

# SPEAKING UP:

## Connecting Policy, Advocacy, and Teaching Artistry

Jeff M. Poulin

Arts Education Program Manager



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# Goals:

- **EXPLORE:** *How do we use our voice as advocates?*
- **INFORM:** *Where do we stand with policy today?*
- **THINK:** *What are next steps for you as advocates?*



# INTRODUCTION

Advocacy  
The Policies  
What's Next?



# Who am I?



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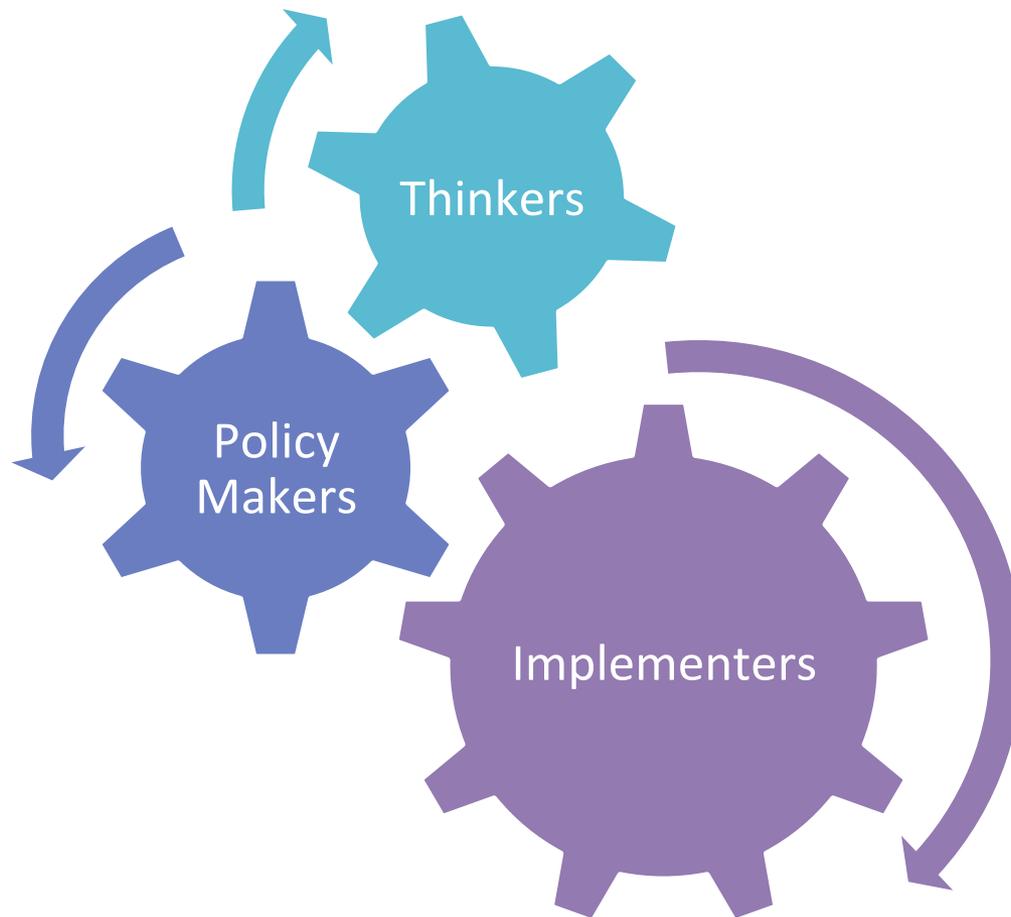
# Why do we talk about advocacy?

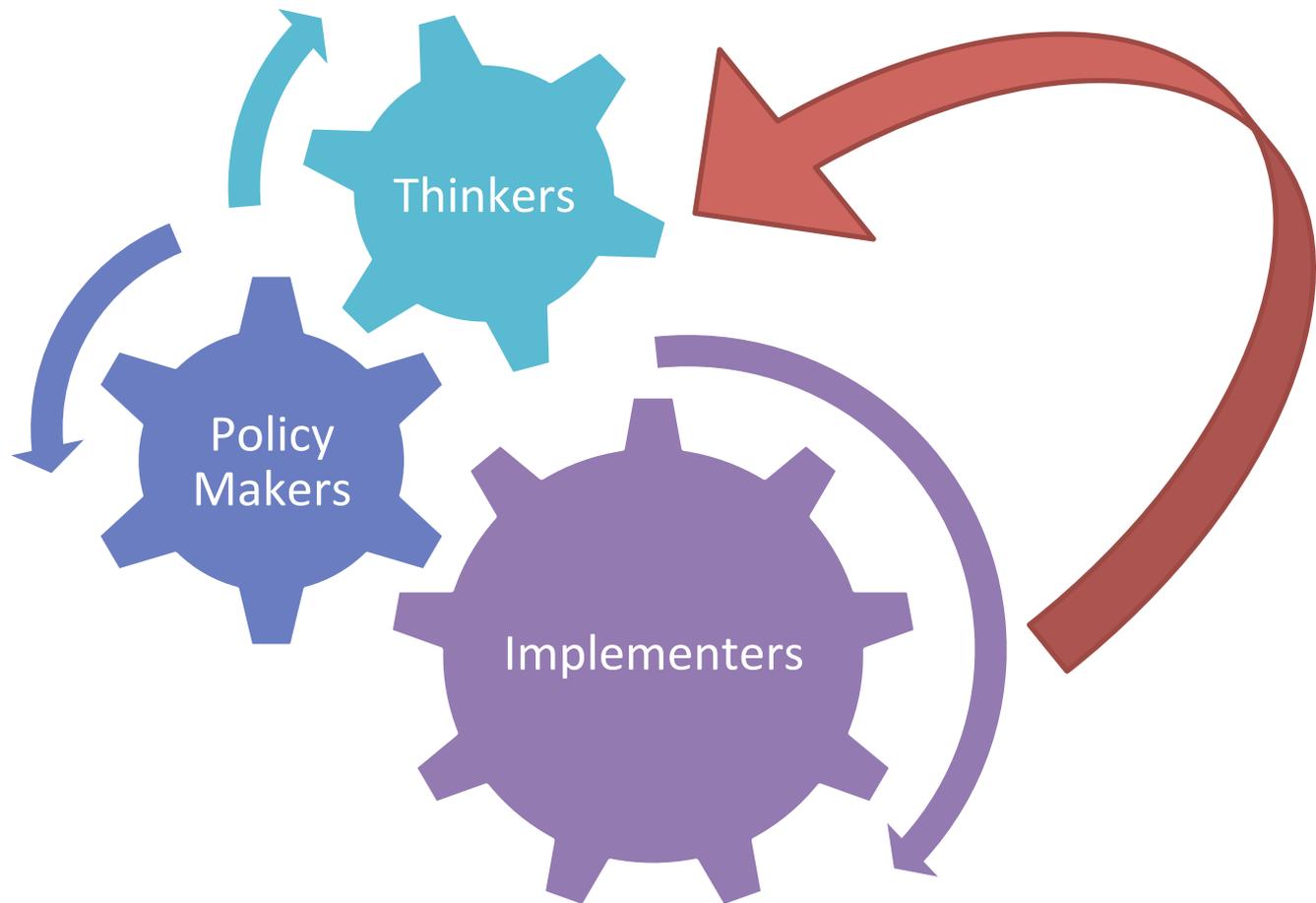
*Shout out your answers!*



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# Why does policy matter?

*Shout out your answers!*



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Introduction  
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The Policies  
What's Next?



# How have been an advocate in the past?

*Share your story with a partner.*



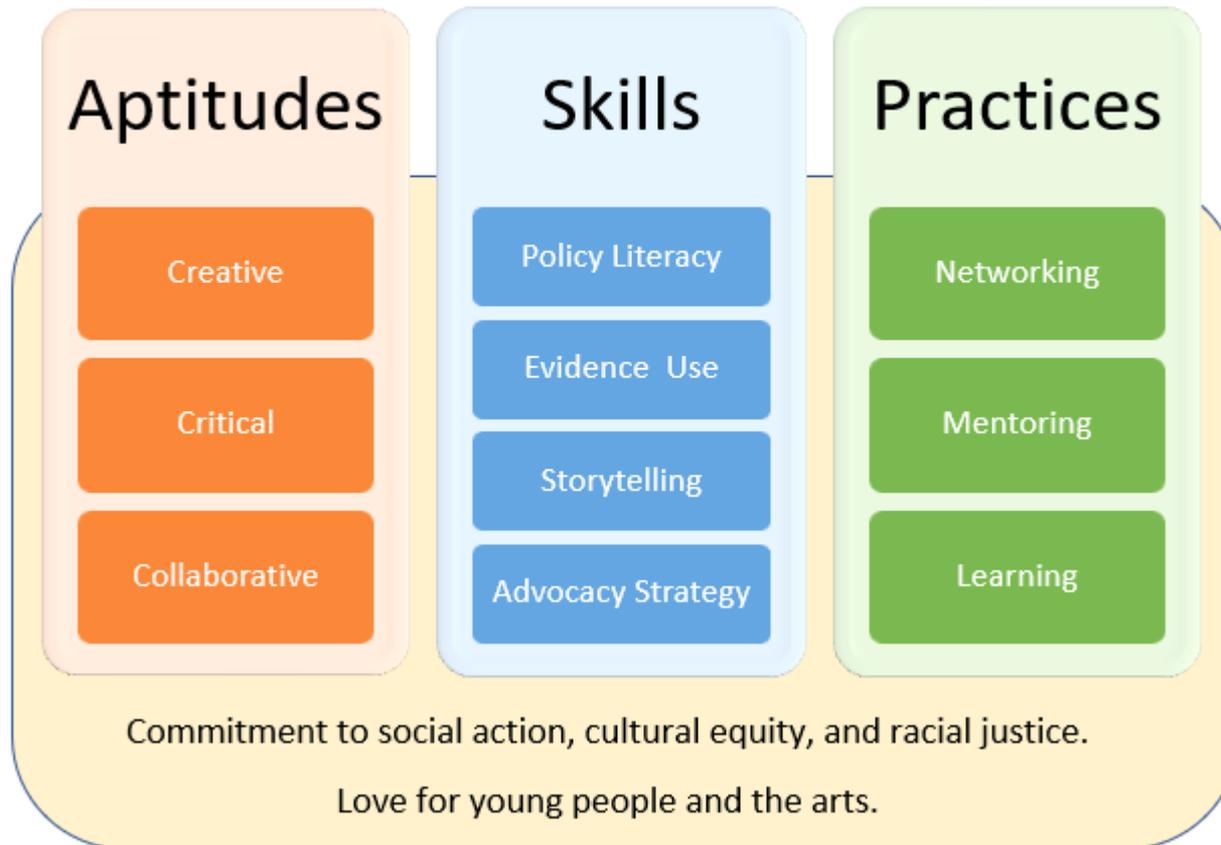
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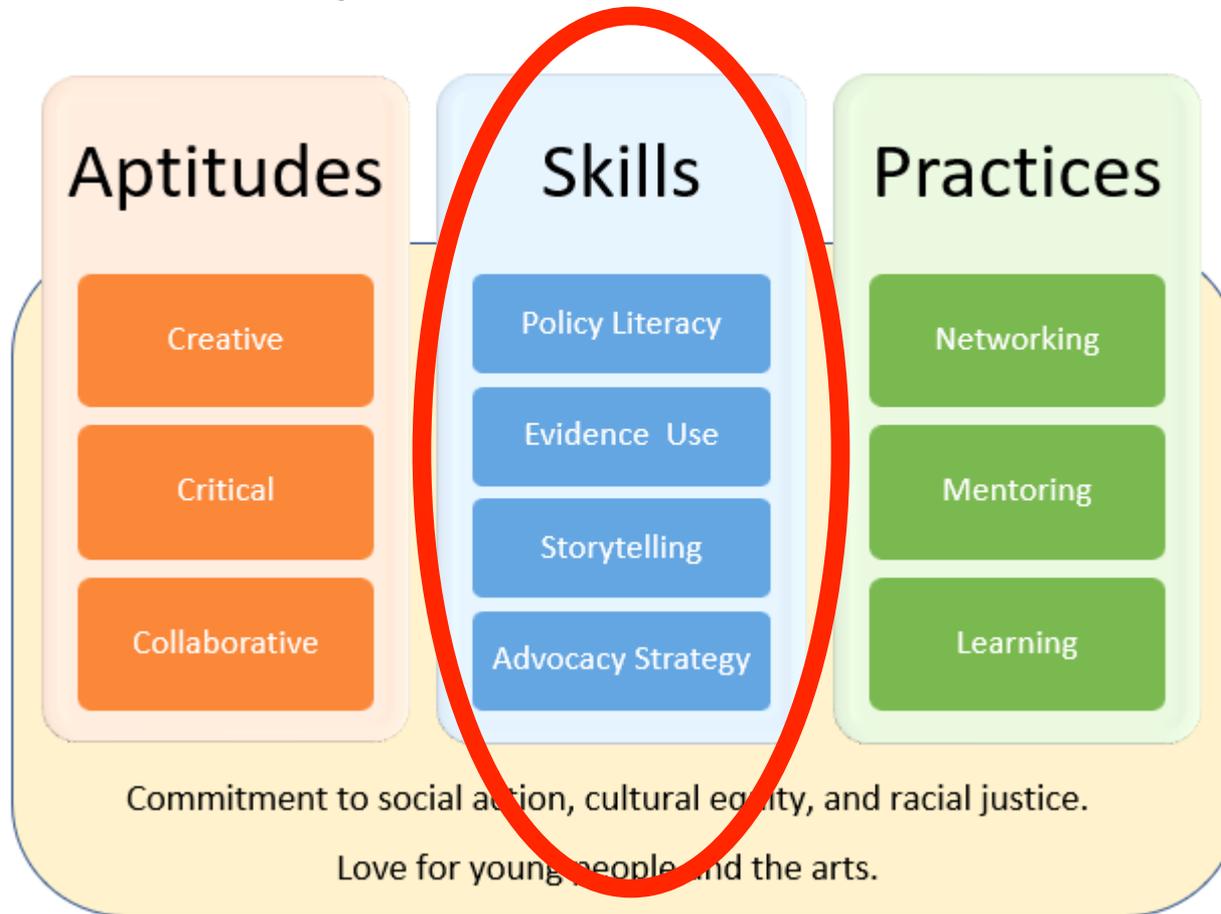
# What was your process and how did you pursue your advocacy?

*Scribe the traits you observed from your critical assessment.*

## 12 Core Competencies of an Arts Education Leader



## 12 Core Competencies of an Arts Education Leader





Highlights from

# The Arts Education Field Guide



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## Here's what to expect:

Americans for the Arts

The Arts Education Field Guide #

Constituency Level



**Constituency**

<b>Definition</b>	A brief overview of the stakeholder, and their role in the ecosystem of arts education.
<b>Support for Arts Education</b>	Ways that the stakeholder supports arts education, or are most connected to the field of arts education.
<b>Barriers</b>	Lists the barriers that prevent this stakeholder from supporting arts education, and also some of the general challenges of this stakeholder's overall role.
<b>Success</b>	Metrics this stakeholder utilizes to measure their primary outcomes, whether those are outcomes are educational, political, or about self fulfillment. Helps the reader understand this stakeholder's motivations.
<b>Collaborations</b>	Ways that this stakeholder has partnered with others to support arts education.
<b>Funding</b>	Where this stakeholder receives funding, and also if they provide funding to arts education.
<b>National Connections</b>	The national associations that provide support for this stakeholder.



## Local Constituencies: School

### Principals

<b>Definition</b>	Principals provide leadership and support; set a school vision; and maintain schedules, budget, and other priorities, which can ensure that the arts are treated on par with other academic subjects. Principals oversee school-wide implementation of policy and assessments of student learning, including participation in the arts, whether these policies come from within or from reigning education bodies, such as a school board.
<b>Support for Arts Education</b>	<p>Principals can affect the quality of arts education by providing resources, retaining highly qualified arts instructors, and by providing release time for teachers to participate in professional development related to arts learning and integration. They ensure sufficient time is provided for arts educators and classroom teachers to plan, implement, co-teach, collaborate with teaching artists, and develop substantive partnerships with cultural organizations.</p> <p>Principals provide budget resources, allocate instructional time, provide facilities and supplies, and allow classes to participate in field trips to cultural institutions and programs. They can also support visiting artists, performances, and exhibitions in the schools.</p> <p>Principals provide visibility, ensuring that the arts are part of all school-related conversations or school improvement efforts. Principals provide opportunities for arts-focused student clubs and events that extend learning in the classroom to beyond the school day. Principals make budget decisions that provide sufficient resources for arts education. Principals hold authority over school budgets and classroom instruction time, in accordance with district policy and procedures.</p>
<b>Barriers</b>	<p>As an education decision-maker, principals are responsible to their superintendents' visions and priorities. Expenses are a major issue as principals have varying levels of budgetary control and frequently encounter budgetary constraints.</p> <p>Balancing the competing needs of district, state, and No Child Left Behind (NCLB) mandates with teachers, teacher unions, and other academic subjects is particularly difficult. Principals are responsible for student achievement and behavior, school operations, parent and community connections, the school environment, and general oversight.</p>
<b>Success</b>	Principals are primarily measured through NCLB academic success measures. Beyond that, they are measured by the reputation of the school, behavior and attendance of students, fiscal prudence, supervisory skills, and instructional leadership.
<b>Collaborations</b>	<p>The American Association for School Administrators and the Wallace Foundation have partnered to work on the Educational Leadership Initiative to develop, test, and share useful approaches for the training of education leaders.</p> <p>The Association of Supervision and Curriculum Development (ASCD) has an initiative called The Whole Child that regularly posts information about art learning for its audience of educators, policymakers, business leaders, families, and community members.</p>



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So, where can you use  
your influence?



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Introduction  
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What's Next?





# Reauthorization of ESEA



Sen. Lamar Alexander (R-TN)



Sen. Patty Murray (D-WA)

# Reauthorization of ESEA



# ***ESSA: A New and Clear Intent to Support Our Nation's Students through a Well-Rounded Education***

1965 ESEA -Title I – Financial Assistance to Local Education Agencies for the Education of Children of Low Income Families

1981 ESEA – Title I - Financial Assistance to Meet Special Educational Needs of Children

1994 ESEA – Title I - Helping Children in Need Meet High Standards

2001 ESEA (NCLB) Title I – Improving the Academic Achievement of the Disadvantaged

**2015 ESSA – Title I - Improving Basic Programs** Operated by State and Local Educational Agencies



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# Every Student Succeeds Act

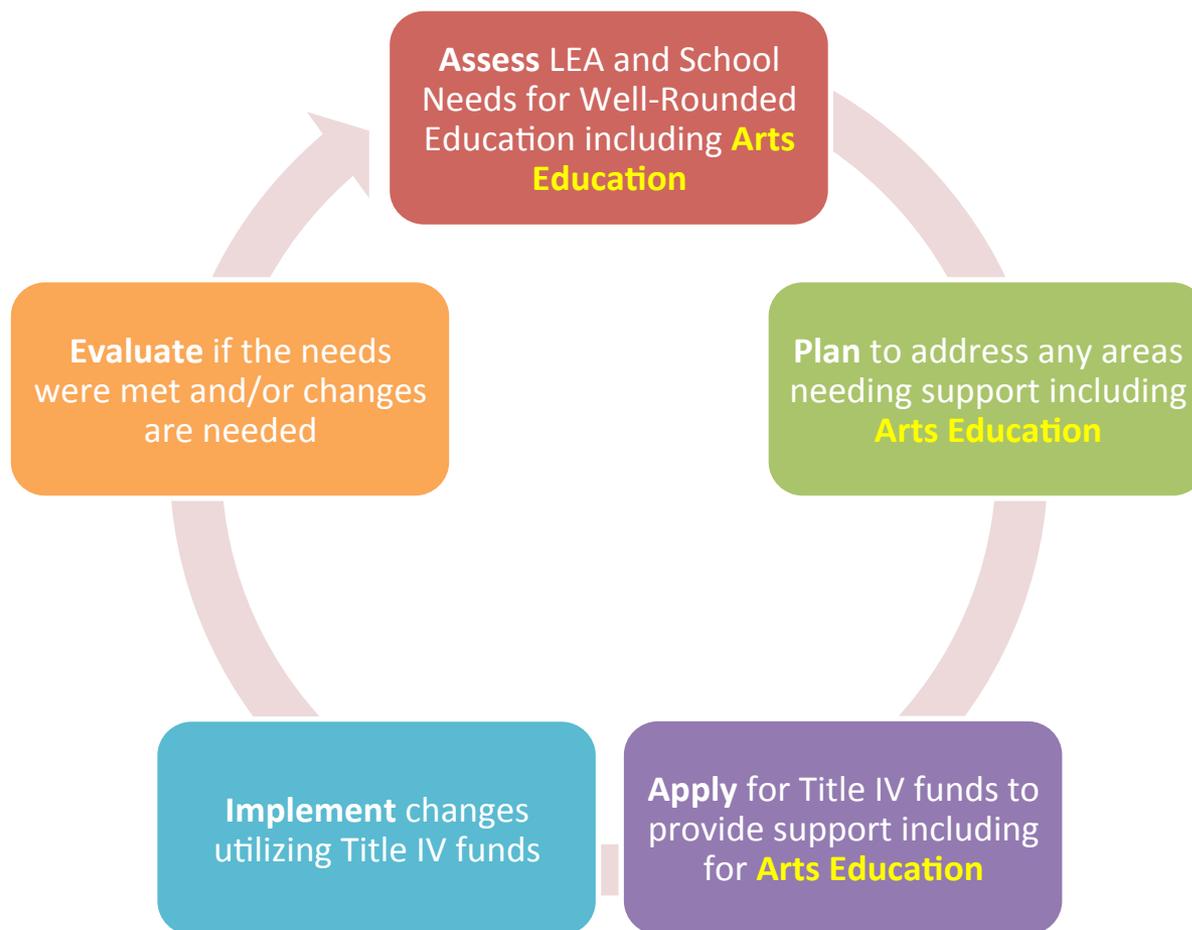
1. “Well Rounded” subjects
2. Accountability with States
3. Funding for Arts Education
4. Teacher Professional Development
5. Inclusion of STEAM
6. Reporting on Arts Education
7. Testing and Standards
8. No “Pull Outs”
9. 21<sup>st</sup> Century Learning Centers
10. Pre-School Grant Program
11. Alaska Native Organizational Grants



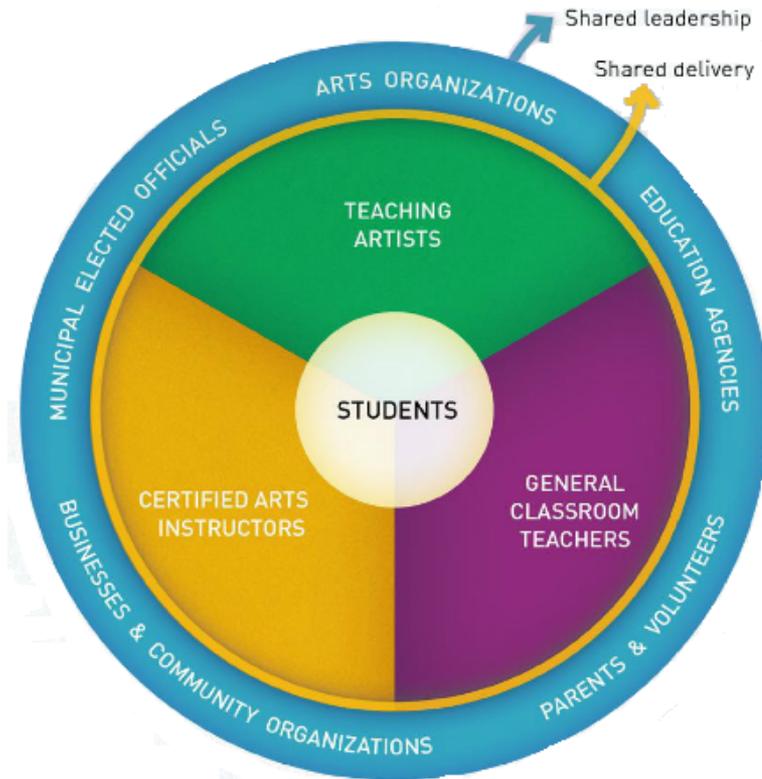
# Well Rounded Subjects

“(52) WELL-ROUNDED EDUCATION.—The term ‘well-rounded education’ means courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience.”

# Title IVa: Well-Rounded Education



# Teacher Professional Development



# Testing and Standards



**National Coalition for CORE ARTS Standards**



# Inclusion of STEAM

An ESEA Amendment  
Offered by Ms. Bonamici

After Section 4107(3)(C)(v) of the Elementary and Secondary Education Act of 1965 (ESEA), as proposed to be added by the amendment in note 1 for Title IV of the ESEA, the following:

**“(vi) integrating other academic subjects, including the arts, into STEM programs to increase participation in STEM, improve attainment of STEM-related skills, and promote well-rounded education;”**

And after Section 4107(3)(H) of the Elementary and Secondary Education Act of 1965 (ESEA), as proposed to be added by the amendment in note 1 for Title IV of the ESEA, insert the following:

**“(I) programs and activities that support educational programs that integrate multiple disciplines, such as programs that combine arts and math; or”**

With the subsequent subparagraph renumbered.



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# Other Policies



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# American Arts Revival Act

115TH CONGRESS  
1ST SESSION

## H. R. 2970

To amend section 428K(b) of the Higher Education Act of 1965 to include certain cultural workers, museum professionals, artistic professionals, arts and humanities professors, and music and arts educators among the individuals eligible for loan forgiveness for service in areas of national need.

---

### IN THE HOUSE OF REPRESENTATIVES

JUNE 20, 2017

Ms. VELÁZQUEZ (for herself, Ms. SLAUGHTER, Mr. AL GREEN of Texas, Mr. PAYNE, Mr. JEFFRIES, Ms. CLARKE of New York, Ms. KUSTER of New Hampshire, Mr. VELA, Mr. HASTINGS, Mr. SERRANO, Mr. MCGOVERN, Mr. LANCE, Mr. CONYERS, and Mr. LANGEVIN) introduced the following bill; which was referred to the Committee on Education and the Workforce

---

## A BILL

To amend section 428K(b) of the Higher Education Act of 1965 to include certain cultural workers, museum professionals, artistic professionals, arts and humanities professors, and music and arts educators among the individuals eligible for loan forgiveness for service in areas of national need.

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,*

### SECTION 1. SHORT TITLE.

This Act may be cited as the “American Arts Revival Act of 2017”.



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# GAAME Act

115<sup>TH</sup> CONGRESS  
2<sup>D</sup> SESSION

## H. R. 6137

To amend the Elementary and Secondary Education Act of 1965 to expand access to school-wide arts and music programs, and for other purposes.

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### IN THE HOUSE OF REPRESENTATIVES

JUNE 19, 2018

Ms. VELÁZQUEZ (for herself, Ms. WILSON of Florida, Mr. MEEKS, Ms. JACKSON LEE, Ms. CLARKE of New York, Mr. SERRANO, Mr. ENGEL, Mr. ELLISON, Mr. THOMPSON of Mississippi, Mr. VELA, Mr. NADLER, Mr. ESPAILLAT, Ms. TITUS, Mr. JEFFRIES, Mr. PAYNE, Mr. MCGOVERN, Mr. SCHIFF, Mr. CARSON of Indiana, Mr. CICILLINE, Mr. HASTINGS, Mrs. CAROLYN B. MALONEY of New York, Mr. CROWLEY, Ms. MENG, Mr. TONKO, Mr. QUIGLEY, Mr. SEAN PATRICK MALONEY of New York, Mrs. LOWEY, Mr. CLAY, Mr. GENE GREEN of Texas, Mr. KILMER, Ms. MCCOLLUM, Ms. SHEA-PORTER, Mr. LANGEVIN, Mr. REICHERT, Ms. MATSUI, Ms. NORTON, Ms. PINGREE, and Mr. PALLONE) introduced the following bill; which was referred to the Committee on Education and the Workforce

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## A BILL

To amend the Elementary and Secondary Education Act of 1965 to expand access to school-wide arts and music programs, and for other purposes.

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,*

### SECTION 1. SHORT TITLE.

This Act may be cited as the “Guarantee Access to Arts and Music Education Act of 2018” or the “GAAME Act of 2018”.

### SEC. 2. SCHOOL-WIDE ACCESS TO ARTS EDUCATION.



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Introduction  
Advocacy  
The Policy

**WHAT'S NEXT?**



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So, what can you do?



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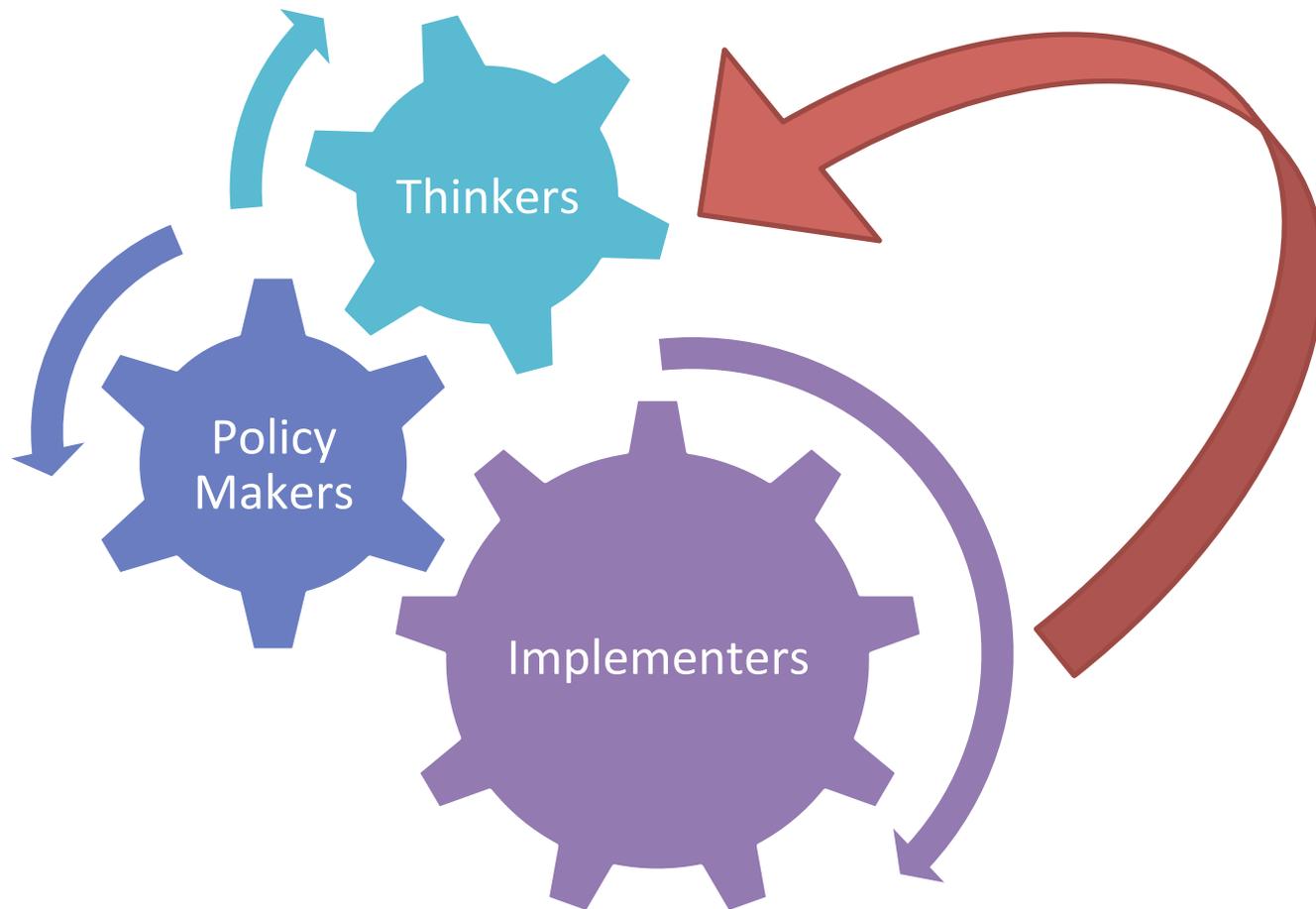


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Based upon the information learned today,  
what could you do to take action today?

What could you do to take action next  
week?

And, what could you do to take action in  
the future?

*Discuss and record plans in your notes.*

# The Arts Action Fund

## STAND UP FOR THE ARTS IN AMERICA

The Arts Action Fund is enlisting 1 million Americans to mobilize support for the arts and arts education.

By joining the movement you will help to:

- Stand up for every child's right to a comprehensive, high quality arts education
- Promote public policies to provide individuals and families affordable access to all forms of the arts
- Rally national support against attacks to the arts
- Build political influence to ensure bipartisan support for the arts

The Arts Action Fund is America's largest national arts advocacy organization, dedicating 100% of its time, money, and political clout to **advancing the arts in America!**

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 Arts Action Fund

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NATIONAL  
**ARTS IN**  
**EDUCATION WEEK**



September 10-16, 2018



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