007 SRI International research report by Woodworth et al., *An Unfinished Canvas*, subject matter preparation in the arts disciplines for prospective elementary teachers was found to be limited and lacking consistency of course work required across institutions of higher education. Teachers who feel limited in their own content knowledge and artistic skills may face significant challenges when tasked with increasing classroom opportunities for students to learn in the arts.

Ongoing professional learning that focuses on the content knowledge, language, skills, and pedagogical content knowledge aligned to the arts standards is critical in providing multiple-subject teachers the foundation they need. Multiple-subject teachers gain understanding and confidence when engaged as learners in the arts. In self-contained classrooms, arts instruction should happen as discrete, sequential learning. Arts instruction can additionally be integrated with other content areas to deepen student conceptual understanding and offer multiple means of expression. Learning in the arts equips students with the skills and approaches that offer them additional ways to demonstrate their learning. Students gain the most from these approaches when their teachers have participated in professional learning that provides effective models of integration and guidance in choosing the appropriate model for the intended learning target and also demonstrates methods of assessment matching the learning target.

Chapter eight, "Transcending Disciplinary Boundaries—Arts Integration," provides a fuller discussion of the value of arts learning for students within and across a well-rounded education. The chapter provides guidance and support on three categories of integrated curriculum approaches; multidisciplinary, interdisciplinary, and transdisciplinary are also covered, with examples of models within each of the three categories. Professional learning can equip multiple-subject teachers with the knowledge and understanding to determine which approach can be used to best meet their students' learning needs and

specific learning goals. Multiple-subject teachers are capable of using their foundational artistic learning and, through facilitation, develop instructional units based on the arts standards. Effective professional learning models support teachers as they begin to implement instructional units and provide opportunities for professional sharing, examining student learning, and reflection.

While there is a need to provide multiple-subject teachers with professional learning so that all students experience sequential, comprehensive, standards-based arts education, it is often difficult for LEAs to provide it. The challenges range from a lack of available substitute teachers to competing professional learning needs related to other content areas. Nevertheless, some LEAs are finding creative solutions. The following examples illustrate creative solutions to the issue of time.

Building District Elementary Capacity Over Time One Discipline at a Time

Several districts in California have created successful plans to provide professional learning for TK–6 classroom teachers. The districts' goals are to develop their multiple-subject teachers' arts content knowledge, confidence, and artistic literacy through a cohort model. Each plan has an implementation approach that meets the district's specific context. Some of the districts are small in size, while others are large. The professional learning plans reflect common goals and district specific approaches.

A large suburban two-year district plan is outlined in table 9.1. The district's planning process identified providing professional learning for their classroom teachers in visual arts over a two-year period as the first step in building internal arts teaching capacity. This approach could be utilized for any of the arts disciplines.

The district is collaborating with a regional university-based arts professional learning project provider. Teachers are divided into four cohorts of 40 teachers. Over time, each cohort completes three levels of professional learning in visual arts. Each cohort completes five full days of professional learning aligned to the visual arts standards, focused on acquiring basic visual arts skills, concepts, academic vocabulary, pedagogy, and developing the confidence needed to begin teaching visual arts to young students. Teachers develop classroom visual arts units, implement the units in their classroom, and return to share the resulting teacher and student learning. The district is finding success and high teacher interest with this professional learning model. The implementation of professional learning will continue for additional levels in visual arts, as well as starting cohorts in dance and theatre in following years.

Table 9.1: First Example—Building Capacity Over Time

Year	Fall	Spring
Year 1	Cohort 1: Five days of professional learning in Visual Arts Level 1	Cohort 2: Five days of professional learning in Visual Arts Level 1
Year 2	Cohort 3: Five days of professional learning in Visual Arts Level 1	Cohort 4: Five days of professional learning in Visual Arts Level 1

A Schoolwide Elementary Approach to Building Capacity

Several elementary schools in one California county have rebranded themselves as Visual and Performing Arts Schools by placing arts education at the core of the school's identity and mission. To do this, the sites' leadership recognized that ongoing professional learning is necessary to support the teachers' artistic literacy, content knowledge, and skill level in order to ensure all students have quality opportunities to learn. They also recognized that, if they are to fulfill their vision of being a Visual and Performing Arts School, all administrators and instructional support staff require professional learning in the arts. The result is that teachers, administrators, and instructional support staff are attending professional learning together to build schoolwide capacity.

The school sites have partnered with a regional university-based arts professional learning provider to establish and implement individual professional learning plans. The schools' plans illustrate approaches that meet their school and teachers' needs. One school site has implemented a seven-year plan that begins with a three-year focus on visual arts that is followed in a similar format with the focus on dance. Table 9.2 outlines the school's approach to providing capacity-building professional learning over seven years and two arts disciplines. This approach could be utilized for any of the arts disciplines.

Table 9.2: Second Example—Capacity-Building Professional Learning Over Seven Years

Year	Professional Learning Focus
Year 1	All teachers, administrators, and instructional support staff at the site (28 total) engage in six days of visual arts Level 1 professional learning. The first three days are in June, just as summer begins; two days are in August, just before school restarts. A final day is in late fall. Additional coaching days continued throughout the spring.
Year 2	All teachers, administrators, and instructional support staff at the site (28 total) engage in six days of visual arts Level 2 professional learning. At the request of the teachers, this professional learning block takes place in the school year. The staff is divided into two cohorts by grade level teams. The first three days of professional learning happen in the second week of September and the other cohort had its first three days the following week. The additional days of the professional learning are distributed throughout the fall with each cohort receiving a half day of professional learning. This configuration creates the opportunity for the site to utilize full-day substitute teachers with each cohort receiving half days of professional learning.
Year 3	All teachers, administrators, and instructional support staff at the site (28 total) will engage in six days of visual arts Level 3 professional learning. The site anticipates a similar scheduling structure as in Year 2.
Years 4 and 5	The site will receive professional learning in dance following the same structure used with visual arts.
Years 6 and 7	The site will receive professional learning in dance following the same structure used with visual arts.

Another elementary school site is working at a faster pace than the previous example and including theatre and music. Its five-year plan provides all the teachers, administrators, and instructional support staff professional learning in all the arts disciplines. Its professional learning plan also has a more accelerated pace than the first example, moving from visual arts to theatre, then dance, and ending with music in the fifth year.

The professional learning focuses on developing teachers' own basic artistic literacy in each discipline, equipping them with necessary discipline-specific content knowledge,

pedagogies, confidence, and skills, all of which enables them to collaborate in grade-level teams to plan and implement sequential, standards-based instruction for their students.

Table 9.3: Third Example—Accelerated Five-Year Plan

Year	August—November	January—March	April—June
Year 1	n/a	n/a	All staff (21 total) receive five days of professional learning in visual arts Level 1
Year 2	All staff (21 total) receive five days of professional learning in visual arts Level 2	All staff (21 total) receive five days of professional learning in visual arts Level 3	All staff (21 total) receive five days of professional learning in theatre Level 1
Year 3	All staff (21 total) receive five days of professional learning in theatre Level 2	n/a	n/a
Year 4	All staff (21 total) receive five days of professional learning in dance Level 1	All staff (21 total) receive five days of professional learning in dance Level 2	n/a
Year 5	All staff (21 total) receive five days of professional learning in music Level 1	All staff (21 total) receive five days of professional learning in music Level 2	n/a

Multiple-subject teachers develop capacities for teaching to the arts standards through effective and sustained professional learning models. These models support and focus on developing teachers' subject-matter content and technical artistic skills in the arts, as well as acquiring disciplinary language, literacy, creative abilities. Effective professional learning models also develop the pedagogical content knowledge teachers need to prepare for and build confidence when teaching to the standards.

> **Note: Pedagogical Content Knowledge**
>
> The term 'pedagogical content knowledge,' coined in the mid-1980s by [Lee S.] Shulman … captures a notion that dates to John Dewey in the early twentieth century: that teachers must find a way to connect the subjects they teach to students' ideas and experience in ways that yield deep conceptual understanding and build skill and competence. Broadly defined, pedagogical content knowledge is the practical knowledge that enables teachers to transform the content and epistemology of a subject discipline for purposes of teaching. (Little 2006)

Professional Learning for Single-Subject Arts Teachers

Single-subject arts educators, compared to multiple-subject teachers, generally need less content-focused professional learning on basic learning of their content area. Single-subject arts teachers have expertise, content knowledge, and technical artistic skills in disciplines they teach. Professional learning can provide single-subject arts teachers with continued growth in areas such as contemporary arts practices, new technologies, and new skill development. Additionally, professional learning focused on topics related to *teaching* the arts is critical in meeting student learning needs. Professional learning that brings all a school's or district's arts teachers together for dialogue and learning around cross-cutting topics such as the standards, effective assessment strategies, and approaches to designing standards-based instruction, is advantageous. These professional learning models should include time for discipline-specific processing, conversations, and collaboration—collaboration is one of the indicators of effective professional learning.

Professional learning for single-subject arts educators focused on specific academic technical artistic development or instructional needs can be accessed by arts teachers in several ways. Arts educators can address specific needs by attending state or national arts education professional organization conferences, taking university-based courses, engaging in the arts subject matter project, participating in summer studio-type settings, and finding quality online resources.

Arts educators thrive when they are engaged in professional learning and collaborating with other arts educators. Effective professional learning for single-subject arts teachers addresses the content and the arts subject area they teach. Models of blended professional learning that combine face-to-face interaction with online video conferencing can help alleviate the time limitations of single-subject arts teachers and offer additional possibilities of learning and networking with other arts educators from across the state or nation. Beginning with a face-to-face session creates trust and a community of learners that prepare the group for the online sessions. Often these models focus on a single topic, limit online sessions to three hours or less, and span a set amount of time.

> ***Snapshot:*** *Reflection on In-Depth Professional Learning*
>
> I came away from the institute with [the discovery of] the value of anchoring your curriculum unit to multiple standards and an enduring understanding and the power of learning with other arts educators. I discovered how to layer the standards in my teaching units to support my students' theatre literacy development. In participating in the lesson study, we were able to observe the student learning and identify potential refinements in the lesson to deepen that learning. If you want to recharge and even evolve as a teacher, do it in collaboration with other arts teachers.
> —A single-subject theatre teacher

The reflective quote above from a single-subject theatre teacher after attending an in-depth, collaborative, yearlong professional learning institute illustrates the value teachers find in learning over time and in collaboration with other educators. The institute focused on standards-based instructional design utilizing the combination of the *California Arts Standards* specific to their discipline, the *English Language Development Standards*, and the Content Literacy for Technical Subject Standards.

The professional learning institute's structure included individual action research, cadre lesson studies, development of findings, and a presentation of cadre findings to the larger institute group. Teachers found the dedicated time to conduct research related to their teaching practice valuable, as was meaningful cadre and across-cadre dialogue. In discipline and grade-level cadres alike, teachers designed instructional units, developed related lessons individually to meet their specific students' needs, and implemented the unit within their own classrooms. The last session focused on sharing the resulting findings and celebrating the new learning gained through the institute.

Single-Subject Professional Learning Communities

In some districts an arts teacher may be the only teacher in their subject area on their campus, which may mean there is not often another teacher to collaborate with. In these situations, it is a useful strategy for collaborative professional learning to cross school sites with like-subject area arts teachers. Professional learning communities can be organized in a variety of ways such as by grade level (vertical and horizontal), disciplines, and by teaching contexts (such as within a pathway, multiple schools, or self-contained classrooms). Professional learning communities that provide ongoing or periodic articulation (vertical and horizontal) and grade-level and discipline-area opportunities are beneficial for student learning and reducing teacher isolation. These organized groupings should be ongoing, learning focused, inquiry based, and action orientated to improve student learning.

> **Snapshot:** *The Three Big Ideas of Professional Learning Communities*
>
> Richard DuFour articulates three "big ideas," or concept principles, of effective professional learning communities (2004). These are useful considerations for any configuration of arts professional learning communities focused on student achievement.
>
> **Big Idea 1: Ensuring That Students Learn**
>
> The professional learning community focuses on the success of each student's learning. This focus on student learning—a shift from focusing on teaching—has profound implications for schools. Together, teachers focus on three critical questions.

1. What do we want each student to learn?
2. How will we know when each student has learned it?
3. How will we respond when a student experiences difficulty in learning?

Big Idea 2: A Culture of Collaboration

The process of engaging in systematic collaboration as professionals is not only critical to student success but necessary to break the isolation of arts educators. Spending time with colleagues working in an ongoing cycle of (1) inquiring on practice, (2) performing action research, and (3) examining results that promote deep teacher learning requires a focus on building and sustaining a collaborative culture in the school and district.

Big Idea 3: A Focus on Results

Professional learning communities focus on improving student achievement. They then can judge their effectiveness based on the level of student achievement. This requires improvement goals, teaching toward those goals, and periodically examining evidence of progress. The professional learning community then uses the data to shift or refine its goals.

DuFour recognizes that adhering to the big ideas of effective and ongoing professional learning communities takes hard work, commitment, and persistence to focus on learning by educators.

Source: Adapted from DuFour (2004)

Finding Ways to Form Community

Several large urban districts have established such systems to provide collaborative professional learning time for teachers in discipline-specific groupings. Examples of such professional learning communities are all the district's choral teachers, or all video production media arts teachers, or technical theatre teachers. In smaller districts, professional learning communities can be formed around wider groupings such as all visual arts teachers or dance teachers. Professional learning communities may also be formed to address grade-level-specific topics, such as all elementary, middle, or high school arts teachers.

Implementing districtwide professional learning communities provides opportunities for arts teachers—of the same discipline throughout the district, grade level, or teaching context—to meet periodically to examine student learning, teaching practices, ensure standards-based curriculum, and share best practices for the communities in which they serve. Through arts-specific professional learning communities, districts have also been able to implement and address districtwide goals, such as support for English-language

learners or students with special needs, providing time for arts teachers to address broader district goals within the unique contexts of the arts classrooms.

The following snapshot is an example of regional professional learning community structure with the arts focused on problems of practice.

Snapshot: *Focus on Practice*

Arts teachers are engaging in a professional learning model that focuses on identifying and exploring problems of practice relating to teaching the arts. Dance, media arts, music, theatre, and visual arts teachers from across a region come together to self-identify challenges they are facing, discuss approaches to improve student achievement, research effective strategies that specifically target the problem of practice, and then select strategies to implement in their classrooms. Through inquiry, collaborative lesson studies, and action research, teachers document and analyze findings. These findings are shared with the larger group.

In this model arts teachers form either discipline-alike cohorts or join mixed cohorts focused on a common issue, such as students unwilling to take risks in their arts learning. Through a focus on authentic problems of practice, arts teachers are able to identify the barriers to learning evident in their specific teaching contexts and collaborate as a community of practice to identify effective solutions for their students.

Note: See appendix H for a listing of professional learning resources.

Engaging in Leadership and Advocacy for Arts Education

"'Access' is the lowest threshold measure for arts education."
—Morrison et al. in *Arts Education Data Project California Executive Summary Report* (2016, 8)

Advocating for arts education has proven to be a necessary ongoing activity for arts educators, community members, families, students, and industry leaders. California's Local Control and Accountability Plan (LCAP), which all local educational agencies are required to follow, provides an authentic process for districts and communities to provide advocacy leadership for arts education while ensuring a well-rounded education that meets the needs of all students.

"The arts are not a frill. The arts are a response to our individuality and our nature, and help to shape our identity. What is there that can transcend deep difference and stubborn divisions? The arts. They have a wonderful universality. Art has the potential to unify. It can speak in many languages without a translator. The arts do not discriminate. The arts can lift us up."

—Barbara Jordan, former congresswoman

Arts education has a role in each of the Local Control Funding Formula (LCFF) priorities that are aimed at serving the needs of the whole child. LEAs that attend to their arts education needs as they craft their LCAP goals, plan actions, and leverage resources can address the local priorities and improve and expand arts education for all students.

Note: LCFF Priorities and Arts Education

The following list provides helpful insight for an LEA in determining if its arts education program aligns with the LCFF priorities.

Priority 1: Basic Services. Teachers teaching the arts are fully credentialed, have access to arts-standards-aligned instructional materials and resources, and school facilities for arts education are maintained in good repair.

Priority 2: Implementation of State Standards. Resources as allocated for implementation of *California Arts Standards* for all students.

Priority 3: Parent Involvement. Resources are included for family engagement and participation in their student's arts education.

Priority 4: Student Achievement. Ensuring access to courses in the arts (F) that support completion of the entrance requirements courses for University of California and California State University.

Priority 5: Student Engagement. Arts education provides students with positive connections to school that can support school attendance and completion of high school graduation requirements.

Priority 6: School Climate. A thriving arts education program supports a positive school climate and culture and provides students with creative outlets for the expression.

Priority 7: Course Access. All students must have access to learning in the arts that is inclusive, flexible, meets their specific needs, and promotes potential areas of growth.

Priority 8: Student Outcomes. Student achievement in dance, media arts, music, theatre, and visual arts is measured through a variety of authentic means. The assessment data informs decision-making related to instruction. The academic progress in these content areas is shared with educators, students, and families.

Priority 9: Expelled Youth. Arts education is included in the coordination of instruction of expelled students.

Priority 10: Foster Youth. Foster youths' arts education needs and rights are addressed in the coordination of services.

Informed leadership advocacy can overcome barriers and lead to arts education programs improving. The following have been working at advancing the benefits of a comprehensive, sequential, standards-based arts education for all students for years:

- Arts education professional organizations
- The California Arts Project (TCAP), the subject-matter project for the arts
- Nonprofit alliances, coalitions, and associations such as:
  - California County Superintendents (CCSESA)
  - CreateCA
  - Stand Up 4 Music
  - Arts Education Partnership (AEP), and groups such as the
  - Parent Teachers Association (PTA)
  - California Alliance for Arts Education (CAAE)

Arts advocates and leaders point to research that continues to demonstrate and support the claim that arts make a difference in students' lives. Advocates emphasize that an education in the arts provides students with skills needed for their future, opens a doorway into the creative economy, supports social and emotional well-being, promotes a sense of belonging to a wider community, and provides a constructive creative outlet for self-expression. These groups expend time, energy, and resources in support of the existence of equitable and inclusive opportunities for all students to learn in dance, media arts, music, theatre, and visual arts. Informed leadership advocacy engages with communities through combined efforts, the empowerment of student voices, and the daily acts of arts educators.

> "Advocacy-oriented administration and leadership is essential to implement system-wide mechanisms to focus [interested parties] on the diverse visual and performing arts needs and assets of each specific group of students. These administrative and leadership systems structure, organize, coordinate, and integrate visual and performing arts programs and services to respond systemically to the needs and strengths of each group of students."
>
> —California County Superintendents Arts Initiative (2021)

California's Local Control Funding Formula (LCFF) and passage of ESSA in 2015 brought renewed opportunities for full inclusion of the study of the arts as part of a student's well-rounded education. California's LCFF and related Local Control Accountability Plan offer opportunities for school districts to identity their own local priorities from input gathered from the community. These windows of change have activated and reenergized arts leaders at all levels across the state and have led to the development of resources for engaging districts and communities in ensuring every student's TK–12 education includes education in the arts.

The California County Superintendents Arts Initiative provides educators with advocacy-oriented leadership resources and toolkits. The California Arts Project (TCAP), the state's subject-matter project, develops, nurtures, and supports multiple professional learning opportunities to develop teacher and administrator leadership through open, regional, district-based professional learning communities. The ongoing need for advocating for arts education is not an activity unique to California alone. There are many national advocacy and leadership organizations that address and provide education on issues in arts education that work in combination with state, local, and regional efforts.

Conclusion

Effective arts education is equitable and inclusive; it thoughtfully implements the *California Arts Standards* in grade levels TK–12 and supports all students in developing their artistic voice while becoming prepared for college and their career. Authentic and meaningful arts learning requires that all students have access to arts education programs that are supported by districts' families and communities, have been carefully planned and implemented, and are continuously evaluated for improvement. Implementation of the *California Arts Standards* takes well-prepared, credentialed teachers who are supported with resources, materials, professional learning, and facilities.

Through learning in effective dance, media arts, music, theatre, and visual arts programs, California students develop as creative, multiliterate, knowledgeable, and responsible citizens.

Works Cited

California Alliance for Arts Education and Los Angeles County Arts Commission. 2016. *Insider's Guide to Arts Education Planning.* 3rd ed. Pasadena, CA: California Alliance for Arts Education and Los Angeles County Arts Commission Arts for All. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link9.

California County Superintendents Arts Initiative. 2021. Advocacy and Leadership. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link10.

California County Superintendents Educational Services Association (CCSESA). 2018. California County Superintendents Arts Initiative. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link11.

California Department of Education. 2021a. Curriculum. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link12.

California Department of Education. 2021b. Social Content Review. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link13.

California Department of Education. 2020. Williams Case and School Facilities. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link14.

California Department of Education. 2015. *The Superintendent's Quality Professional Learning Standards.* Sacramento, CA: California Department of Education. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link15.

California Office of Environmental Health Hazard Assessment (OEHHA). 2021. Art Hazards. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link16.

Connecticut State Department of Education. 2017. A Guide to K12 Program Development in the Arts. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link17.

Create CA. 2017. *Declaration of the Rights of All Students to Equity in Arts Learning.* https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link18.

Darling-Hammond, Linda, Marla E. Hyler, and Madelyn Gardner. 2017. *Effective Teacher Professional Development Report.* Palo Alto, CA: Learning Policy Institute.

DuFour, Richard. 2004. "What Is a Professional Learning Community?" *Educational Leadership* 61 (8). https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link19.

Easton, Lois Brown. 2008. "From Professional Development to Professional Learning." *Phi Delta Kappan* 89 (10): 755–761. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link20.

Ermeling, Bradley A., and Ronald Gallimore. 2013. "Learning to Be a Community: Schools Need Adaptable Models to Create Successful Programs." *Journal of Staff Development* 34 (2): 42–45.

Garmstom, Robert J., and Diane P. Zimmerman. 2013. "The Collaborative Compact: Operating Principles Lay the Groundwork for Successful Group Work." *Journal of Staff Development* 34 (2): 10–16. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link21.

Learning Forward. 2011. *Standards for Professional Learning.* Oxford, OH: Learning Forward.

Little, Judith Warren. 2006. P*rofessional Community and Professional Development in the Learning-Centered School.* Washington, DC: National Education Association.

Morrison, Robert B., Amber Young, Elizabeth Parsons, and Pat Cirillo. 2018. *Arts Education Data Project California Executive Summary Report.* https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link22.

National Art Education Association. 2014. *Purposes, Principles, and Standards for School Art Programs.* Alexandria, VA: National Art Education Association.

National Board for Professional Teaching Standards. 2021. National Board Certification. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link23.

National Board for Professional Teaching Standards. n.d. Categories for Board Certification. 2018. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link24.

Southern Regional Education Board. 2010. *The Three Essentials: Improving Schools Requires District Vision, District and State Support, and Principal Leadership*. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link25.

University of California. 2020. CSU-UC Comparison of Minimum Freshman Admission Requirements. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link26.

Woodworth, Katrina R., H. Alix Gallagher, Roneeta Guha, Ashley Z. Campbell, Alejandra M. Lopez-Torkos, and Debbie Kim. 2007. *An Unfinished Canvas. Arts Education in California: Taking Stock of Policies and Practices*. Menlo Park, CA: SRI International. https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link27.

Long Description of Graphics for Chapter Nine

Figure 9.3: District Arts Education Improvement Plan Phase Timeline

Phase 1, Years 1–2: Start to Implement Plan, Periodic Review, and Annual Review

Phase 2, Years 3–4: Begin Phase 2, Periodic Reviews, and Annual Review

Phase 3, Year 5: Annual Review and Revise or Develop New Plan

Return to figure 9.3