

*Promoting Universal Access To High-Quality Arts Education*

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# Roles of Certified Arts Educators, Certified Non-Arts Educators, & Providers of Supplemental Arts Instruction

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Lauren Kapalka Richerme, Scott C. Shuler, Marcia McCaffrey  
*With Debora Hansen and Lynn Tuttle*

June 26, 2012





State Education Agency Directors of Arts Education (SEADAE) consists of those persons at state education agencies whose responsibility is education in the arts (Dance, Music, Theatre, and Visual Arts).

Our Mission is to support the professional effectiveness of individual members and provide a collective voice for leadership on issues affecting arts education.

Our Purpose is to achieve quality, comprehensive, sequential, standards-based education in the arts for all students PreK-20.

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## FOREWORD

Universal access to high-quality arts education for all children must be one of our nation's highest priorities. Decades of research and case studies show that effective, high-quality arts teaching is essential to providing our students with a world-class education. Not only are the arts a core academic subject in their own right, they can also be a powerful tool to enhance learning in other areas, improve school climate, and build skills of creativity and innovative thinking crucial for success in the 21st century. As U.S. Secretary of Education Arne Duncan wrote in the introduction to the President's Committee on the Arts and the Humanities' report, *Reinvesting in Arts Education: Winning America's Future Through Creative Schools* (May 2011), "Education in the arts is more important than ever."

We are, as a country, engaged in a national conversation about how to strengthen our educational system. But too often, the arts are left out of this dialogue, and the benefits that come with a strong arts education are ignored. As outlined in the recent Fast Response Survey System report by the National Center for Education Statistics, in 2009-2010 1.3 million elementary students received no music instruction and 3.9 million received no visual arts instruction, even once a week. The numbers for dance and drama instruction are even worse. Especially troubling in this context is the inequity in access to these advantages amongst our schools. The same survey showed that students in high-poverty schools are more than twice as likely to have no access to a music or arts class. Across our country, the students who need these classes the most are getting them the least.

In this White Paper, SEADAE makes a strong case for access to sequential, standards-based arts education in dance, music, theater, and visual arts for all students. We appreciate SEADAE's effort to define the unique and complementary roles that certified arts educators, general classroom teachers and teaching artists can play in delivering a high-quality K-12 arts education. It is helpful to articulate the ways in which these different methods of delivering arts programming can strengthen and amplify each other, as each of these providers brings a distinct set of strengths to the table.

It is important to note, as SEADAE does, that the cornerstones in a truly integrated and effective arts education program are the certified arts educators in each school. The skills, training and institutional perspective they bring to a school cannot be outsourced or approximated. While we understand the complex landscape of economics and accountability facing educational stakeholders today, eliminating arts programs or certified arts educator positions cannot be justified by substituting general classroom teachers or teaching artists for this core role.

In these difficult days, schools must use all of the tools at their disposal to build an environment of success and engagement that permeates the halls, the classrooms and the community itself. This means embracing the arts, not cutting them. As we have seen time and again in our travels across the country, a school rich in the arts is a school rich in academic achievement, creativity and collaboration. Just as we would want such a school for our own children, we must work together to make sure such schools are available to everyone's children.

Rachel Goslins  
Executive Director  
The President's Committee on the Arts and the Humanities

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## Promoting Universal Access To High-quality Arts Education

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# Roles of Certified Arts Educators, Certified Non-Arts Educators, and Providers of Supplemental Arts Instruction

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### Purpose

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The purpose of this document is to outline the roles of the key partners who are responsible for providing an articulated, coherent, systemic, and sustainable K-12 arts education for all students. In this era of standards-based education, arts education can be defined functionally as learning that results in mastery of arts standards. Instruction that merely uses the arts to teach other subjects should therefore not be referred to as arts education. The primary condition for successful delivery is a standards-based curriculum taught by educators who are experts in the delivery of that curriculum. To ensure that a sustainable arts education system reaches all students it must be publicly funded, like every other part of the core school curriculum. This document reviews the current discourse about arts education and presents recommendations for promoting universal access to high-quality arts programs.

The arts were first defined as a core academic subject in the 1994 *Goals 2000: Educate America Act*. This definition appeared again in the 2001 reauthorization of the Elementary and Secondary Education Act, also known as *No Child Left Behind*. *No Child Left Behind* requires that highly-qualified educators teach any subject listed as core content. While states were given leeway in defining what is meant by “the arts,” most embraced the four disciplines addressed by the *National Standards for Arts Education* (1994): dance, music, theatre, and visual art. These states uphold the premise that all students need, deserve, and have the right to a quality arts education regardless of socio-economic status, geographic location, or availability of arts organizations that have an interest in arts education.<sup>1</sup> As so many visionaries about education for the 21st century have pointed out (Florida 2008; Friedman 2007; Pink 2006; Robinson 2011), our nation must redouble its commitment to the arts so our students can master the combination of creative/aesthetic and technical/scientific skills necessary for success (Conference Board 2008).

Public education is the primary vehicle through which America transmits its democratic values. Public schools seek to provide students with the skills needed to participate in our democracy, economy, and culture. Public schools are where the *students* are; according to figures collected in 2007 by the National Center for Education Statistics, eighty-nine percent of American students attend public schools (2009). In writing about the American K-12 school system, the authors of one RAND study note, “No other system has the access, resources, and responsibility

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<sup>1</sup> According to the Arts Education Partnership (2010c), all states have certification requirements for arts educators. Additionally, 46 states have arts instructional requirements at the elementary school level (2010a), and 26 states have an arts requirement for high school graduation (2010b).

for ensuring that young people have equal opportunity to become knowledgeable about the arts” (Zakaras and Lowell 2008, 27). Access to arts education for all students can therefore only come about as a result of a public commitment of time and resources in public schools.

Over the past few decades, the work of community artists and arts organizations with students has been highlighted by the *Teaching Artist Journal* and other important media coverage. While such publicity is unquestionably well deserved, an unintended consequence has been the temptation by some policymakers to embrace such *supplemental* programs as cost-saving replacements for public school-budgeted arts education. While in-school and out-of school *enrichment experiences* offer important arts learning opportunities for students, the funding—and consequently the programs—are often transient and do not provide a regular system of universal, sequential, standards-based, K-12 *arts education*.

The authors of *The Arts: A Guide to K-12 Program Development* (2002) explain the difference between arts education and three other types of learning: arts entertainment, arts exposure, and arts enrichment. They define arts entertainment as a “casual experience with any art form/media already known,” such as listening to music in the car. Arts exposure, such as a visit from a local artist without follow-up, consists of “‘one-shot’ events that provide a new experience with the arts.” Arts enrichment is defined as an “individual arts experience designed to reinforce or enliven aspects of the sequential curriculum,” such as when students take a trip to a museum after studying several of its artworks in class or when a theatre troupe performs a play that students have read. In contrast, arts education occurs through a “carefully designed sequence of learning experiences which, continued over time, enable students to master the broad body of knowledge and skills of an arts discipline” (197-98). Policymakers’ lack of understanding about the need for such ongoing, sequential arts education, the need for appropriately credentialed instructors, and the need for high quality assessment of arts learning may lead them to relinquish their responsibility to fund deep arts *education*. This, coupled with a general desire to cut spending for public education may encourage others to instead rely on evanescent, privately funded arts *experiences*.

Current research shows that public investment in arts education is neither consistent nor universal, and therefore fails to meet the needs of all students. For example, according to a report from the National Center for Education Statistics, while 94 and 83 percent of elementary schools provided instructional time in the 2009-2010 school year specifically designated for music and visual art, respectively, only 3 and 4 percent of elementary schools provided such time for dance and drama (Parsad & Spiegelman, 2012, 5). Even more troubling, the report indicates that access to arts education is divided along class lines. Secretary of Education Duncan (2012) notes this disparity, stating, “The arts opportunity gap is widest for children in high-poverty schools. This is absolutely an equity issue and a civil rights issue.”

For children's sake as well as our nation's economic future, we cannot endorse an education that denies students their creativity and their culture. As Rocco Landesman, chairman for the National Endowment for the Arts, writes, “Arts education in childhood is the most significant predictor of both arts attendance and personal arts creation throughout the rest of a person’s life” (as quoted in Novak-Leonard & Brown 2011, 5). To build their future audience, artists and arts organizations must therefore become the strongest advocates for public arts education and public accountability for arts education. All of our nation's publicly funded schools, and ideally all schools, should provide all students with a comprehensive, high quality arts education.

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## *Roles of Certified Arts Educators, Certified Non-Arts Educators, and Providers of Supplemental Arts Instruction*

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In light of students' need for quality arts education, what roles should be assumed by each of the three key partners in the delivery system: certified arts educators,<sup>2</sup> certified non-arts educators, and providers of supplemental arts instruction?<sup>3</sup> Examining the training of each of these key partners will highlight the strengths that each of these roles brings to providing students with a comprehensive, high-quality arts education.

### *Certified Arts Educators*

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Certified arts educators receive broad training in their subject as well as coursework in pedagogical techniques, school policies, and general education classes. To maintain their status on school faculty, certified arts educators advance their teaching and artistic knowledge through ongoing professional development. Certified arts educators also participate in daily school life and can develop sustained partnerships with administrators, non-arts educators, parents, and community members. According to current Federal statute, certification is one of the requirements for a teacher to be considered "highly qualified," and the core responsibility for education in the schools rests with highly qualified teachers (No Child Left Behind, 2002).

Certified arts educators—specifically recognized as dance educators, music educators, theatre educators and visual art educators—receive intensive teacher preparation in their specialty areas that far exceeds the twenty-four credit hours required for highly-qualified teacher status.<sup>4</sup> For example, an accredited professional degree program in music education must consist of at least 60 credits of music coursework (National Association of Schools of Music 2010, 97). Teaching in the arts requires not only an understanding of that art form from a historical, critical, technical, and pedagogical point of view, but also a wide variety of specialized physical skills such as proper performance technique when singing, playing an instrument, dancing, or acting, or the correct use of visual arts tools and media.

Although in schools they are often referred to as "specialists," certified arts educators are more broadly educated than teaching artists, who tend to be highly specialized in sub-fields of their discipline. Arts educators also develop broad expertise in their art form. Music educators become accomplished performers on at least one instrument, but also develop the skills necessary to teach many others. Visual arts educators typically excel in one art form, such as painting or graphic design, but are proficient in several. Dance educators typically study creative movement, modern dance, and dance pedagogy as part of their university training, yet their dance background often includes ballet, jazz, tap and/or ballroom. Theatre educators have spent hours on the stage, backstage, working in the lighting and sound booths, and performing the duties of stage manager or publicist. Many certified arts educators continue to perform or exhibit in tandem with their teaching.

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2 The term "certified educators" will be used throughout this paper to denote certified educators, licensed educators and credentialed educators.

3 A definition of providers of supplemental arts instruction will be forthcoming.

4 Detailed information about credit requirements for dance, music, theatre, and visual arts educators can be found on the following websites:<http://nasd.arts-accredit.org/>, <http://nasm.arts-accredit.org/>, <http://nast.arts-accredit.org/>, <http://nasad.arts-accredit.org/>

Training in arts education at colleges and universities combines rigorous work in an art form with a liberal arts education and general education courses in child development, educational philosophy, instruction, curriculum and assessment. Through such courses, certified arts educators learn which arts content is appropriate for students of different ages and abilities as well as how to design effective lesson plans and sequential curricula. They also understand how to differentiate instruction to match the needs of various learners, including those with special needs and highly talented students. Since arts educators also take college general education classes such as history, math, science, and language, they have the foundation to make connections between the arts and other subjects. Arts educators study the national and state arts standards and take care to design lessons and curricula that empower students to meet those standards. Moreover, in this age of accountability, arts educators understand how to assess their students and demonstrate to administrators, parents, and community members that students have met the arts standards.

Certified arts educators also improve their expertise as artists and educators through ongoing study and professional development. To maintain their certification, most states require that educators continue to build professional knowledge in their specific credential area. Some states require educators to obtain advanced degrees; most educators choose to do so regardless. They earn continuing education units (CEUs) for renewal of their certification through district initiatives, state-led professional development, classes at institutes of higher education, or other community-based programs.

Arts educators under full-time contracts interact with students every day, and often hundreds of students every week. Typically their teaching assignments allow them to observe and nurture the growth and development of students over several years, as frequently they are the only teachers of their subjects in a school. For example, a lone arts educator in a K-5 elementary school may have the privilege of working with each student for six consecutive years. Certified arts educators also advocate for the arts in their school, with their administrators, and with parents and community members. Teachers of other subjects view them as peers, and they participate in all functions of the school such as teacher-meetings, curriculum planning, and professional development activities as well as performing duties outside of their classrooms such as bus or lunchroom supervision. Arts educators receive compensation on par with other educators and receive the same benefits, protections and responsibilities as their colleagues including teaching students with special needs and following students' individual education plans (IEP).

Certified arts educators, as "highly qualified" members of the school faculty, are responsible and accountable for the ongoing achievement of their students. This sense of—and in many cases, formal implementation of—direct accountability for student success is missing from systems that lack certified educators. Additionally, many certified arts educators become active members of their professional arts education organizations and, for at least a portion of their careers, volunteer or serve on committees that support events, such as festivals and competitions, which contribute to the advancement of students' education in their arts field. In short, they have a long-term commitment to the fields of education and arts education.

The wide scope of training required for certified arts educators to develop the multiple areas of expertise necessary to deliver a comprehensive arts curriculum often prevents them from specializing in a narrow subset of their art form. Simply put, teaching is an art in and of itself. Arts educators enter the field because they enjoy sharing their art form (Bergee, 1992; Gillespie and Hamann, 1999; Hellman, 2008; Thonton and Bergee, 2008), serving as a role model (Gillespie and Hamann,



1999), making a difference in students' lives (Hellman, 2008), and working with young people (Bergee, 1992). For them, the profession is a continuous, lifelong learning journey that requires a multitude of talents to meet students' needs. To become a certified arts educator requires a broad, educational commitment that extends beyond the specialization of a discipline.

Hence, as a consequence of their devotion to effective teaching, arts educators typically cannot bring the same depth to a specific medium or activity as providers of supplemental arts instruction who specialize in that area. Additionally, arts educators' full-time work in schools prevents them from experiencing the day-to-day activities of a performing or visual artist, so they may not understand the realities of the professional art world as well as would a frequently auditioning actor, dancer, or musician, or a visual artist who makes a living selling his or her work.

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### *Certified Non-Arts Educators*

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Certified non-arts educators include generalist classroom educators at the elementary and sometimes middle school level as well as secondary specialists in non-arts content. At the elementary level, generalist classroom educators have the majority of the school day with their assigned group of students. These educators possess a breadth of understanding across the curriculum, particularly in math, English language arts, social studies, and science. This background affords numerous opportunities for interdisciplinary work, to which the arts can contribute. At the secondary level, specialist non-arts educators have a strong understanding of their subject area, which makes them ideal partners to work with certified arts educators and partner arts organizations to identify deep cross-curricular connections.

However, there are limitations to the number and depth of arts experiences that non-arts educators can provide for their students. Although many of these educators feel a commitment to the arts, they typically have limited arts expertise. Woodworth, Gallagher, and Guha (2007) note, "Most elementary classroom teachers have received minimal pre-service training in arts education and thus are typically not well prepared to provide standards-based arts instruction in the four arts disciplines" (7). According to the Arts Education Partnership (2010c), many states do not require certified non-arts educators to take *any* arts classes; those states that *do* require non-arts educators to take arts classes often require only a single three-hour course in a single art form. Educators who have studied one arts area during their K-12 years typically have not studied the others, and some enter the profession without ever having studied the arts at all. Even in the rare case where a non-arts educator might elect a college course in each art form, his or her arts training in each area would still fall short of the amount of preparation received in other content areas such as math and English.<sup>5</sup> Researchers have also noted that non-arts educators do not feel comfortable delivering arts instruction (Byo 1999; Hash 2010; Vandenburg 1993). Children benefit most when non-arts certified educators serve as collaborators with arts specialists; children are short-changed when they have to rely exclusively on non-arts educators for arts instruction.

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### *Providers of Supplemental Arts Instruction*

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Providers of supplemental arts instruction may include teaching artists, artists in the classroom, community based artists, and independent artist specialists working through community and regional arts organizations. These individuals and

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<sup>5</sup> McCrory and Cannata (2011) note that undergraduate elementary education majors at universities in New York, Michigan, and South Carolina took a mean of 2.2 math courses.

organizations contribute richness to the curriculum that would be difficult for a certified arts educator to provide without their support. Their focused training, approach to work, and professional experience in art making can lend a sense of authenticity to the classroom.

The term “supplemental” is chosen carefully here, taken from the language of ESEA, Title I. Title I requires that paraprofessional positions and resources funded by Title I monies and allocated for the education of the economically disadvantaged be used to supplement, not supplant, what should be considered a regular expectation by the local schools for the delivery of an education. Paraprofessional arts providers are therefore supplemental to the regular arts curriculum. Additionally, certified teachers must directly supervise the work of paraprofessionals. The U.S. Department of Education mandates that when schools use paraprofessionals, “The teacher prepares the lessons and plans the instructional support activities the paraprofessional carries out, and evaluates the achievement of the students with whom the paraprofessional is working” (2004, 10). Although providers of supplemental arts instruction often prepare their own lessons, by law certified educators must oversee, guide, and assess their work. The certified teacher is the one responsible and accountable, in the long run, for ongoing learning. Viewing arts providers who come into schools on a contractual basis as students’ primary arts instructors undermines the students’ access to the sequential, standards-based arts curricula they need and deserve.

Administrators in public education understand the terms “supplemental” and “supplanting,” and use these descriptors regularly to distinguish between *core* programs such as arts education that require public funding and *supplemental* experiences such as artist residencies that may be funded from outside sources to enrich, remediate, or deepen learning. A parallel distinction should be made between the term “certified educator” and “providers of supplemental arts instruction.” Recent proposals to designate the latter as “teaching artists” are misguided if they miscast the outside arts provider as the primary source of arts instruction in classrooms. A term that more accurately describes the role of the artist within the arts education system is “supplemental artist specialist.” Just as the supplemental reading specialist can be paid with federal Title I funds, while the regular classroom educators who delivers core reading instruction on an on-going basis cannot, the certified arts educator who delivers core arts instruction is funded by the school system while the supplemental artist specialist may be made available to students through a supplemental funding stream. A paraprofessional artist should never be solely responsible for core arts instruction.

Supplemental artist specialists receive markedly different training than certified arts educators. Artist specialists typically are provided focused training that prepares them to pursue their “doing” (creating or performing) subspecialty within a highly competitive and specialized arts field. This is particularly true of artists trained in conservatories and other specialized arts schools not connected to universities. Additionally, many professional artists enter their field while still young, particularly in the field of dance where athleticism is fundamental, and therefore may not earn a university degree. Even artists who do pursue degrees from institutes of higher education typically devote many more hours to studio work than to general education. Working with children in schools or in school settings therefore falls far outside their training.

The focused training of artist specialists and other providers of supplemental arts instruction provides for them an opportunity to develop expertise within their particular subfield of one arts area. For example, providers of supplemental arts instruction may have had rigorous training in theatre technology, ceramics, or Flamenco dance. Such concentration enables those who develop a degree of

pedagogic skill to provide students with an enriched experience in that subset of the arts curriculum. Because providers of supplemental arts instruction devote most of their professional time to practicing their art form, rather than working with children, they are often able to provide professional-caliber models through their personal artwork or performances. Eric Booth, founder of the *Teaching Artist Journal*, recognized this contribution. When Booth surveyed nineteen artist specialists about their roles, “About half of the responders mentioned a ‘modeling’ function” (2003, 8). Providers of supplemental arts instruction may also provide reinforcement for techniques or concepts taught by the certified arts educator. Additionally, providers of supplemental arts instruction can share techniques in their specialized medium with arts educators, through professional development or observation, therefore improving the teaching of that medium in the school's comprehensive arts curriculum.

Supplemental arts providers’ connection to the “real world” of commercial and vocational art helps students understand the relevance of art, artists, art appreciators, and art patrons in contemporary American society and the economy. Ceramicists and painters exhibit and sell their artworks professionally. Musicians, dancers, and actors work under contract, perform for audiences, and often tour. Students benefit from understanding and connecting with the world of professional art-making regardless of their future career choices. Artists are our nation’s cultural voice, and model the aspirational voice of students whether they are on stage or in the audience, in the studio, or in the gallery.

When it comes to providing the systematic, standards-based art curriculum that all students deserve, however, providers of supplemental arts instruction have numerous limitations. The authors of the *Teaching Artists and the Future of Education Report* (2011) note, “Three quarters of TAs [sic] work on contracts. They are not salaried. Contracts are generally of short duration and rarely offer guarantees of renewal. Less than a third of TAs teach full-time. The average part-time TA teaches less [sic] than eight hours a week and had 2.7 different employers in the last year” (Rabkin et. al., 8-9). Providers of supplemental arts instruction are no substitute for certified arts educators who generally work five days a week for multiple years in a single school or school district. Additionally, Booth (2003) states that when he surveyed artist specialists, “A couple of respondents note that Teaching Artists [sic] have a different kind of curriculum than other arts educators. It is organized, but not sequential in the same way a skill-development program is” (8). Providers of supplemental arts instruction, by virtue of their more focused training and professional specialization, have a narrower classroom focus than the arts educator.

The gap between teachers and artists in their training for classroom teaching subsequently widens as they pursue distinct career priorities and experiences. Certified arts teachers choose to work with children full-time and with their art form in their spare time; by contrast, artists work with their art form full-time and with children secondarily.<sup>6</sup> These choices inevitably affect the nature and quality of their classroom work. While many providers of supplemental arts instruction eventually earn at least a portion of their living through studio teaching, and in the process may discover an interest and aptitude for teaching, the specialized nature of their preparation no more prepares them for the PreK-12 classroom than a degree in library science prepares librarians to teach English language arts. As Sinsaguagh (2009) observes:

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6 Parkes and Jones’s (2011) survey of 91 undergraduate music performance students revealed that students entered the field for the following four reasons: their enjoyment of playing music, their confidence that they had the ability to succeed at playing music, their belief in the usefulness of music performance, and their identity as musicians.

*Teaching artists are working with students but may not have the skills to be effective in the classroom. The high percentage of teaching artists with little training in effective teaching strategies in this small-sample study was surprising. This may be due to teaching artists' economic need to supplement their musical careers, relying upon their musical backgrounds to guide them. (99)*

Since education is only part of the mission of most providers of supplemental arts instruction,<sup>7</sup> they generally have a limited understanding of school curricula and the arts standards, and tend to focus on one grade level or even one experience. Additionally, due to their often limited resources and the nature of artists' ever-changing career paths, institutional providers of supplemental arts instruction—such as community and regional arts organizations—generally have high staff turnover and provide limited if any sustained, direct training or professional development for their artists.

If educational institutions want artists to take on educational roles that fall outside their specialized areas of training and experience, they must either a) provide them with the assistance necessary to successfully play a limited support role for fully trained arts educators, or b) encourage artists who discover a sincere interest in teaching to pursue the more comprehensive preparation necessary to qualify for teacher certification and a full-time career in education. Graduates of arts education degree programs who subsequently decide to pursue professional careers as performers or visual artists typically devote intensive study and considerable time in the studio to ensure the level of specialized skill and/or build the portfolio required to succeed in their field. Similarly, if providers of supplemental arts instruction decide to become arts educators, they need to invest the time and study required to learn the broad range of what educators must know and be able to do. While some schools—such as Julliard, the Manhattan School of Music, and Lesley University—have begun to offer training for providers of supplemental arts instruction, their requirements for graduation are more aligned to non-arts certified educator requirements and do not meet the depth required for certified arts educator training.

Figure 1 on the following page summarizes the training, relative strengths, and limitations of each of the three key partners in a child's arts education. These three groups of professionals clearly possess vastly different skills and are consequently not interchangeable.

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<sup>7</sup> According to a 2010 report from the National Assembly of State Arts Agencies, only 8,860 of the 22,849 grants awarded by state arts agencies were for arts education (2).

Figure 1: Training, Strengths, and Limitations of the Three Key Partners

|   | Training   | Strengths   | Limitations  |
|---|--|---|--|
| <b>Certified Arts Educators</b>                   | <p>Very intensive teacher preparation in arts specialty area – including theory, history, technique, pedagogy, curriculum and pre-service teaching combined with broad general educational content – culminating in a college degree</p> <p>Teacher certification in the arts resulting in a K-12 comprehensive certificate</p> <p>On-going professional development to maintain certification</p> | <p>A lifetime commitment to children as well as the arts, including but not limited to development and delivery of sequential standards based arts curriculum</p> <p>Teaching repertoire that includes <u>assessment</u> of students’ abilities, interest and developmental levels; <u>modeling</u> artistic behaviors by creating and performing; <u>evaluation</u> of works of art; on-going <u>diagnosis</u> of student learning needs; and <u>prescription</u> and <u>creation</u> of scaffolded learning experiences to meet student needs</p> | <p>Perception of unequal status with classroom educators</p> <p>Challenge of maintaining teacher skill and artistry</p>  |
| <b>Certified Non-Arts Educators</b>               | <p>Broad general educational content with specialization in one or more content areas</p> <p>Certification is focused on grade clusters: elementary, middle or high school certification</p> <p>On-going professional development to maintain certification</p>  | <p>A lifetime commitment to the education of children that includes the delivery of the majority of content areas at the elementary level and a specific content specialization at the secondary level</p> <p>Opportunities for inter-disciplinary integration</p>  | <p>Limited understanding of the arts or preparation in a specific art form(s)</p> <p>Pressure to narrow curriculum to tested content</p>   |
| <b>Providers of Supplemental Arts Instruction</b> | <p>Highly specialized training, often acquired through conservatories and studio schools, with a focus on creating and performing to compete within a highly competitive arts field</p>  | <p>Deep expertise in a subset of an arts discipline</p> <p>Professional experience as a career artist</p> <p>Often a focus on future audience development and long-term viability of the arts institution</p>   | <p>Limited or no professional training for working with students</p> <p>Limited understanding of school practices and the school curriculum</p> <p>Limited focus on one grade level or one arts experience</p> <p>Significant turnover of staff or artists</p> |

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## Contrasting Roles

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Examining the training, strengths, and limitations of each of the key partners clarifies their appropriate roles in a child's arts education. The certified arts educators should deliver planned, sequential, standards-based learning that is sustained over a period of years to build students' knowledge and skills in a particular art form. Arts educators are integral to the culture of the school and perform all the roles expected of educators. They select and broker the services of providers of supplemental arts instruction and advocate for the arts to administrators, parents, and community members.

Certified non-arts educators can use the arts as a learning delivery tool; they can teach concepts through the arts and build arts into their curricula through activities such as writing prompts about the arts. They should also make interdisciplinary connections with the arts and can select and co-plan supplemental artist experiences that support learning in non-arts areas of the curriculum. These educators can aid a child's arts education by moving away from seeing arts educators solely as providers of planning time and instead working with them as educational partners. Non-arts educators can also serve as effective arts advocates with students and parents and resist pressures to narrow their curriculum to standardized test content, which strips learning of the arts' richness and emotional engagement.

Both by definition and by expertise, providers of supplemental arts instruction should appropriately supplement, not supplant, the work of certified arts educators. Individual artists bring deep passion for one particular work or body of works, or one area of an art form. They can help provide students valuable insights into their work and their lives as practicing artists. However, providers of supplemental arts instruction must avoid presenting themselves as an alternative to providing an arts education *system*. Arts partners cannot allow school districts to eliminate arts programs only to "contract out" these programs to lower-cost artists and arts organizations. Doing so sends the message that the arts do not need to be comprehensive, sequential, and part of the core faculty equal to educators in other subject areas. Artist specialists wishing to provide systematic, standards-based instruction to students should pursue their teaching license, a path smoothed recently in many states by the creation of alternative routes to certification.

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## Recommendations

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1. ***Build on existing arts education infrastructure to ensure that all students in public schools have access to sequential, standards-based arts instruction taught by certified arts educators.***

**Discussion:** The arts are core subjects from both an educational and a policy perspective. Any subject that is "core" should, by definition, be taught to all children. To achieve this goal, arts education does not need to be rebooted from scratch; instead, policy makers should build on the arts education infrastructure that currently exists in public schools to give more students access to high-quality, standard-based arts instruction taught by certified arts educators. All students must be afforded opportunities to study not only art and music, which have traditionally been offered by schools, but also theatre, which offers rich learning opportunities in every facet of English language arts; dance, which motivates students to move expressively while also cultivating their physical capacity; and the multidisciplinary area of media, which illustrates the increasingly dominant role that the arts play in communication in our 21st century, multimedia society.

2. ***Foster instructional collaborations between certified arts educators, certified non-arts educators, and providers of supplemental arts instruction in order to provide children with the best possible arts education.***
  - a. ***Provide certified non-arts educators the training and resources needed to form interdisciplinary connections between the arts and other subjects and use the arts to enhance learning in various content areas.***
  - b. ***Bring providers of supplemental arts instruction into schools so that students can learn from their specialized skills and lives as working artists.***
  - c. ***Provide opportunities for certified arts educators, certified non-arts educators, and providers of supplemental arts instruction to share their expertise through collaborative planning and professional development.***

**Discussion:** During times of scarce resources it becomes even more important for certified arts educators, certified non-arts educators, and providers of supplemental arts instruction to work together to provide children with the best possible arts education. A model for this interaction might be provided by the Opportunity-to-Learn Standards for Music Instruction (MENC<sup>8</sup>1994), it states:

*Music is taught by music specialists in collaboration with classroom teachers. ... All music educators are musicians/teachers who are certified to teach music, have extensive specialized knowledge and training, and are fully qualified for their instructional assignments in music. ... Musicians and music institutions of the community are utilized, when available, to enhance and strengthen the school music curriculum."*

Providers of supplemental arts instruction have also posited the need for collaboration. For instance, Sinsabaugh (2006) explains that an alliance between music educators and practicing musicians "will promote music and provide an environment that recognizes the importance of a well-rounded music education" (181). Partnerships between certified arts educators and providers of supplemental arts instruction are equally helpful in the other arts. Schools and districts that seek to gain maximum benefit from such partnerships should provide time for collaborative training and planning. For example, certified arts educators can help artists with lesson design and teaching techniques, while artists serving as supplemental arts providers can provide professional development for educators in their area of emphasis.

3. ***Foster advocacy collaborations between certified arts educators, certified non-arts educators, and providers of supplemental arts instruction to provide children with the best possible arts education and their communities with quality arts opportunities.***
  - a. ***Providers of supplemental arts instruction should advocate for sequential, standards-based arts instruction taught by certified arts educators.***
  - b. ***Certified arts educators should support the artistic and educational activities of local artists and arts organizations.***

**Discussion:** Instead of inadvertently participating in the downsizing or elimination of school arts programs led by certified arts educators, providers of supplemental arts instruction should take the lead in advocating for such programs. Their experiences in schools make them credible advocates, and their relationships

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with other arts organizations and community partners give them increased visibility, voice, and power. Board members for local arts organizations are often influential citizens who can be articulate and forceful in promoting quality arts education. Certified arts educators can be a voice among the advocates but because of the appearance of self-interest, they cannot lead the charge in the same way as community arts organizations.

Conversely, strong school-based arts programs give providers of supplemental arts instruction an advocate within schools, leading to more opportunities for collaboration and providing the studio students and audiences of the future. Certified arts educators should support their local arts organizations by serving on boards and attending local arts events. Many certified arts educators are active in such organizations as musicians in ensembles, directors or members of community theaters, or members of arts guilds. Certified arts educators also should and do make financial contributions to local arts organizations.

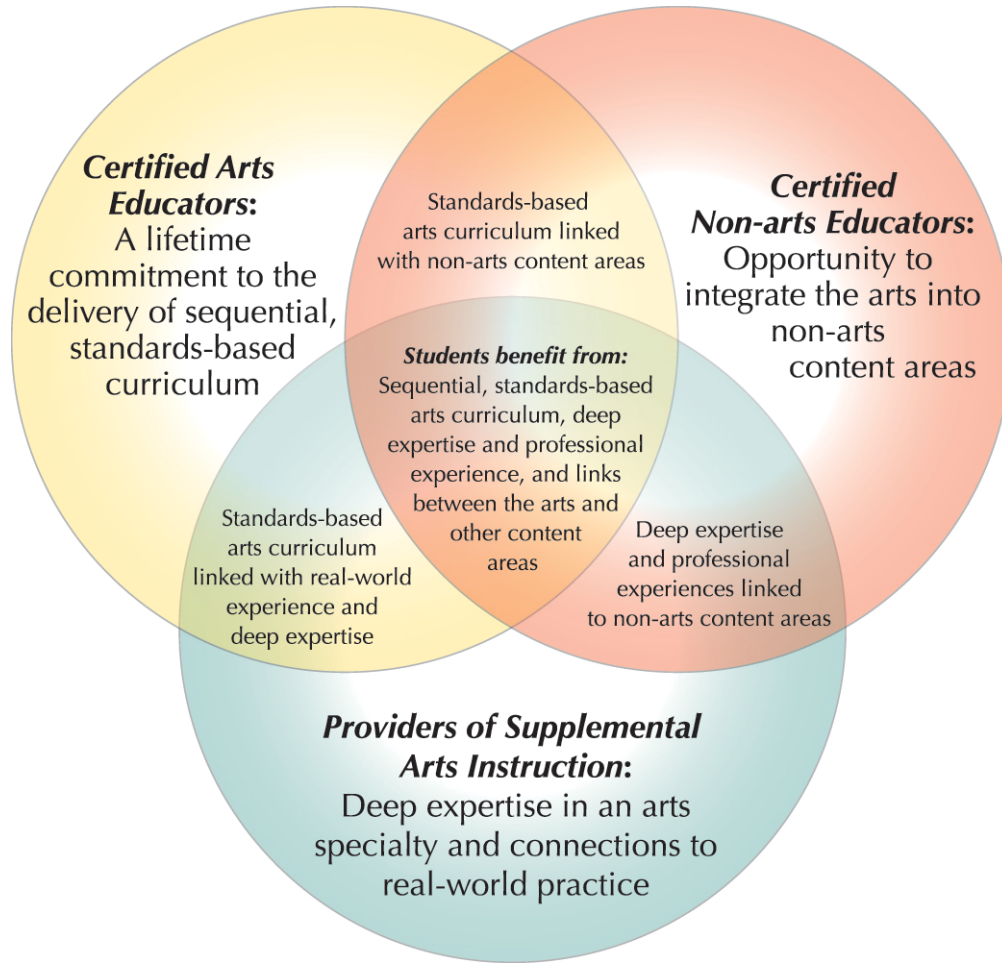
**4. *Bring certified arts educators, certified non-arts educators, and providers of supplemental arts instruction together to develop a National Accord on Professional Practice in Arts Education.***

**Discussion:** Collaborating to develop and commit to a coherent and shared vision will help the three key partners provide all students with a quality arts education.

Figure 2 on the following page suggests how each of these three players can work together to contribute to a child's comprehensive arts education. Children can learn from each partner individually; however, they learn even more when the partners work together while keeping children's best interests in mind. Mark George, the president and CEO of the Music Institute of Chicago, summarizes this idea in a 2011 article entitled "Trimming Music Ed in Schools is a Mistake." George writes, "School administrators and political leaders are responsive to the community. People who understand the power and importance of serious music education must raise their voices in a great crescendo of advocacy and emotion." Children win when arts education's key partners, researchers, and leaders tell an accurate story, bring everyone to the table, and collaborate in providing children a sequential, standards-based, high-quality education in the arts.



Figure 2: Three Partners Working Together



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