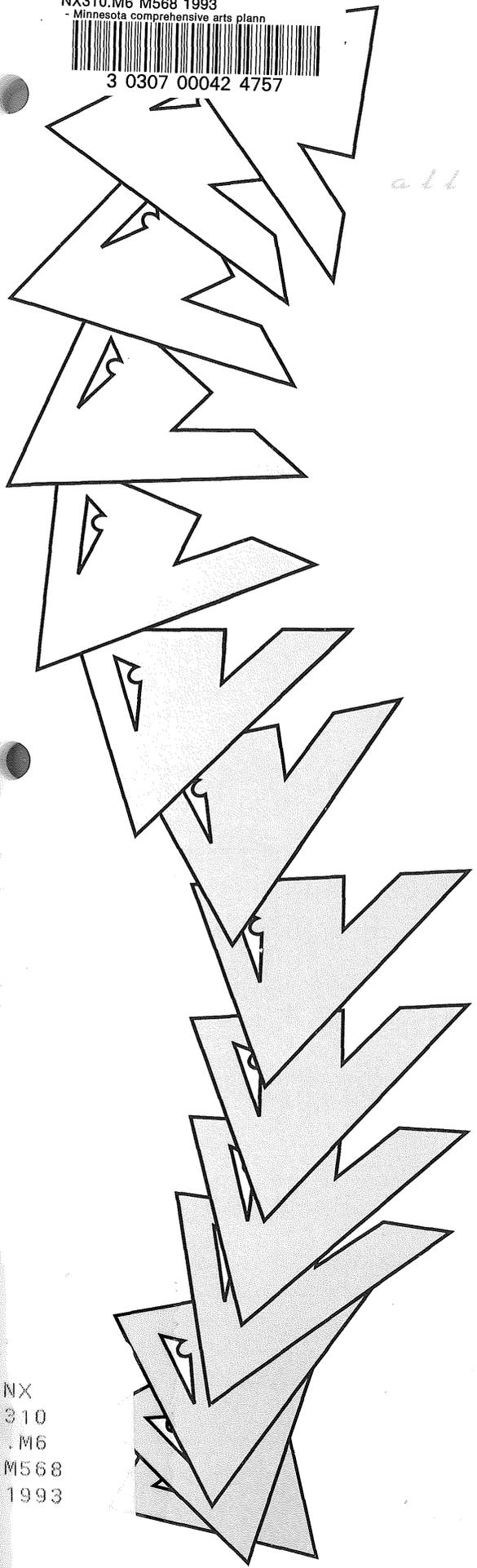


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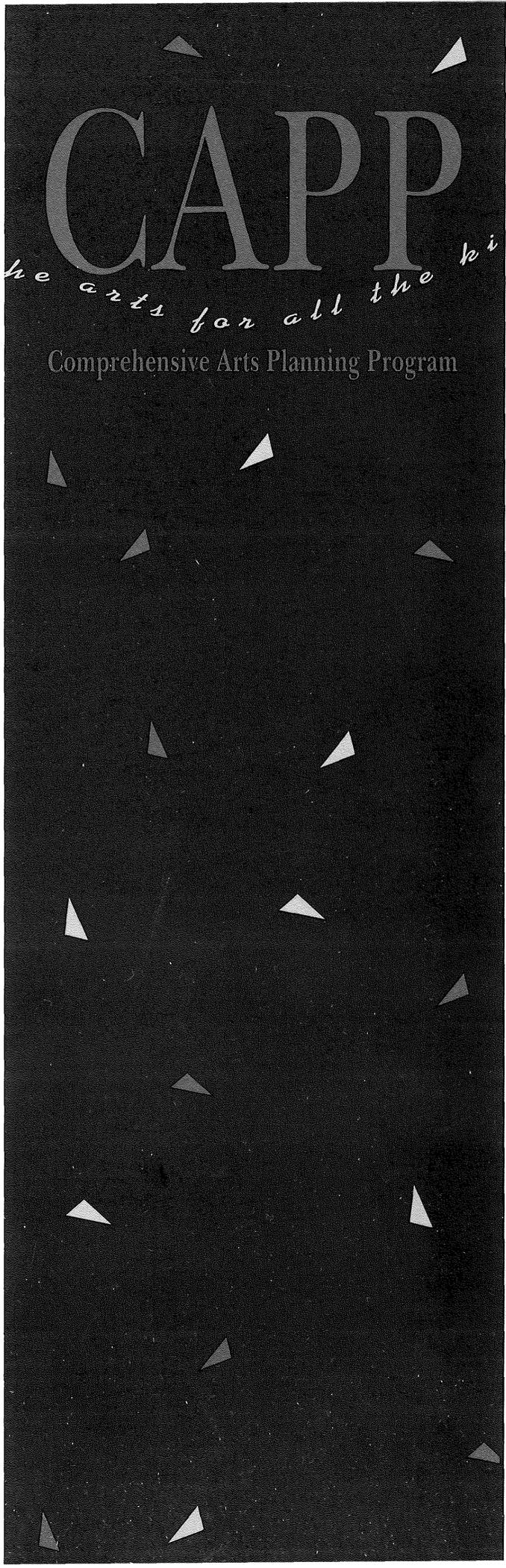
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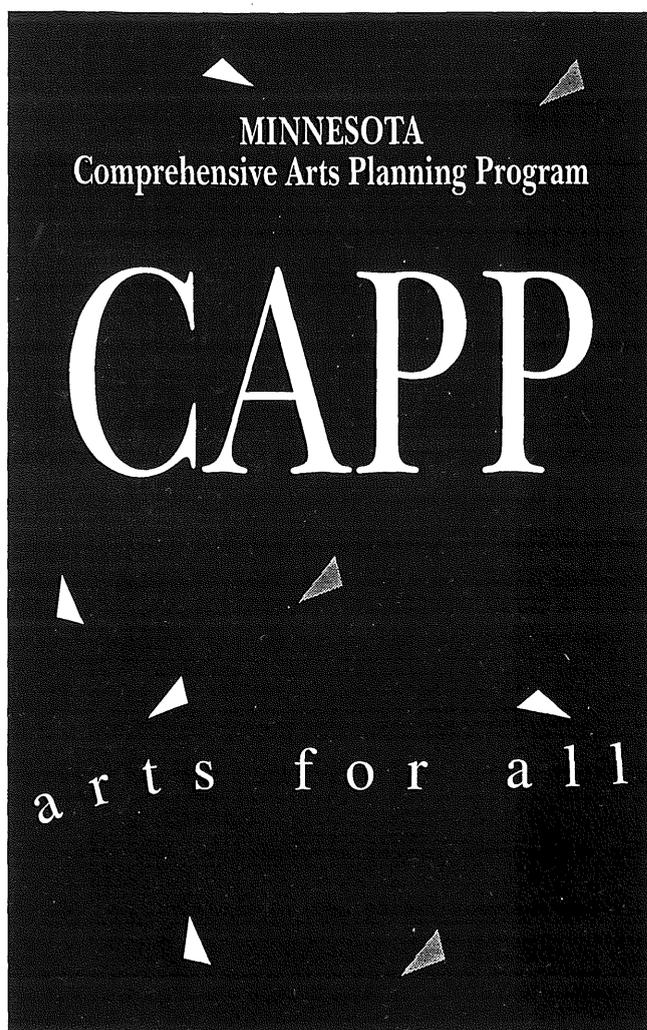
# CAPP

*all the arts for all the kids*

Comprehensive Arts Planning Program



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1993 - 95

Published in 1993 by the Minnesota Center for Arts Education (Center) for the Comprehensive Arts Planning Program (CAPP), a program of the Center in conjunction with the Minnesota State Arts Board and the Minnesota Alliance for Arts in Education.

This manual was prepared primarily for the Minnesota school districts selected to participate in CAPP. A second document, the *CAPP Implementation Handbook*, provides guidance to CAPP districts after they have completed the planning stage.

For information about obtaining copies of either the manual or the handbook, please contact:

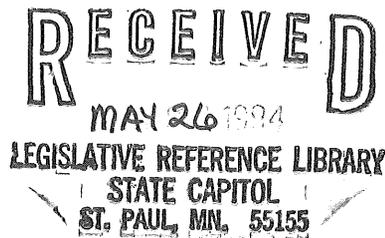
Janet Grove  
CAPP Coordinator  
Minnesota Alliance for Arts in Education  
5701 Normandale Road, Suite 244  
Minneapolis, MN 55424  
(612) 920-9002

or

Pamela Paulson, Ph.D.  
Chair, State CAPP Steering Committee  
Minnesota Center for Arts Education  
6125 Olson Memorial Highway  
Golden Valley, MN 55422  
(612) 591-4708

*The trouble with most innovators is their dislike of the slow, laborious process through which people gain new insights and attitudes and, in exploratory fashion, begin to do new things or employ new ways. Innovators often want relatively instant change and soon become bored when it fails to materialize. But any reform or innovation of significance changes the entire system or institution and requires for its attainment several years of hard work on the part of those involved. Anything short of this effort probably will turn up a kind of fool's gold, not worth the effort of even scraping the surface.*

— John Goodlad, 1980



## Preface

The Comprehensive Arts Planning Program (CAPP) has been an important force in improving arts education in Minnesota since 1983. For the past decade CAPP has been providing assistance to selected school districts statewide as they plan and implement comprehensive school arts programs.

Resource Programs, of the Minnesota Center for Arts Education, is pleased to be the newest partner in this influential program. We make a strong commitment to provide continued support for CAPP. We are pleased to work in partnership with the Minnesota Alliance for Arts in Education and the Minnesota State Arts Board to develop and deliver this highly effective program. This team of three agencies forms the core of the State Steering Committee which functions to provide leadership for CAPP.

Over the past ten years CAPP has been guided by the vision, *All the Arts for All the Kids*, a motto coined by the Minnesota Alliance for Arts in Education. We would like to reaffirm commitment to this vision, which is simply stated, but carries a powerful message.

The message is translated into action in the schools and districts as they create Comprehensive arts plans. Comprehensive plans include the development of programs in *all* of the Arts — dance, literary arts, media arts, music, theater and visual arts. The programs which grow out of CAPP are for *all* students across the K - 12 spectrum, who come from a diversity of backgrounds, have many learning styles and multiple intelligences.

CAPP is premised upon the belief that teachers, administrators and community members need time to do thoughtful Planning if they are to create high quality arts programs for students. The last "P" in CAPP stands for Program. However, over the past few years the State Steering Committee has debated about changing it to Process. From our experience, we know that CAPP is an on-going process of planning, implementing, evaluating, and improving arts programs in the schools. It is akin to the artistic process of experimenting and refining which artists use to create their products and productions.

As we begin the second decade of CAPP, the State Steering Committee has decided to focus work with the current CAPP sites on two key initiatives:

- 1 Addressing the new Minnesota Department of Education Graduation Rule as it relates to the arts content outcome and the six comprehensive outcomes;
- 2 Leadership development for the CAPP committee members.

We believe this focus provides clear direction for our work and will increase the scope and quality of arts education so that we will have — all the arts for all the kids.

Pamela N. Paulson, Ph.D.  
Chair, State Steering Committee  
Director, Resource Programs

# Introduction

The Comprehensive Arts Planning Program (CAPP) in Minnesota is a pioneer and model for arts education in the nation. Recent years have seen a growing interest across the country in long-range planning for curriculum-based arts education, in integrating arts and non-arts programs, and in working closely with communities to improve arts learning opportunities for students. The need for a way to coordinate the implementation of such programs led to the development of CAPP. CAPP works as a change agent by providing training and assistance to selected sites over a two-year period. CAPP's combination of careful planning, accessing community resources, and using a comprehensive curricular approach effects improvements in school arts programs.

CAPP is based upon the belief that dance, literary arts, media arts, music, theater and visual arts, are essential components of a basic education. The arts teach skills that are necessary to the development of "whole persons" — thoughtful, open, creative citizens and leaders. CAPP seeks to give school districts the tools to develop and implement programs that will bring arts education to all students in a manner that is developmentally appropriate, sequential, and educationally sound.

The first year focuses on comprehensive long-range planning for districts involved in Minnesota's CAPP. To assist CAPP sites in that process, we have designed this planning manual. This manual is a guide for districts to develop an individual and unique long-range plan for a comprehensive arts program. Recommended procedures and examples are provided by which a school district can plan its own comprehensive arts program.

District plans are individualized as school systems have situations which are unique as well as characteristics in common. This manual is meant to be a resource, not a recipe. Procedures appropriate to each specific school setting must be applied. In other words, each district is encouraged to adapt, adopt, and create plans to accomplish a comprehensive arts program which meets local school district and community needs.

Development of a comprehensive arts plan is only the first step toward improving arts education in a school district. If it is not actually implemented, a plan is an exercise in futility. Therefore, the second year of CAPP focuses on implementation. Suggestions and information about making CAPP plans work are included in the *CAPP Implementation Handbook*, designed for use after the planning phase is completed.

Finally, a word to the 25 school districts selected to participate in CAPP VI, 1993-95. We are pleased to have this opportunity to work with you during these two years. We hope you will feel free to call on any of the Steering Committee members for support and assistance as you plan and implement your comprehensive arts program. This planning manual, the implementation handbook, your CAPP grant funds, and the training workshops and conferences over the next two years are designed to provide you with the best tools possible for success. Whatever gains you make in your district, remember that the real winners are the students — each step brings you closer to the goal of improving arts education for Minnesota students.

## ***The CAPP State Steering Committee:***

Pamela Paulson, Ph.D., Resource Programs Director, Minnesota Center for Arts Education (612) 591-4708 or toll free 1-(800) 657-3515/TDD (612) 591-4770

Janet Grove, CAPP Coordinator, Minnesota Alliance for Arts in Education (612) 920-9002

David Bach, Executive Director, Minnesota Alliance for Arts in Education (612) 920-9002

Tamara G. Hauser, Artists in Education Program Associate, Minnesota State Arts Board (612) 297-2603

In addition, two or three representatives from local CAPP sites participate each year on the CAPP State Steering Committee.

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# **Definitions and Direction**

# What is CAPP?

Minnesota's Comprehensive Arts Planning Program (CAPP) provides assistance to selected Minnesota public school districts as they plan and implement comprehensive K-12 school arts programs. Defining "arts" as dance, literary arts, media arts, music, theater and visual arts, CAPP helps local school-community teams design five-year, long-range plans for arts education for all students. CAPP provides grant money, technical assistance through workshops and site visits, resource materials, and leadership training for two years. Year One concentrates on providing leadership training to the committee and on development of the five-year plan. Year Two addresses implementation of the first year of the plan. Examples of arts education improvements include:

new or revised curricula in all arts areas;

professional development opportunities;

added arts staffing;

opportunities for students to work with professional artists;

new or updated arts facilities;

and

special activities ranging from a folk arts month to community education classes in the arts.

To date, 165 school districts, ranging in size from 75 to over 40,000 students, have participated in CAPP.

# The State CAPP Vision

As we begin work with the CAPP VI sites we would like to reaffirm our commitment to the vision statement for CAPP:

## *All the Arts for All the Kids*

It is the task of the CAPP committees to lead their schools and communities toward this vision. District CAPP outcomes should include opportunity for learning in all of the arts:

<i>Dance</i>	<i>Literary Arts</i>	<i>Media Arts</i>
<i>Music</i>	<i>Theater</i>	<i>Visual Arts</i>

for all students, including:

- students at risk*
- students with special needs, including mental and physical disabilities*
- students with diverse racial and ethnic backgrounds*
- students with special gifts and talents*

Students of all ages and all levels should have opportunity to:

- experience the arts*
- learn the basic skills, knowledge, and ways of working in the arts*
- develop, in-depth, their interests and skills in the arts*

Refer to this vision in the planning process. Each step in the planning process should move your arts programs in this direction. The Five Year Plan should bring your district as close to the vision as possible.

# State CAPP Goals

*All CAPP sites will:*

Develop written curriculum in all the arts.

Integrate the arts into the total curriculum.

Access community resources, arts and arts organizations.

Become part of and sustain membership in the larger network of districts participating in CAPP.

# What to Expect from a CAPP Plan

## 1

It can assure that arts programs have the best chance for development through good planning, but it cannot guarantee that your school district will offer better arts programs for students in the future.

## 2

It can help you build a strong case for funding in the future, but it cannot provide the actual funding for the school arts program or arts personnel.

## 3

It can help bring people together to explore their differences and to identify common goals, but it cannot eliminate differing opinions and beliefs in your district.

## 4

It can suggest that educators look to their programs and develop clear instructional goals, but it cannot evaluate how successful the educators have been in providing arts education.

## 5

It can suggest a long-term approach whereby support for arts programs is generated among educators, administrators and the community, but it cannot serve as a fast, band-aid approach for problems of local arts programs.

## 6

It can provide an opportunity for everyone involved to tackle the many difficult, but necessary, questions that lead to purposeful arts programming, but it cannot provide a painless process.

## 7

It can provide you and your school district with a clear foundation upon which to face challenges that arise, but it cannot solve all problems for all time.

# Arts Education Categories for Long-Range Planning

Below are the areas your CAPP committee will concentrate on as you develop the five-year plan for arts education in your school district. Refer to this list often as you go through the CAPP process of brainstorming, writing a mission statement for your committee, forecasting for the future, analyzing your current programs, and stating your goals for the next five years.

## *School Arts Curricula and Assessment*

Clearly articulated outcomes for student learning must guide all other factors in school decision-making. The primary question is, what must a student know, be able to do, and create in the arts for a quality arts education? Because each art form is a unique discipline, with its own content to be studied and applied, outcomes should be identified for each art. The arts can also be combined with other subjects, so that learning is simultaneously enhanced in both fields. At the Minnesota Center for Arts Education, the following criteria is used when writing outcomes of significance for each course:

The outcome:

- has to be a picture of student behavior that would result from learning (McGinnis);
- should describe and represent long-term learning (McGinnis);
- should reflect discipline standards beyond the school setting;
- needs to be appropriate developmentally;
- needs to be understandable for students, parents and the community;
- needs to address higher order thinking skills;
- needs to acknowledge different learning styles and forms of intelligence;
- and faculty have to be able to fairly assess each outcome directly or indirectly.

Student learning must be assessed with appropriate methods. Effective methods of reporting must also be developed in order to communicate about student learning and achievement of outcomes with students, parents, school administrators and other community members. As the move is made toward Outcome-Based Education (OBE) and Authentic Performance Assessment, a shift in thinking must occur from the traditional way of looking at the curriculum development process:

- curriculum
- instruction
- assessment
- outcomes

to a new paradigm:

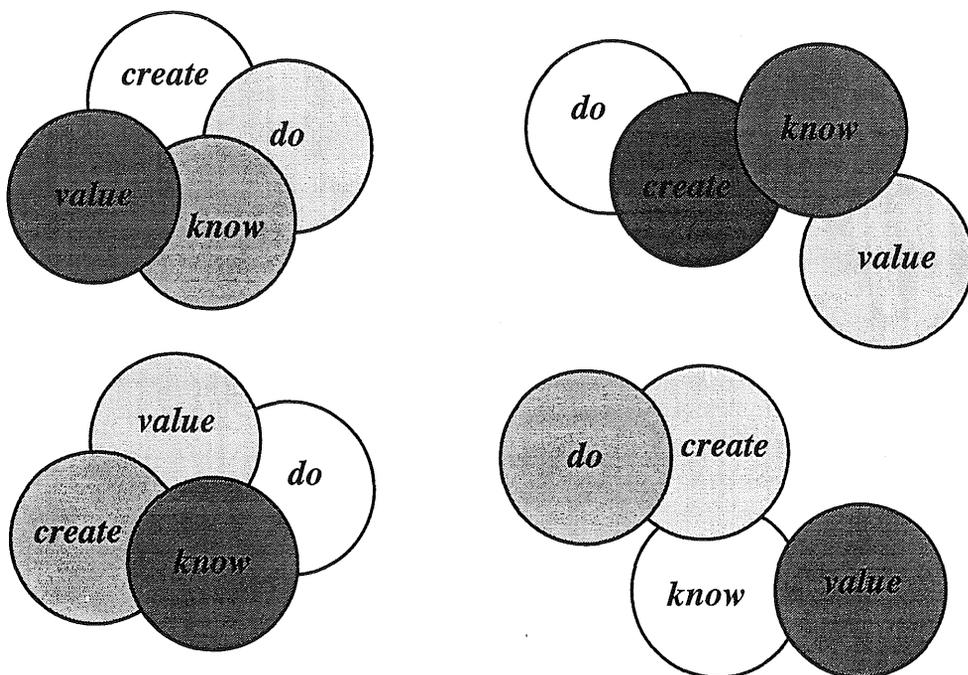
- outcomes — defined results of learning by students
- assessment — often using a range of documenting techniques (Wiggins)
- curriculum — course content and description
- instruction — instructional strategies used to deliver course content and to facilitate the learning needs of a variety of students.

The Minnesota Center for Arts Education has developed a way of generating and organizing learner outcomes stated in terms of what the student will Know, Do, Value and Create as a result of education.

They found this four-part system of outcomes is very valuable. It allows learning in the arts to be considered from various perspectives: not only “What can a student DO?” which is a question frequently asked in assessing arts learning, but also “What does the student KNOW?” “How are his/her VALUES affected or changed?” and “How and what does the student CREATE?”

Knowing, Doing, Valuing, and Creating are interactive types of learning which they are not mutually exclusive, but interrelated. They provide a way of conceiving of an active, integrated human learner who is not divided up into artificial domains. The four types of learning are also not hierarchical. That is, no one of the areas is the presumed base for any others. The impetus for planning and learning may begin with an emphasis on any of these modes.

Making progress in one type of learning leads to progress in others. The four types of learning represented by the words, Know, Do, Value, and Create, may be pictured by intersecting, interacting circles occurring in various patterns and relationships (See Diagram below.).



### ***School Personnel***

Teachers with expertise are necessary to support and deliver the articulated curriculum. School administrators, counselors, specialists, support staff and parents can all help shape the curriculum, raise funds, secure appropriate facilities and communicate with others about the arts curriculum. To be effective contributors, professional development, training and information sessions are necessary for all of the groups.

### ***School Personnel Professional Development***

To improve education there must be ongoing opportunities for professional development for teachers and administrators. It is a win - win situation when students ultimately reap the benefits of continued learning opportunities for professional educators. The inspiration of acquiring new skills, values and knowledge in the arts is translated into higher quality learning experiences for students. As Elliot Eisner reminds us, the quality of a student's learning experience is only as good as the health of the faculty and administration.

### ***Arts Education Equipment, Supplies, and Materials***

Implementing your long-range plans may require additional equipment, supplies, and materials. Some of these may already be available such as school-wide audio-visual equipment, libraries of ensemble music, collections of plays, etc. If not available in your schools, they may be available from local or regional arts organizations, libraries or individual community members. In many cases new purchases will need to be made. Building these needs into your plans is essential.

### ***Arts Education Facilities***

Appropriate space for the teaching and presentation of the arts is essential. If your schools are lacking in this area, reassigning arts teaching space, redesigning current space, and adding on to current facilities needs to be considered to improve the environment for learning in arts. Even if current finances make this unlikely, getting the idea in front of people and building a case for it to the school administration and community is an essential step in the process toward meeting these needs.

### ***Expanded Opportunities in the Arts***

Field trips to arts organizations, exploration of arts disciplines that are not well known or studied, taking advantage of available technology by applying learning to the arts are all ways in which you can create expanded opportunities in the arts for your students.

### ***Related Partnerships with Artists/Arts Organizations/Other Resources***

By including artists and arts organizations in your plan for improving arts education in your district, you will strengthen the quality of the curriculum you offer and expand the possibilities for instruction. Artists in residence can bring a whole new dimension to learning about new or traditional art forms and can strengthen the bond between your school and community.

### ***Communications and Community Development***

Communication with school personnel and community members, about the educational benefits witnessed in students, schools and communities as a result of arts experiences is essential. Conversations and written communications about the arts broaden the understanding of the arts as subjects basic to human learning and strengthen support for the arts programs in the school and the community. To ensure support when needed, key people must be involved from the beginning of the CAPP process through memos, conversations, or meeting minutes which highlight goals and activities so that they understand what you are doing and why it is important to the school and community.

### ***Local Committee Operation***

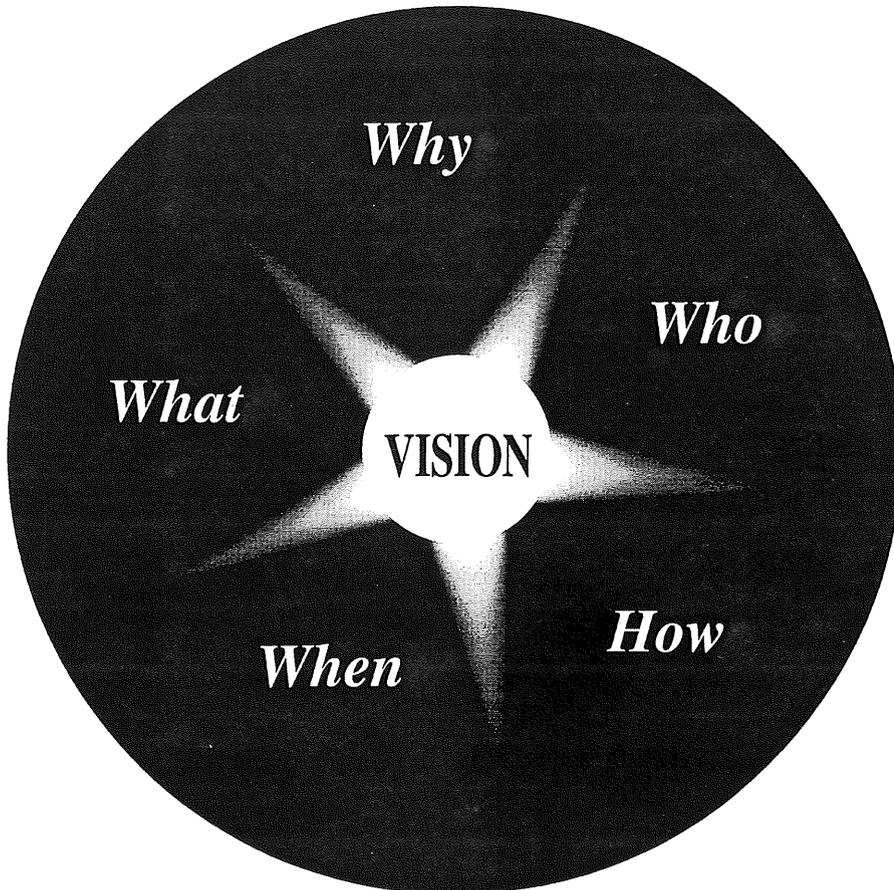
It is of great importance that the committee plans for its future. "What length of terms will members serve? "How will new members be recruited?" "Will your committee continue as the 'CAPP Committee' after the formal two years or will it become part of a previously established district committee or will your committee become a non-profit organization separate from the district?" If you don't plan for the future, your plan runs the risk of being shelved for lack of leadership.

# The Process

# Overview of the Planning Process

What is a Plan?

A visual model of a plan could look like this:



Every plan must answer these five questions:

- What needs to be done?
- Why does it need to be done?
- How should it be done?
- Who should do it?
- When should it be done?

These five components are interrelated, and all are necessary. If even one is missing, the document is not a complete plan.

# Planning Methods

The planning process is critical work for the CAPP committee during the first year. The best way for you to get support for your arts program is to have a clearly written plan with specific goals and outcomes that help to achieve your district's mission in educating students. There are many methods and procedures which can be used for planning and group work. We would like to present and contrast two. This section will help you get started.

**Back-Planning** — focuses on explaining what is happening now or in the past. Some people believe that planning is an uncertain process because there are many factors which cannot be controlled, and the future may be shaped largely by these unknown factors. Planners using this method formulate their expectations according to the problems and limitations they have known in the past or are experiencing at present. Buckminster Fuller described this kind of planning as “driving into the future looking into a rear view mirror.” This method leaves little room for creativity, imagination, or new dreams and goals.

**Results-Oriented Planning** — allows us to plan toward the results we want, instead of away from unfavorable situations. Results-oriented planning starts with constructing end points of where we want to be in the future. Only after these have been identified do we go back to what is happening today. Our purpose then is to determine what we need to do differently in order to reach our goals. As we look at our end points, we work backwards, establishing benchmarks of activities, achievements and timelines to reach these goals. As we begin to implement the plan and arrive at the benchmarks, we adjust our future activities based on new information and feedback from the current work.

The following chart highlights the differences between these two types of planning.

## **Back-Planning**

This approach begins with questions like:

What's wrong with where we are?  
What are the problems?  
What are the causes of the problems?  
Who's to blame for the problems?  
What's the track record here?

The characteristics of this approach are:

Negativity: identifies blame, problems, causes  
Emphasizes the past and present  
Finds problems in people, facilities, budgets, systems  
Focuses on explaining the status quo; what is happening now  
Preoccupation with self versus others  
Leads to discussion on an activity level  
Locks people into old methods and old explanations

## **Results-Oriented Planning**

This approach begins with questions like:

Where would we like to be?  
What would people be doing?  
What are the indicators to let us know we are successful in getting to where we want to be?  
What would be happening?

The characteristics of this approach are:

Positivity: it is focused on desired results and on making improvements  
Focuses attention on the future  
Focuses on results, providing a direction  
Reveals what is not happening but could be happening  
Less personality-oriented, more objective  
Begins with discussion of a general direction and leads to discussion of specifics  
Allows and forces people to challenge old strategies and methods and construct new ones

The planning process we suggest is the results-oriented approach which begins in the future and goes back to the present. Think about your local district and dream the best arts program for students and teachers. Be clear about what you wish to accomplish in each area of the arts, where the arts can fit together, and how they can be integrated into the curriculum.

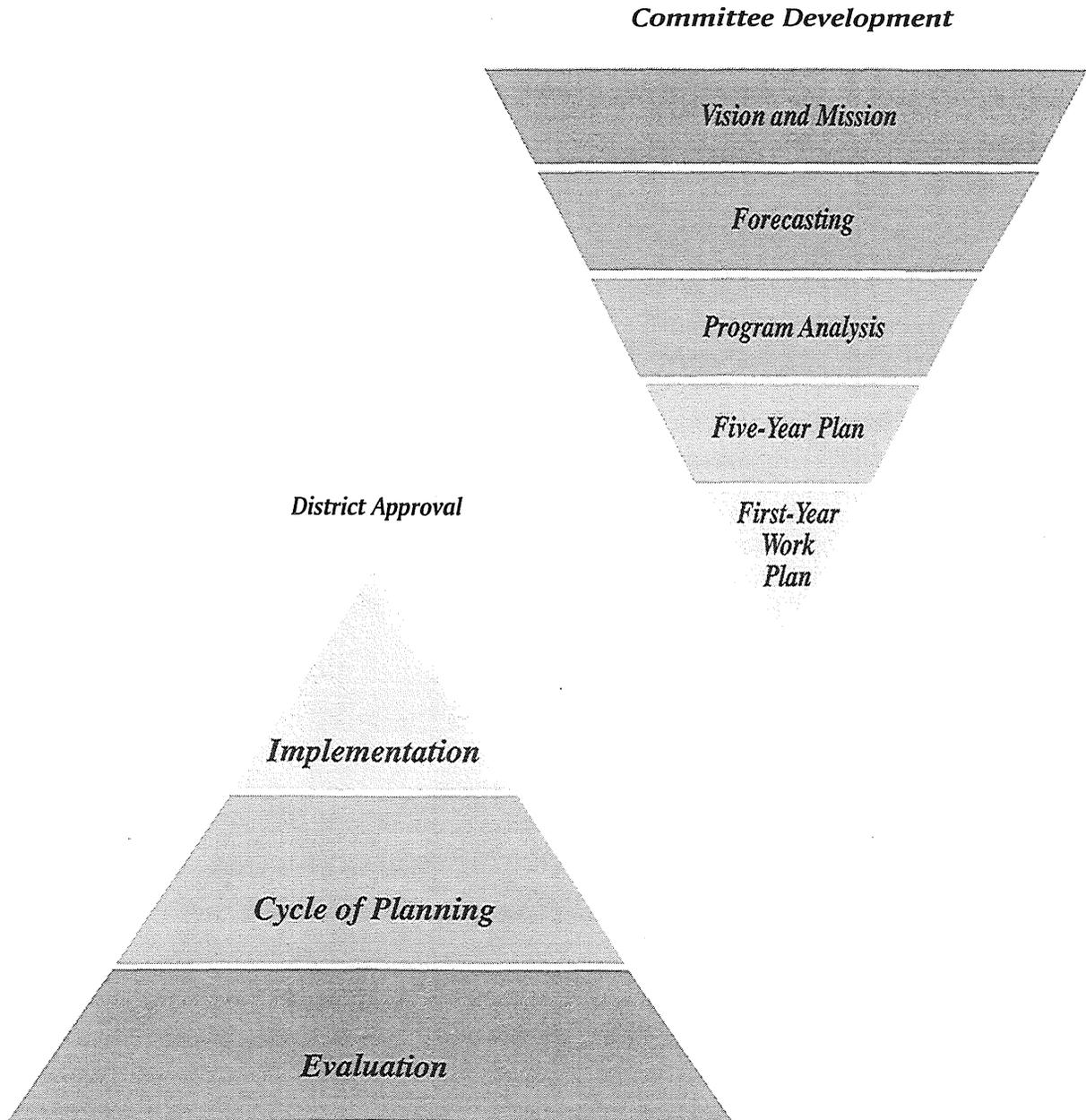
This planning process helps you implement the plan more effectively because you design and analyze your plan of action before you commit time and resources to it. Planning allows you to know what budget and other resources are needed to fulfill your dream. By spelling out your plans, you minimize chances of becoming frustrated. A plan also helps you identify sources for additional support needed for achieving your goals.

Chances are you will not carry out your five-year plan exactly as you lay it out this year. You will need to be flexible and change specific activities to adjust to current events in order to reach your goals. Reaching your goals — creating the future you want — is the purpose of the plan.

# Steps in the CAPP Planning Process

The CAPP planning process asks you to begin by thinking broadly. Each step brings a more specific focus, until the plan is complete and ready for district approval. A visual representation looks like this:

## *Planning Process Pyramid*



Once district approval is given, implementation begins, and the pyramid broadens again. That is because as you begin to implement your plan, it will affect an ever-growing number of people and programs which spin off into new ideas and new initiatives and programs.

*The CAPP process includes the following nine important steps:*

**1**

Development of Committee: Putting together a group of 20-25 committed school and community members who will work on long-range planning in the arts over the next two years.

**2**

Vision and Mission: Defining your broad vision and articulating a mission for your CAPP plan.

**3**

Forecasting: Comparing your dreams to future forecasts made by school, civic, state, and national individuals and agencies.

**4**

Program Analysis: Analyzing the current arts education programs and opportunities and the attitudes toward arts education among your school and community members.

**5**

Five-Year Plan: Writing a plan for arts education improvements over the next five years, based on your thinking and research.

**6**

First-Year Work Plan: Designing activities to achieve your goals and outcomes for the first year of the five-year plan.

**7**

District Approval: Presenting the full plan to your school board and requesting formal approval.

**8**

Implementation and Cycle of Planning: Implementing and expanding your plan by annually adding another year to the end of the plan so that you always have a five-year plan as a guide.

**9**

Evaluation: It is important to build into your implementation an evaluation plan. Modifications, expansions and changes of direction should be based on systematic evaluation of the programs.

# Suggested Structure and Timeline

Prior to the CAPP Regional meetings, the co-chairs must put together a committee of 20-25 committed individuals. Below is a suggested schedule and possible task list for each meeting this year.

## *Number of Meetings*

## *Tasks*

1 meeting

- ▶ Go through District Committee Worksheet
- ▶ Ask members to complete Worksheet on Personal Involvement
- ▶ Assign a recorder and treasurer
- ▶ Overview of the planning process to be used
- ▶ Do initial brainstorming
- ▶ Introduce Mission worksheet/process

Between Meetings:

- ▶ Categorize the ideas from brainstorming list for mission
- ▶ Set time on School Board agenda to report to them about your group and its work
- ▶ Let local media know about the process you are starting

1 meeting

- ▶ Hand out the categorized brainstorming list and give a second chance for people to add ideas
- ▶ Discuss responses to the Mission Worksheet
- ▶ Appoint a subgroup to draft a Mission Statement
- ▶ Delegate individuals to seek out Forecasting information
- ▶ Review committee makeup based on needs

Between Meetings:

- ▶ Subgroup drafts Mission Statement
- ▶ Members do Forecasting assignments
- ▶ Contact other resources for information

1 - 2 meetings

- ▶ Discuss and approve Mission Statement
- ▶ Members report on Forecasting information
- ▶ Complete Opportunities and Challenges Worksheets
- ▶ Complete Program Analysis charts, or assign Analysis tasks for between meetings
- ▶ Complete Inventory of Resources and Stakeholder Worksheets

▶ Between Meetings:

- ▶ Members do Program Analysis tasks if assigned
- ▶ Consider sending a copy of your Mission Statement to School Board members or others

2 - 4 meetings  
or more, plus  
subgroup meetings  
as needed

- ▶ Review Program Analysis information
- ▶ Complete Strengths and Needs worksheets
- ▶ Develop your Five-Year Goal Statements
- ▶ Discuss and determine ways of splitting up the task of writing the
- ▶ Five-Year Plan, and begin that task:

*Option:* split into subgroups according to arts discipline areas or categories on brainstorming lists; each group develops a draft plan for their area; full committee reviews and approves all segments.

*Option:* full committee looks at all the information accumulated, and sets the big priorities for each of the five years; subgroups assigned to flesh these out (some CAPP groups may identify a number of major goals for the five years, and have each subgroup do a plan for one or more of the goals).

*Option:* full committee does the whole plan together (possibly in a 1 - 2 day retreat setting).

*Option:* develop your own method for writing the plan.

Between Meetings:

- ▶ Set time on the School Board agenda to present your final plan to them, when it is completed

1 - 2 meetings  
or subgroup time

- ▶ Pull out the First-Year outcomes from your plan and make them even more specific: include an evaluation component for each, and ideas (if possible) for promoting them
- ▶ Decide on the format and design for your final document
- ▶ Plan your group's report to the School Board

Finally

- ▶ Print your plan
- ▶ Present it to the School Board
- ▶ Send three copies to the State CAPP Coordinator
- ▶ Distribute it (or a summary of it) widely: committee members, parents, School Board, administrators, local arts community, etc.
- ▶ Seek local or school district media attention for your efforts
- ▶ Have a party — celebrate!

Options/Ideas:

- ▶ Print a small flier to distribute widely in the school and community, telling about your work for arts education
- ▶ Send a draft of the plan — or portions of it — to all school administrators and faculty (or at least some of them), so they can have input before the final plan is complete
- ▶ Take a break from committee meetings after the plan is done (a well-deserved rest), BUT not before you've decided on:
  - schedule of future meetings
  - chairperson for next year — same or different?
  - work plan for the next year for the committee
  - committee membership for the next year

# **The Committee**

# The Local CAPP Committee

The first task is to organize your CAPP committee. Below is some general information regarding the types of people that should be on your committee. The Co-Chairs should fill in the CAPP District Committee Worksheet prior to the first meeting (or during) to analyze where it may need to be expanded.

## *Co-Chairs*

The co-chairs may be appointed or elected, with the term of office generally being the first formal two years of CAPP. The co-chairs are responsible for setting the year's meeting schedule, developing meeting agendas, communicating with the school board, communicating with the state CAPP office, chairing the full committee meetings, recruiting new members for the committee, and ensuring that the committee is on track as it works to develop a good plan for the district.

## *Other Committee Roles — Each committee should have a:*

**Treasurer** — whose task it is to work with the chair and the school business manager to monitor expenditure of CAPP funds and to give regular financial reports to the committee.

**Recorder** — whose task it is to take minutes of committee meetings and distribute them to the rest of the committee and state CAPP Coordinator after each meeting.

## *The Local Committee Members*

The local CAPP committee should consist of 20-25 people representing all stakeholder groups. It is particularly important that the committee include teachers, a school board member, representatives from the school's administration, artists, parents, and other community members. Community education directors can also be effective, valuable CAPP committee members.

## *Expectations for Committee Members*

attend all committee meetings;  
attend the state and/or regional workshops as required;  
participate actively in the planning process;  
serve a term of at least two years on the committee;  
recruit new committee members.

# The CAPP District Committee Worksheet

Chart the membership of your CAPP Committee. Twenty to 25 members are recommended. Include your name on the chart, where appropriate. If some categories are currently blank, decide whether to add new members. Give a copy of these pages to all members and to the state CAPP coordinator.

## *District Administration*

Name	Title	Address	Telephone No. (day & evening)	Length of Term

## *School Administration*

Name	Title	Address	Telephone No. (day & evening)	Length of Term

## *Elementary Teachers*

Name	Title	Address	Telephone No. (day & evening)	Length of Term

***Secondary Teachers***

Name	Title	Address	Telephone No. (day & evening)	Length of Term

***School Board Members***

Name	Title	Address	Telephone No. (day & evening)	Length of Term

***Parent/PTA/Parent Council/PTSA***

Name	Title	Address	Telephone No. (day & evening)	Length of Term

***Press, Business or Industry, Civic or Local Leadership***

Name	Title	Address	Telephone No. (day & evening)	Length of Term

***Arts Organizations, Artists***

Name	Title	Address	Telephone No. (day & evening)	Length of Term

***Higher Education***

Name	Title	Address	Telephone No. (day & evening)	Length of Term

***Arts Coordinators, Arts Specialist Teachers, Others***

Name	Title	Address	Telephone No. (day & evening)	Length of Term

***Students***

Name	Address	Telephone No. (day & evening)	Length of Term

# Roles and Responsibilities\*

## ***The classroom teachers' roles include:***

Self-enrichment — attending arts events, developing personal skills in the arts, and developing awareness of various cultural, social and ethnic backgrounds reflected in the arts.

Accepting and encouraging student involvement in the creative process.

Bringing a variety of arts experiences to students.

Linking the learning and problem-solving process of the arts to other kinds of learning.

## ***The arts teachers' (dance, literary arts, media arts, music, theater and visual arts) roles include:***

Teaching children the skills of their discipline.

Assessing the skills of their students.

Planning for district-wide programs that provide all the arts for all children.

Interacting with community persons, principals and teachers, to provide arts experiences for all children.

Providing inservice training to non-arts persons for understanding and participation in the arts on a daily basis.

Clarifying the goals and outcomes of arts education for themselves and the public.

## ***The principal's role includes:***

Selecting effective teachers to develop and implement programs.

Identifying and supporting existing arts programs in the school.

Determining the needs of the school in regard to the arts.

Developing an ongoing arts coordinating committee.

Developing a plan for inservice education for the arts.

Requesting and committing necessary funds to the arts programs.

Seeking community support for arts programs.

Providing necessary planning time.

Assisting teachers in periodic evaluations of the program.

## ***The district superintendent's role includes:***

Determining the needs of, and goals for, the district.

Obtaining approval of the School Board to initiate planning for arts programs.

Identifying and supporting existing arts programs in the district.

Establishing ongoing arts coordinating committees.

Directing the administration and program participants to develop arts programs.

Obtaining School Board approval for implementation of program goals.

Supporting with adequate funding the implementation of program goals.

Making good use of resources from the district, community, region, and state.

Creating procedures for evaluation of programs and staff.

Reviewing periodic reports from principals and staff.

***The local School Board is responsible for:***

Directing the administration to assess existing arts programs in the schools.

Involving a citizen advisory group for arts education.

Directing the administration to assess community resources in the arts.

Authorizing a comprehensive arts education planning process.

Providing adequate funding to implement a program.

Providing opportunities and financial assistance for professional development.

Reviewing periodic evaluations of arts programs.

***The community has the responsibility for:***

Serving on advisory committees for the arts.

Assisting with planning.

Encouraging parent involvement with the arts in education programs in schools.

Encouraging school involvement with established artists through demonstrations, performances, and classes.

Assisting schools in arranging student experiences with art museums, theater, music, dance and other performances.

Providing an awareness to the arts in the home.

Advocating support for comprehensive arts in education programs.

Assisting with periodic reviews of comprehensive arts in education programs.

# Identifying Your Stakeholders

A stakeholder is any person, group, or organization that may be affected by your CAPP committee's attention, resources, or final plan.

Your stakeholders are: students, parents, administrators, the school board, teachers, arts specialists, community arts organizations, other community organizations, arts planning organizations (state, regional, local), etc.

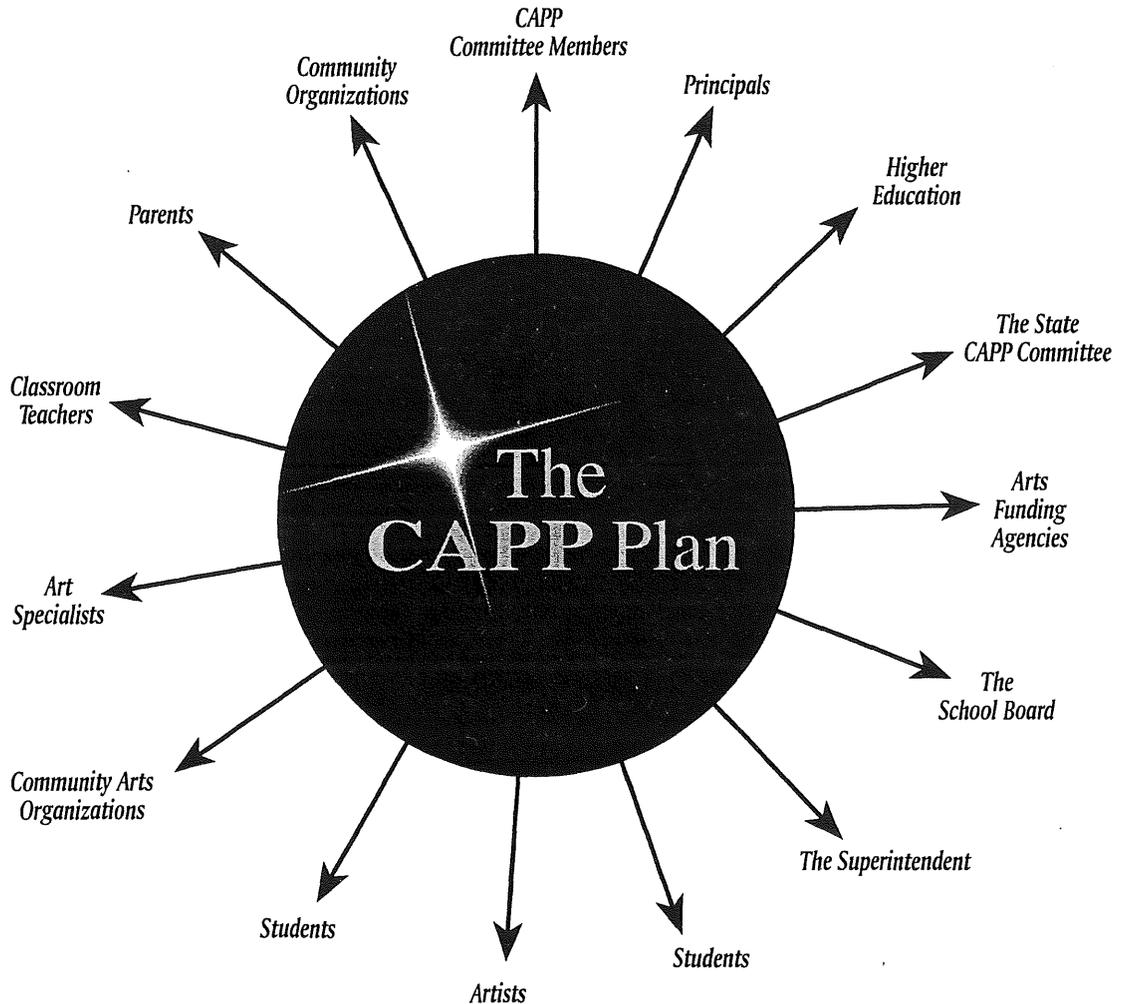
The key to success in planning is working to meet the needs of the key stakeholders.

You already did some thinking about stakeholders when you formed your committee. Continue to think more about these groups and assess their priorities. What will be their perspective in looking at your CAPP work? How will they assess your performance? By your fiscal responsibility? By the new opportunities available to their children? By the visibility you bring to the school?

Make a Stakeholders Chart of your own, using the following page as an example. Then, fill in the first two columns on the Stakeholders Analysis Worksheet (copy it as necessary), for each stakeholder you have identified. When your plan is completed, return to the worksheet and use the third column to assess your performance in meeting each stakeholder's priorities and criteria for achievement.

# The Stakeholders Chart

Who are your stakeholders? Make up a chart like this that identifies the stakeholders in your community. Make sure each committee member has a copy to serve as a visual reminder of the scope of CAPP as you proceed with your planning.





# Worksheet on Personal/ Professional Involvement

Each member of the CAPP committee should complete this worksheet during the first committee meeting to clarify personally, and for the committee, their commitment and contribution as a committee member.

*Date:*

*Name:*

What skills, perspective, or experience do you feel you can bring to this committee?

What would you like to see happen as a result of CAPP? (Identify several possible goals.)

Why do you believe this committee's goals are important to your school district?

What questions do you have about CAPP at this point?

Describe how you would like to see CAPP meetings run, including meeting organization, presentation, length, membership, articulation of outcomes, discussions, etc.



# **Vision and Mission Development**

# Vision and Mission

Once your committee is in place, it is important to develop a mission and vision for your committee that reflects both the diverse and similar goals of your members.

## *Envisioning the Future: Realizing the Mission*

Here is your chance to dream. If your school had an ideal educational program, what would it be like? What would students learn? How would they learn? What would the relationship be between students, teachers, parents, administration, and the community? Look again at the State CAPP Vision. Brainstorm together and write down your vision of a quality arts program for students in your district.

To carry out this brainstorming step, we suggest a method that works well and is fun:

Take 5-7 minutes for each person to privately identify his or her dreams for a quality arts education on the Brainstorming Worksheet. You may want to do several "rounds," each focusing on one of the goal categories listed earlier in this document. When everyone has completed this step, identify a recorder who will write down the dreams on a blackboard or large piece of paper.

Go around the group with each person identifying one of their dreams for the improvement of arts education on their turn. Members can continue to add suggestions to the list whenever a new idea comes to them that they think should be included.

## **Brainstorming Guidelines**

Withhold all criticism or evaluation of ideas. Ideas are simply placed before the group.

Wild ideas are expected in the spontaneity that evolves when the group suspends judgment. Practical considerations are not important at this point. This session is to be freewheeling.

The quantity of ideas counts, not just their quality. All ideas should be expressed, and none should be screened out by any individual. A great number of ideas will increase the likelihood of the group discovering good ones.

Build on the ideas of other group members when possible. Pool your creativity. Everyone should be free to build onto ideas and to make interesting combinations for the various suggestions.

Focus on a single issue, i.e., curriculum, school personnel, supplies, etc. Do not skip around to various problems or try to brainstorm too long on a complex problem.

Promote a congenial, relaxed, cooperative atmosphere.

Make sure that all members, no matter how shy and reluctant to contribute, get to express their ideas.

Record all ideas.

# Brainstorming Worksheet

## *School Arts Curricula and Related Areas*

School Arts Curricula and Assessment

School Personnel

School Personnel Professional Development

Arts Education Equipment, Supplies, and Materials

Arts Education Facilities

Expanded Opportunities in the Arts

Related Partnerships with Artists/Arts Organizations/Resources

## *Communications and Community Development*

## *Local Committee Operations*

# Mission and Philosophy Statements

## *Adopting a Mission Statement*

Now that you have envisioned what you would like arts education to look like in your district in five years, it is time to develop a mission statement for your CAPP committee.

A mission statement is a broad, comprehensive statement which communicates the ongoing, central purpose of the organization or program. This statement speaks to why the organization or program exists and where it is headed. It is useful to keep in mind that mission statements are not designed to express specific ends, but to provide motivation, general direction, an image, a tone and philosophy to guide your program. Mission statements should be brief — some say they should be stated in seven words or less. They should be readable and accessible. While it used to be thought that missions were to be virtually unchanging once written, most organizations take a look at their mission statement every few years and make adjustments as needed. Keep in mind the State CAPP Vision: “All the Arts for All the Kids”

The mission statement for your arts program should be based on your school district’s mission. It will mean not only a sound arts program working in concert with the district as a whole, it will also help you discuss with decision-makers ways to increase support of the arts programs because they help achieve the overall goals for the district. Each member of the CAPP committee must have a copy of the district’s mission or philosophy statement and goals and mission Worksheet I.

Your arts program mission statement provides you with an umbrella for the rest of the planning process. Here are three sample mission statements developed by past CAPP participants.

### *Sample mission statements:*

#### Plainview CAPP Mission

The mission of Plainview School District is to prepare each student to function creatively, effectively, and responsibly in a changing society by providing arts experiences in the school and community to meet individual needs, interests, and abilities.

#### Breckenridge CAPP Mission

All the arts (dance, literary arts, media arts, music, theater, visual arts) shall be integrated into a comprehensive ongoing program. This program will provide an atmosphere conducive to an enthusiastic, and motivating fine arts learning experience. Arts education shall provide all students, in grades K-12, with enriching, fulfilling and challenging opportunities.

#### Chaska CAPP Mission

District 112 has the responsibility to facilitate each individual's potential to appreciate, understand, create and respond to the arts.

## *Adopting a Statement of Philosophy*

In addition to a mission statement, you may also want to write an extended statement of belief or philosophy regarding arts education in your district. This philosophy, growing partly out of your brainstorming and the district philosophy, can provide direction and consistency as you think through the value of each activity. If a proposed action is inconsistent with your philosophy, it probably should not be undertaken. Another value of a written philosophy is that it clarifies the intentions of the program for the school and community.

One way to develop a philosophy is to begin by brainstorming “I believe” statements about arts education. After the statements have been generated, a small group can build a draft by clarifying, combining and deleting statements.

### *Sample philosophy statements:*

#### Hopkins CAPP Philosophy

A comprehensive arts program communicates to students, parents and teachers, the value and power of the arts for all students in all areas of their lifelong education.

A comprehensive arts program includes: Theater, music, visual arts, creative writing, dance, creative dramatics, film and video.

The nature of a comprehensive program is one of: production and performance, history, criticism and aesthetics.

#### Chaska CAPP Philosophy

It is the philosophy of District 112 that the theory, practice and performance of the arts are necessary components in the development of the whole person in the following ways:

The arts provide a means of understanding human experience and transmitting cultural values.

The arts are a source of pleasure and can create a sense of accomplishment which carries over into all areas of life.

There is a connection between participation in the arts and living more effectively and completely.

In a democratic society, it follows that all people should enjoy, in freedom, the best products of civilization — the opportunity to know great works of art in every form.

The arts provide coherence, depth and resonance to other academic subjects.

The arts provide a means by which people can explore and understand themselves and their place in the universe.

Participation in the arts provides experiences which attune eyes, ears, heads and hearts to artistic expression, thus enhancing development of the whole mind.

# Mission Statement Worksheet I

To develop your arts program mission statement, ask each committee member to review the overall school district mission and to respond to the following statements. Discuss the responses thoroughly. Work gradually toward consensus. If you think it might take more than one meeting to reach agreement on a mission statement, you might want to appoint a subcommittee to prepare a draft for full committee discussion. The mission statement needs to be something that everyone feels committed to and enthusiastic about.

**1**

What components of the district's mission statement could apply directly to the arts?

**2**

The arts are important in education because:

**3**

An excellent arts education program in our district will include:

**4**

Our current programs include the following strengths which should be built upon:

**5**

In our school district, the most critical, over-arching needs of arts education are:

**6**

CAPP's role in addressing our arts education needs and building a stronger program will be:

# Mission Statement Worksheet II

Taking into consideration our district's mission statement and our committee's visioning our CAPP mission is:

To further clarify the intention of our CAPP mission we also believe arts education in our district must be consistent with our CAPP philosophy:

# Forecasting

# The External Environment

Forecasting is an important step in a planning process. It compels you to think about the host of factors that could have an impact on what you do. In this step, you will look at such things as population trends, economic trends, social trends, etc. It is useful to know the factors that can help you if you take advantage of them as well as the factors that may thwart your plans. By going through this step, you can examine the potential impact of these opportunities and challenges — and plan appropriately.

We encourage you to consult with people outside of your committee to develop the forecast for your district. Look first at your local district demographical statistics, such as population predictions. The regional development commission, county, or municipal offices have projections on population trends, land use, and the economy. The Minnesota Department of Education keeps extensive records on a variety of education-related matters, including student performance on statewide tests and numbers of teachers available, in addition to projections on enrollment and revenue. Newspaper editors and church, business, and political leaders may have valuable perspectives on social, economic, and political trends. This research provides an opportunity for you to get to know important information about your community as well as for others to begin to know something about CAPP. By involving a variety of community members from the beginning, you are gathering support that will be valuable in the future.

**Suggested Process:** Begin by gathering data to fill in the Forecasting Worksheet. Use the sources named above or others you can identify. You can tap other resources and add the categories to the worksheet. A subcommittee could gather this data and share it with the full CAPP committee. As a group, the two worksheets on “opportunities” and “challenges” can be completed. Some factors might seem to be both threats and opportunities. It is not always possible to know the future ramifications; however, it is important to spend some time thinking about how your environment — the context in which education occurs — will change over the next five years. Your final plan should take this information into consideration. Forecasting and identifying other challenges and opportunities is more than listing possible external trends; it is thinking creatively about the potential impact of the trends and planning proactively for the future.

# Forecasting Worksheet

## *Economic Trends*

Look at the economic health of the state and assess how that may affect the future for education and the arts. Look at your regional and local communities. Are you in a growth cycle? Are businesses prospering or leaving the community? Do you anticipate any abrupt changes in the prices or profitability of the products and services produced in your community that will affect your economic outlook? How will this affect local funding for education and the community as a whole?

## *Population Trends*

Look at the demographics of your community. Do you have a high percent of young families with school aged children, or are there increasing numbers of retired people in the area? Will a new industry be attracting new families to the community, or are people leaving town for jobs in other communities? How will that affect the education needs of the community?

## *Social and Political Trends*

Has there been an increase in unemployment, crime, teen pregnancy or other issues in your community? How may these contribute to the needs of students in the schools? Has there been an increase in cultural diversity in your community? What opportunities and challenges does this create to learn about the arts of other cultures and to teach students from other cultures? Look at your community's history in supporting funding for education. Is the political trend toward or away from supporting education? On the state level, are there political changes affecting support for education and the arts?

## *External Educational Trends*

How will Results-Oriented Education affect the delivery of arts education in your community? What can the arts programs contribute to the success of the overall reform movement in your schools? Look at the impact of open enrollment, post-secondary options, and private educational opportunities in your community. How do these opportunities influence the directions you choose?

## *Other*

# External Opportunities Worksheet

Opportunity:

Opportunity:

Opportunity:

Opportunity:

Opportunity:

Opportunity:

Opportunity:

# External Challenges Worksheet

Challenges:

Challenges:

Challenges:

Challenges:

Challenges:

Challenges:

Challenges:

# Inventory of Resources for Committee Education and Planning

Conduct an inventory of the materials and other information available to the committee. These resources can be used now to educate the committee in specific areas, and they can be used later when you implement your plan.

Here are some suggested categories to organize your inventory:

Other School Districts:	What programs have you heard about in other school districts that might be interesting to investigate? Refer to the Alliance's publication <i>A Selection of Excellence</i> and the newspaper <i>Artbeat</i> and schools involved with programs of the Minnesota Center for Arts Education as well as journals such as <i>Gopher Music Notes</i> produced by professional associations to learn about programs. Are there other CAPP sites you might want to check out?
Human Resources:	Make a list of artists (writers, visual artists, theater artists, dancers, musicians, media artists) and arts teachers. Use the Minnesota State Arts Board and COMPAS rosters. Make a list of others with a knowledge of the arts from a variety of perspectives: librarians, critics, agents and arts-lovers too. These people can serve as resources as you do your planning or they may be helpful as you implement your plans.
Local Tie-Ins:	What local organizations can you link with that will strengthen your work? The tie may be shared programming, information exchange or support of shared goals. Groups here include area universities/colleges, libraries, historical societies, civic and business leaders, newspapers, electronic bulletin boards, etc.
Organizations	What regional, statewide or national organizations might provide ideas, consultation materials, or funds? (See Resources listed in Appendix.)
Reading Materials and Other Media	What publications or other materials might assist your committee or school program? Are there video tapes or films that could be used for committee education, to talk with community groups or the school board, about the importance of the arts?
Other Resources	Who or what else could help you develop your plan and see that it receives the support it needs?

# Inventory of Resources for Committee Education and Program Planning Worksheet

## *Other School Districts*

District	Contact Person	Phone/Address	Notes

## *Human Resources*

Name	Address	Notes

## *Local Tie-Ins*

Organization	Contact Person	Phone/Address	Notes

## *Other Organizations*

Organization	Contact Person	Phone/Address	Notes

## *Reading Materials and Other Media*

Title	Where to get it	Notes

## *Other Resources*

Name	Notes

# **Minnesota Rules**

# Minnesota's Proposed Graduation Rule — Draft

(Excerpted from Progress on Graduation Standards, published by the Minnesota Department of Education, 1993.)

*"If we're going to set higher standards and change the system so all learners can reach them, we need agreed-upon measures of success and a verifiable process of accountability."*

— Former (Minnesota) Commissioner of Education Gene Mammenga

## Leadership for a System Committed to Excellence

Minnesota's educational system is widely recognized for the commitment its teachers and administrators, at all levels, have made to quality. While these efforts continue today, the system itself — and the goals that guide the system — have not kept pace with the expectations society has for our graduates.

In short, we need to adopt a set of standards that matches the real-life demands society places on all of us... the new Graduation Rule.

The purpose of the graduation rule is not to create arbitrary standards, but to recognize the standards that already exist and turn them into meaningful goals for our education system.

The Graduation Rule defines quality and quality results for our education system. The rule builds the bridge between society's expectations of our graduates and what they should be learning in school.

Under the new rule, students may graduate once they have met all the standards for graduation — standards that are expressed in terms of knowledge and skills that can be demonstrated, not in terms of number of years completed or class hours attended.

We will measure progress and results relative to the knowledge and skills described in the standards — the learning standards. We will center the process of education around the student, using frequent assessment to help determine where each student needs more development. And, we will use the standards to communicate with the student, their parents, and educators, about the progress they are making, and the areas where more progress is needed — challenging and motivating all involved in the teaching/learning process to succeed.

The result of this approach will be consistently high academic achievement among graduates, an educational process that is centered around the firm belief that every student can learn, and an equal opportunity for every student to achieve his or her full potential.

The entire system of education will shift its focus — its paradigm — from a time and participation-based set of priorities to a results-oriented, student-focused set of priorities.

# Definitions

**Graduation outcomes** are the knowledge and processes essential to lead productive and fulfilling lives in a complex and changing society and to continue learning. The two categories of outcomes are comprehensive and content.

**Comprehensive outcomes** integrate the knowledge and processes from previous learnings in a life context.

**Content outcomes** describe the knowledge and processes that give the graduate an in-depth understanding of various contexts. Elective content outcomes represent particular areas of interest or specific knowledge and processes needed for post secondary endeavors. Graduates must demonstrate the content outcomes listed in the graduation rule.

**Understands** (in the content outcomes) means to know thoroughly, perceive clearly and fully the nature, character, and functioning. Actual performance is assumed part of the higher levels of the standard.

**Performance standards** are qualitative descriptions of the knowledge and processes identified by the State Board of Education for the comprehensive outcomes and content outcomes.

**Standard** is the lowest performance acceptable for graduation. Over time, the standard will be adjusted by the state to reflect research and society's expectations.

**Exemplary expectation** describes the optimum performance for graduation. Over time, the exemplary expectation will be adjusted by the State to reflect outstanding learner performances.

**Criteria** are judgments about behaviors which constitute sufficient and acceptable evidence the outcome has been achieved.

# Proposed Graduation Rule — Draft

## *Graduation Outcomes*

Each district shall assure that each graduate demonstrates achievement of the comprehensive outcomes and content outcomes as stated in rule. Each district may add graduation outcomes. Each district shall offer opportunities outside of the specific graduation requirements as required in State Board of Education Rules 3500.1060, 3500.1075, 3500.1150, 3500.1600, 3500.1900, and 3500.2020.

## *Comprehensive Outcomes*

### **The Minnesota graduate:**

thinks purposefully

- uses strategies to form concepts, makes decisions, and solve problems;
- applies a variety of integrated processes including critical and creative thinking to accomplish complex tasks;
- evaluates the effectiveness of mental strategies through meaningful reflection; and
- demonstrates flexibility, persistence, and a sense of ethical considerations.

directs own learning

- sets well-defined goals and manages the process of achieving them;
- acquires, organizes, and uses information;
- initiates learning activities in the pursuit of individual interests;
- applies technology to specific tasks;
- applies realistic self-appraisal in selecting the content, method, and pace for learning; and
- integrates knowledge and skills in both familiar and new situations.

communicates effectively

- conveys messages through a variety of methods and products;
- adapts messages to various audiences and purposes;
- engages the intended audience to understand and respond; and
- receives and interprets the communication of others.

works productively with others

- participates as a team member in pursuit of group goals and products;
- works well with individuals from diverse backgrounds;
- applies conflict-management strategies; and
- teaches others new skills.

acts responsibly as a citizen

- understands diversity and the interdependence of people in local and global communities;
- demonstrates a respect for human differences;
- makes informed decisions; and
- exercises leadership on behalf of the common good.

makes lifework decisions

- knows self, lifework options, and lifework planning processes;
- understands work force and societal trends;
- responds positively to changing work environments; and
- adapts to the stages and dynamics of one's life.

# Content Outcomes

## 1

*Understands and expresses thoughts and feelings in English and another language\* by:*

- A. Applying reading strategies appropriate to the material and purpose.
- B. Applying writing strategies appropriate to the audience and purpose.
- C. Applying speaking strategies appropriate to the audience and purpose.
- D. Applying listening strategies appropriate to the audience and purpose.
- E. Applying critical viewing strategies appropriate to the circumstances and purpose.

**This outcome includes:**

all the methods of processing language and their interrelationships, and ways to determine the appropriate strategies depending on who language is being communicated to, the material being used (e.g., type of literature) and why. Critical viewing includes the ability to analyze and understand messages conveyed through television and video.

\* Note: A separate standard will be set for each language. A separate effective date for the other language is also recommended. Separate pilot sites will be identified to develop standards and assessments for English and the other languages.

## 2

*Understands mathematical processes by:*

- A. Applying number sense, number relationships and a variety of computational procedures.

**This outcome includes:**

recognizing, interpreting, and constructing numbers representing real world experiences. (e.g., given a gasoline tax increase of ten cents per gallon, estimate the increased cost of gasoline to an average driver over one year.)

using numbers in a variety of ways to communicate meaning and understanding

representing, using, and translating between and among a variety of equivalent forms of numbers

using estimation techniques to assess and justify reasonableness of results

demonstrating flexibility, fluency, and proficiency in computation procedures based on an understanding of place value

using the properties of numbers and operations to simplify computations and to calculate quantities using formulas.

- B. Analyzing patterns and functional relationships in order to solve problems and model cause/effect interactions.

**The following concepts and processes may be included in this outcome:**

generalizing patterns and build mathematical models to describe and predict real-world phenomena

creating, using, and extending numeric and geometric patterns to formulate predictions, make decisions and test for validity

representing, interpreting, and making connections between and among relationships expressed in a variety of forms, including graphs, data tables, spread sheets, symbolic and algebraic expressions, and verbal descriptions

analyzing the interactions between quantities and variables to explain rates of change and proportional relationships

- C. Applying concepts of randomness and uncertainty to make predictions and decisions based on probabilities.

**The following concepts and processes may be included in this outcome:**

interpreting or communicating levels of uncertainty using concepts of chance and likelihood in real-life situations such as weather predictions, medical treatment options, insurance rates and environmental decisions

determining probabilities by comparing relative possibilities and by designing and conducting simple experiments using random sampling

understanding sampling and recognizing its impact on validity and reliability of evidence

applying probability concepts to analyze the likelihood of success in games of chance

- D. Applying concepts of shape and space to illustrate and describe the physical world and solve problems involving multidimensional space.

**The following concepts and processes may be included in this outcome:**

comparing, classifying and transforming figures and shapes in two- and three-dimensional space

relating geometric models, properties and relationships to number and measurement ideas and problem-solving experiences

translating numerical and mathematical relationships into geometric representations or models to formulate and analyze problem situations

applying characteristics of shape, size and space to describe the physical world

describing geometric aspects of art, architecture, design, and natural phenomena

E. Applying data handling and measurement techniques to solve problems and justify conclusions.

**The following concepts and processes may be included in this outcome:**

estimating, making, and using measurements to compare properties of physical objects and events

selecting appropriate units and tools to measure to the degree of accuracy required

evaluating arguments that are based on data analysis

reading, interpreting, and constructing tools for data analysis, including tables, graphs, charts, frequency distributions and computer databases

systematically collecting, organizing, and describing appropriate data to study a problem and communicate the results

applying measures of central tendency, variability and correlation to construct and interpret data reports.

### 3

***Applies multiple methods of inquiry in order to plan and conduct research, draw conclusions, and communicate and apply findings.***

**The following concepts and processes may be included in this outcome:**

qualitative and quantitative methods of research including those used in the natural sciences and the social sciences

attitudes that support inquiry such as a commitment to open-mindedness, tolerance for ambiguity, and the ability to recognize the tentative nature of knowledge.

### 4

***Understands relationships among living things and their environments.***

**The following concepts and processes may be included in this outcome:**

patterns of organization, processes of life, how living things interact with their environment, and processes of change in living systems.

### 5

***Understands the physical world, earth, and space.***

**The following concepts and processes may be included in this outcome:**

the nature of matter, force and motion, light, waves, and energy

forces that shape the earth, the hydrosphere, atmosphere (earth), and space.

## 6

*Understands the relationships among the earth's physical features and people across cultures and time.*

The following concepts and processes may be included in this outcome:

application of geographic principles for determining location, showing and interpreting information on a map, understanding ways in which physical and cultural features combine to influence the characteristics of places, evaluating human environmental interactions, and understanding the ways in which places are interdependent and interconnected by the movement of people, things, and information.

## 7

*Understands the past and continuous development of societies and cultures from diverse and global perspectives.*

The following concepts and processes may be included in this outcome:

the study of nations, cultures, and civilizations with a focus on diversity and interconnections

the forces for change and continuity including concepts related to civilization, cultural diffusion, and innovation; changing roles of the United States in the world; influences of economic and technological changes; and patterns of social and political interaction.

## 8

*Understands the interaction of people and economic, political, and governmental systems.*

The following concepts and processes may be included in this outcome:

scarcity, consumption, opportunity costs, production, and the interdependence between these factors and the choices people make

foundations of political systems; the global context of politics, government and economics; institutions, principles and processes of politics and government especially those of a democracy; the nature and objectives of political life; the nature and functions of governments; and public policy and implementation.

## 9

*Understands stewardship for the environment.*

The following concepts and processes may be included in this outcome:

ecological systems, cause and effect relationships between human behavior, attitudes, activities, and the environment; consideration of alternative responses to environmental concerns; and the potential complementary nature of multiple users of the environment.

## 10

*Understands the meaning and diversity of artistic expression.*

The following concepts and processes may be included in this outcome:  
perception and analysis of the arts in a cultural and historical context

creation and performance that leads to an understanding of the nature and value of the arts

## 11

*Understands technological systems and applications.*

The following concepts and processes may be included in this outcome:

technological solutions to problems; impact of technological development; and the complexity, interdependence, and components of technological systems (e.g., communication, transportation, power, energy).

## 12

*Understands the integration of physical, emotional, and spiritual wellness.*

The following concepts and processes may be included in this outcome:

recognition of the attitudes and behaviors that affect health and well-being in the areas of self esteem, safety, nutrition, human sexuality, drug-free lifestyle, disease prevention, parenting, family life, physical fitness, and physical and other recreational activities.

## 13

*Understands the effective management of resources in a household, business, community, and government.*

The following concepts and processes may be included in this outcome:

management of time, income, expenditures, and investments.

This document is subject to future revision and will be used to guide further work by staff and the graduation standards pilot sites. It does not represent the whole curriculum nor course titles. This document is limited to the graduation outcomes. Additional elective outcomes will be identified in separate materials.

# Arts Content Outcome (#10) — Draft

*Understand the meaning and diversity of artistic expression.*

**Attributes:**

Uses artistic processes to discover and express ideas and feelings.

Understands the uses and functions of the arts in societal, cultural and historical contexts.

Interprets artistic symbols systems to make informed judgments.

**Rationale**

This outcome and its related attributes describe a student who can demonstrate competencies in the following arts disciplines: dance, media arts, music, theater and visual arts. Each of these arts disciplines represents formal bodies of knowledge and symbol systems that researchers, scholars and reflective humans have discovered, invented and/or codified over the centuries to transmit ideas a culture passes on to its children. This formal knowledge includes a framework that allows individuals to think productively in artistic disciplines.

A student demonstrating competencies in this outcome has begun to develop a personal form of artistic expression and has the ability to make defensible judgments on his/her own work, the work of peers and on a work within his or her environment. To facilitate this level of understanding, the knowledge of the arts disciplines cannot be presented in isolation from the student's artistic production.

The arts disciplines possess unique languages referred to in this document as "artistic symbol systems." They include a variety of forms of communication that are non-verbal, e.g., musical sounds, visual forms, gesture, etc. Artistic symbol systems are the very language of the arts disciplines, not simply their notational systems.

Artistic process is a complex creative and intuitive thought process unique to the arts. It involves interpreting one's environment and then making critical choices to find artistic expressions that can be communicated to others. Much of the information communicated in artistic expressions is non-verbal, and is only capable of being expressed with artistic symbol systems.

**Rationale/Essay: Developmental Levels**

The development of artistic thought and creative expression in every child begins at birth and continues throughout life. A child responds to visual form, musical sounds and other artistic symbols from the earliest days of life. These are a child's first communication symbols. To provide a complete education for all children, arts education must be present at all developmental levels.

**Level — Preschool Development Checkpoint/benchmark**

The preschool years are a critical time in the child's perceptual development. In addition to forming the basis for conceptual development, spontaneous experiences are the source of feeling and emotional meaning. A preschool child tends to explore or play with artistic expression based on these experiences and how it helps him/her to develop a sense of self. A child at this age generally has little regard for adult notions of how things should look, sound or move; the child is far more interested in what he/she wishes to communicate in an art form and what a given communication means to the child personally. The preschool child is playing with the development of a personal artistic symbol system that expresses intuitive meaning.

### **Level 1 — Primary Developmental Checkpoint/benchmark**

Most students believe that anything is possible at this stage. A student will experience remarkable periods of exploration and growth in the ability to give form to things seen and felt. During this early elementary period, a student will develop work in a part-by-part process. The student will add greater detail to the parts at this developmental level but tends to have problems seeing a work as whole. (Chapman)

A student is keenly interested in the world but needs guidance in order to give artistic form to experience. Without such help a student will often create artistic expressions that are little more than stereotyped references to his or her own experience.

A student this age needs help in synthesizing impressions if the student is to create artistic forms with detail, conceptual clarity and expressive content. Approximately midpoint in this level, a student is also beginning to describe events that are not immediately present in his or her environment. When a student reaches this point, he or she is capable of beginning to study cultural objects and materials in relationship to experiences. (Gardner, Sternberg)

### **Level 2 — Preadolescent Development Checkpoint/benchmark**

An emotional shift occurs at this stage from dependence on adults for approval toward greater reliance on themselves and their peers for approval. A student begins to judge him or her self and others by more critical standards. A student at this level may begin to approach work in the arts by planning from a whole idea or complete concept instead of working on a part-by-part basis.

The crisis in creating a work of art some students experience occurs when their ideas and concepts out-strip their skill level in creating artistic form. This can be avoided if a student is involved in personal self assessment and can see continual progress. Preadolescents are often extreme perfectionists. To satisfy this need, a student should be encouraged to work in-depth in an artistic discipline and medium so that he/she can obtain the necessary skills.

A student at this level has a strong interest in various works of art and in understanding what constitutes expert performance in an arts area. He or she understands that mastery is a criterion for judgment for a work and is interested from a technical point of view on how works of art are created. (Chapman)

### **Level 3 — Early Adolescent Developmental Checkpoint/benchmark**

In early adolescence, a student is testing and crystallizing his/her basic values. A student is increasingly conscious of his or her own values and is beginning to understand that value systems influence "how the world works." This is an appropriate point to help a student understand how different cultural values and systems have influenced the development of artistic expression. Early adolescents require guidance in noticing relationships among what they are doing, how they are approaching their work and why they are seeking a particular goal. The preadolescent's desire for perfection continues into adolescence so it is helpful if a student has developed skills in at least one artistic medium. A student should work with a medium long enough to feel some command of it. If a student does not have some sense of command in an artistic medium or sense of progress at this level, he or she often ceases to pursue the development of any form of artistic expression. (Chapman)

A student has the ability to decipher and experience meaning through an emerging sense of self. He or she can discuss levels of meaning such as craftsmanship, natural beauty and representation skills; since these are artistic values that are consistent with adolescent value systems.

Until the early adolescent is secure in what the rules and boundaries are between disciplines he/she will not experiment or take the adventurous risks so valued as part of artistic expression. The student needs the rules as a comfortable point of departure for experimentation in the art form at this level.

#### **Level 4 — Graduation/adolescence Developmental Checkpoint/benchmark**

Adolescents are ready to significantly engage in a process that produces a product, performance or presentation within an art form that demonstrates his or her ability to explore artistic ideas with honesty, clarity and a sense of personal self-expression. A student is now capable of having a defensible rationale for the artistic judgments made about his or her own work, the work of peers and artistic works from a student's environment. Work at this level is beginning to be self-directed and a student is beginning to critically self-assess his or her own work. Performance levels are beginning to show consistency and a student can stay focused on goals for personal growth.

#### **Level 5 — Extended Learning Developmental Checkpoint/benchmark**

The learner is beginning to integrate formal bodies of arts knowledge, complex skills and different ways of knowing into a higher level of artistic performance. An artistic learner at this developmental stage can profit from situation learning that allows him or her to see how a master or highly accomplished artist in the field integrates their formal knowledge, skills and ways of knowing to define and solve artistic problems and challenges. This level of student has developed far more complex forms of aesthetic understanding and is able to appreciate abstraction in the arts disciplines. A student has developed a set of standards to be applied to his or her own work and to the work of others in the discipline. He or she can explain how to use the formal knowledge of the discipline and has the technical confidence and formal knowledge to take artistic risks. Thinking processes in the art form begin to change as the student becomes willing to accept the undefined parameters of problem finding and problem solving. The student shows commitment, energy and motivation and can maintain concentration while working in his or her art form.

An imaginative artistic expression emerges as a personal voice to show the student's intuitive discipline understanding. Work at this level communicates with its audience and shows student ownership and extension of self.

#### **Level 6 — Master or Professional Development Checkpoint/benchmark**

A master artist has more fully developed skills in a discipline, far more control of work, a commitment to excellence, the ability to experiment systematically and to choose deliberately and thoughtfully among alternative choices in work. The master is able to suspend knowledge of what others do, to go their own way to transcend the practices and boundaries that overwhelm those less able. (Gardner) The thinking process of the master is a far more questioning, more uninhibited form of thought that cannot be answered by fact. He or she does not adopt a known formula to solve an artistic problem, but moves beyond that which is already known, to creative thought processes that include many more possibilities.

# MN's Planning, Evaluation and Reporting (PER) Rules

PER or "Planning, Evaluation and Reporting" is a process mandated of every school district by the Minnesota State Legislature. PER is intended to allow (or demand) the continued improvement of all programs in our schools.

Under PER, curriculum areas must be periodically evaluated. By demanding that the arts are among the areas evaluated, teachers and parents can increase the school board's awareness of the status of the arts curriculum.

Some portions of the PER legislation include mandates useful to those in the arts. Most importantly, districts are required to institute a curriculum advisory committee. To the extent possible, a full two-thirds of the members of this committee must be parents and other community residents. Community members who serve on your CAPP committee would be perfect candidates for positions on the PER committee. Arts advocates will then be able to ensure that the arts are among those subject areas periodically reviewed, as well as to demonstrate the important role the arts can play in other curriculum areas. CAPP committee members can use their positions on PER committees to underscore that the arts are basic in a total education.

While evaluation is central to PER, two other components are important as well, planning and reporting. Schools must develop a plan of action to address the weaknesses which emerge during the evaluation. Your CAPP committee is already set up to do this planning for arts curriculum areas. This fact should be made clear to district administration — it could help to ensure a longer life and continued recognition for CAPP in your district.

Districts are required to disseminate the PER reports to all residents in the school district. The legislation also mandates school districts to evaluate their testing programs every other year and to include this evaluation in their PER report to the public. CAPP committees must see that tests in the arts are given and are included in this report, helping to raise the credibility of the arts as essential subject matter. (Materials to help schools determine measurable learner outcomes are available through the Minnesota Department of Education.)

As part of the PER law, schools receive \$1 for their average daily membership (ADM) or a minimum of \$1,500 for those districts with very small populations. These funds can be allocated for any use, including payment for staff and materials to conduct PER evaluations or to improve the subject matter under evaluation. Your CAPP committee should consider ways in which you might legitimately use some district PER funds as you work on improving arts programs.

PER can be a powerful instrument to advocate for improved arts instruction. For a copy of the Per legislation and to discuss how you can use PER to strengthen the arts programs in your school, contact any of the CAPP Steering Committee members who are arts specialists at the Minnesota Department of Education. (Amended from an article in the Alliance's Artbeat newspaper, Fall 1984.)

# **Program Analysis**

# The Internal Environment — Program Analysis

Now that you have thought about the future and written a mission statement for where you want arts education to go, it is time to analyze where you are. Had you been using the back-planning model, you would have begun at this point and worked within the status quo. However, since you have developed a mission you have opened up new possibilities and can use the information from the analysis of the internal environment to shape the future you envision. The internal environment is any condition that exists inside the school district.

An analysis of this environment gives you an opportunity to educate your committee about the school, the community, and the arts education program. At this time the committee might also appreciate pertinent articles or research information about model projects from other school districts or visits to other CAPP sites could be valuable.

As individual arts programs are analyzed, you will again want to refer to the new graduation rule. How are the comprehensive outcomes addressed? How is the arts content outcome addressed in each program?

## *Program Analysis*

Use the Program Analysis Worksheet that follows, or develop your own analysis form. Use the information you gather to complete the “internal strengths and needs” worksheet. You may also want to ask for responses from the larger community.

Some CAPP sites have sent questionnaires out to the community, or distributed them to parents at conference time, to measure attitudes about arts education, and to find out about new people willing to help. In addition to providing good information, such surveys can be a good public awareness tool for CAPP groups.

# Program Analysis Worksheet

The following checklist provides a basis for analyzing in detail a district-wide arts program. You can choose to answer the questions as a committee or assign a sub-committee to fill in and present to the full committee. This information needs to be accurate as the committee will continue to use it throughout the process and it may be the only time it is gathered.

Do written K-12 learner outcomes exist in the following areas?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

Does each arts area have qualified staff to teach students and to work with other teachers? List the number of qualified staff and grade levels for which staff is available.

	Grades	No./FTE		Grades	No./FTE
Dance		_____	Music		_____
Literary Arts		_____	Theater		_____
Media Arts		_____	Visual Arts		_____
		_____	Other:		_____

Who, in the school and community, is involved in planning or carrying out the K-12 arts program at the present time?

- |  |  |
|--|--|
| <input type="checkbox"/> Teachers                  | <input type="checkbox"/> Local Arts Council        |
| <input type="checkbox"/> Students                  | <input type="checkbox"/> Special Education Staff   |
| <input type="checkbox"/> Parents                   | <input type="checkbox"/> Gifted and Talented Staff |
| <input type="checkbox"/> Community Representatives | <input type="checkbox"/> Artists                   |
| <input type="checkbox"/> Administration            | <input type="checkbox"/> Higher Education          |
| <input type="checkbox"/> Board of Education        | <input type="checkbox"/> Others:                   |

What is the present status of the arts programs? (please check (✓) appropriate arts areas in this section)

**Elementary:**

Is there daily instruction in:

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

Are there curriculum and assessment procedures which include knowing, doing, valuing, creating and making judgments in the arts?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

Are there expanded opportunities (outside the curriculum) which include knowing, doing, valuing, creating and making judgments in the art?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

***Junior High or Middle School***

Are the state requirements met in?

- Classroom Music
- Visual Arts

Are there curriculum and assessment procedures which include knowing, doing, valuing, creating, and making judgments in the arts?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

Are there expanded opportunities which include knowing, doing, valuing, creating, and making judgments in the arts?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

**High School**

Are there curriculum and assessment procedures which include knowing, doing, valuing, creating, and making judgments in the arts?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

Are there expanded opportunities which include knowing, doing, valuing, creating, and making judgments in the arts?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

Does the arts curriculum conform to the new Graduation Rule?

- Yes
- No
- in progress

Does the arts curriculum conform to the Inclusive Education guidelines of the State of Minnesota?

- Yes
- No
- in progress

Note: the following section could be pulled out and completed separately for each school building, grade level or arts form.

***Integrating the Arts in General Education Program***

Please answer in terms of the curriculum offered in the last year.

Does the curriculum encourage interdisciplinary connections where the arts are taught in combination with other subjects to enhance learning in each discipline?

- Yes
- No
- In Progress
- Music

Are the arts taught as part of another subject or course of study?

- Humanities
- Physical Education
- Other (please list)

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Does the district/building encourage the use of arts in the teaching of other subjects by providing inservice education opportunities for teachers in the use of the arts for teaching strategies?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

### *Interrelating the Arts*

Does the curriculum include exploration of the relationships among art forms?

\_\_\_\_\_ Yes

\_\_\_\_\_ No

\_\_\_\_\_ In Progress

Is there appropriate scheduling and staff planning time to develop and provide interrelated arts experiences for students?

\_\_\_\_\_ Yes

\_\_\_\_\_ No

\_\_\_\_\_ In Progress

In which art areas does the curriculum provide opportunities for students to develop vocabulary and criteria for making artistic judgments?

\_\_\_\_\_ Dance

\_\_\_\_\_ Literary Arts

\_\_\_\_\_ Media Arts

\_\_\_\_\_ Music

\_\_\_\_\_ Theater

\_\_\_\_\_ Visual Arts

### *Live Arts Experiences*

This section refers to the availability of school-sponsored live arts experiences for students as part of the curriculum. It may include field trips to galleries, performances by professional musicians in the school, visits to see plays and dance productions, or artists residencies in local schools.

Are live arts experiences available annually to students in each of the following art forms?

- \_\_\_\_\_ Dance
- \_\_\_\_\_ Literary Arts
- \_\_\_\_\_ Media Arts
- \_\_\_\_\_ Music
- \_\_\_\_\_ Theater
- \_\_\_\_\_ Visual Arts

What is the annual budget for live arts experiences?

- \$ \_\_\_\_\_ Dance
- \_\_\_\_\_ Literary Arts
- \_\_\_\_\_ Media Arts
- \_\_\_\_\_ Music
- \_\_\_\_\_ Theater
- \_\_\_\_\_ Visual Arts
- \$ \_\_\_\_\_ Total

In which areas are there annual live arts experiences for all students (rather than selected groups)?

- \_\_\_\_\_ Dance
- \_\_\_\_\_ Literary Arts
- \_\_\_\_\_ Media Arts
- \_\_\_\_\_ Music
- \_\_\_\_\_ Theater
- \_\_\_\_\_ Visual Arts

In which areas are students prepared in advance to participate in live arts experiences?

- \_\_\_\_\_ Dance
- \_\_\_\_\_ Literary Arts
- \_\_\_\_\_ Media Arts
- \_\_\_\_\_ Music
- \_\_\_\_\_ Theater
- \_\_\_\_\_ Visual Arts

In which areas do the live arts experiences relate to the outcomes in the regular curriculum?

- \_\_\_\_\_ Dance
- \_\_\_\_\_ Literary Arts
- \_\_\_\_\_ Media Arts
- \_\_\_\_\_ Music
- \_\_\_\_\_ Theater
- \_\_\_\_\_ Visual Arts

In which areas are there follow-up activities?

- \_\_\_\_\_ Dance
- \_\_\_\_\_ Literary Arts
- \_\_\_\_\_ Media Arts
- \_\_\_\_\_ Music
- \_\_\_\_\_ Theater
- \_\_\_\_\_ Visual Arts

***Students with Special Needs***

“Special needs,” refers to a wide range of students’ needs. Students with mental or physical disabilities are in this category. In addition, some needs may arise from students exhibiting high motivation or evident talent in one or more of the arts. Some adult students pursuing a high school certificate may elect the arts or participate in evening arts courses or seminars as a part of continuing education. Some needs may arise from transitory students, or students for whom English is a second language. And, of course, combinations of any or all of these are possible as well.

In which areas are there procedures for identifying students who show high potential and motivation in the arts?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

In which areas are resources provided for the artistic development of the highly motivated students?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

Are arts specialists included in planning for education programs that affect students with special needs?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

Are provisions made for special learner students to be involved in arts education?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

Is inservice education provided for adapting arts activities for special student needs?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

***Administration and Coordination***

Is there K-12 coordination of the entire arts program?

- Yes
- No

In which areas is there K-12 coordination of the program?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

Are individual professional development opportunities supported for arts staff (conferences, course work)?

- Yes
- No

In which areas are there staff development programs offered to all staff professional growth in teaching the arts?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

In which areas is professional literature available as a part of faculty resources?

- Dance
- Literary Arts
- Media Arts
- Music
- Theater
- Visual Arts

Note: After completing the Program Analysis, use the information you gained to complete the Internal "Strengths and Needs" Worksheets which follow. Please identify those areas in your district which are strong and those which are in need of development and improvement.

# Internal Strengths Worksheet

*Strength:*

*Strength:*

*Strength:*

*Strength:*

*Strength:*

*Strength:*

*Strength:*

# Internal Needs Worksheet

*Need:*

*Need:*

*Need:*

*Need:*

*Need:*

*Need:*

*Need:*

# **The Comprehensive Plan**

# Characteristics of a Comprehensive Arts Program Plan

A plan is a critical factor in developing a comprehensive arts program. The plan states what you strive to accomplish, why the goals are important, and how the goals will be attained. The purpose of creating a plan is to have guidelines for action. The plan may also be useful to gain district and community consensus on the goals in order to focus everyone's efforts in the same direction.

The plan should be written to help your committee clarify goals and the necessary steps for reaching them. A written plan compels you to allocate your resources accordingly. And, a written plan helps you to gain supporters who know where you are going and how success may be attained.

Each district's plan will be unique; there is no such thing as the "one right plan." A plan is right if it provides the steps to a better arts education for students in your district. Your plan outlines how you will make decisions about curriculum, student assessment, administration, staff development, program evaluation, and committee functions. Even though the plan is written, it is not "written in stone." The plan is a map: it serves as a guide for the district. The route to reach the goals can change, even the goals can change as new circumstances arise. But knowing what you are aiming for helps you to clarify why you are changing. It also helps you develop an effective path to get there. Clarity is essential in reaching goals.

## Features of a Comprehensive Arts Plan: It (is)

### *Future oriented*

Today change is happening rapidly and requires educators to create plans, or road maps. You must plan for a year or for five years from now. Planners should resist the impulse to circumvent looking at the long-range needs by trying to apply quick solutions or by planning short-term projects.

### *Attainable*

While it is true that goals should have an idealistic quality, they must also be realistic. Energy is increased when goals are considered important and achievable. Success is built upon the attainment of realistic goals.

### *Written clearly*

The CAPP plan should be written so that teachers, administrators, and the community will understand it. The outcomes and procedures to be implemented should be clear.

### *Results oriented*

There is no question that both process and product are essential parts of arts experiences and must be part of CAPP. The core of the plan must focus on the most important questions of "Why are we creating these programs?" "What changes do we want for students in the school district as a result of the activity?" And "What should the learner know and be able to do as a result of experiences in the arts?" After thinking about questions of purpose and philosophy, discussion can turn to questions such as, "What kinds of activities shall we carry out?" and "What structures should be designed or changed to facilitate our work?"

### *Benefits the users.*

The CAPP plan should be district-wide and include all of the arts. It is not intended for only one teacher, school, or administrator. A well-conceived, written comprehensive arts plan can benefit everyone. Teachers expand their knowledge and skills, and are involved in setting the direction and quality of arts programming for all the students in their school districts. The ultimate beneficiary is the student.

### ***Ongoing***

An effective CAPP plan evolves as a “work in progress.” The goals and strategies are continuously reviewed, reassessed, and redefined. This implies evaluation periodically of milestones and outcomes. Without systematic evaluation, it is difficult to determine achievement of outcomes.

### ***Stimulates commitment***

The most important product of the CAPP process is the commitment of dedicated administrators, arts educators and other interested persons to a sound plan for educational improvement. The commitment and expertise of staff and community — the stakeholders — are the best guarantees of success.

### ***Reflects and relates to the existing philosophy and goals of the school district***

The CAPP plan must fit into the district's total educational program. An arts education program must demonstrate authentic relationships with other disciplines and programs.

### ***Endorsed by administrators and the school board***

As is important for any educational priority, CAPP must have the endorsement of the chief school officer as well as those responsible for developing curriculum and instructional methods. Active support by administrators and board members who make policy-level decisions is essential.

### ***Involves arts teachers***

Arts educators who know arts education will be charged with delivering a significant part of the program and serving as a resource to others. Consequently, their involvement is critical. Arts teachers should view the arts broadly in order to effectively relate arts to students' lives and to other programs in meaningful ways.

### ***Involves elementary and secondary teachers from other disciplines***

Elementary teachers play an important role in K-6 arts programs. In some districts, they are the K-6 arts program. It is important that their expertise, needs, and interests be represented. At the secondary level, if arts programming is ever to extend beyond the specialists, non-arts teachers need to participate in professional development opportunities to expand the knowledge and skill in the arts.

### ***Includes the use of resources outside the educational system***

The general community can be an invaluable resource both in the support and the implementation of arts programs. Effective relationships should be developed and maintained with arts education associations, arts councils, professional arts organizations, artists, community groups, and parents.

### ***Includes a plan for curriculum and assessment development***

Districts which do not currently use a written curriculum in each of the arts disciplines, should develop and adopt curriculum in each area that is inclusive and indicates what students should know, do, value and create.

### ***Includes a plan for in-service education***

A plan is only as good as the teachers who do the teaching; this is the critical variable in any implementation scheme. Thus, it should be a primary goal of every arts education program to insure that all teachers are given the information and tools they need to effectively carry out the plan.

# The Five-Year Plan

It is now time to agree upon a scenario for the future — five years away. Reaching consensus may be difficult, but you must articulate, more briefly than your long brainstormed descriptions, what you would like to see in your district in five years. These become your goal statements. Use the worksheet that follows to describe what your district will look like five years from now, in each of the following goal areas:

## *School Arts Curricula and Related Areas*

School Arts Curricula and Assessment

School Personnel

School Personnel Professional Development

Arts Education Equipment, Supplies, and Materials Facilities

Expanded Opportunities in the Arts

Related Partnerships with Artists/Arts Organizations/Resources

## *Communications and Community Development*

*Local Committee Operation*

As you develop your goals, answer the following guiding questions:

Do your statements here reflect your vision and mission statements?

Have you taken your forecasting information into account?

Do your goals speak to the needs identified in the program analysis?

Do your goals incorporate use of community, state, and national resources?

Have you considered the criteria your stakeholders will use to assess your performance?

The goal statements you develop will be the backbone of your five-year plan. Take time and care developing them.

# The Five-Year Goal Development Worksheet

\_\_\_\_\_ Date

Over the next five years \_\_\_\_\_ School District will work toward the following goals:

## *School Arts Curricula and Related Areas*

School Arts Curricula and Assessment

School Personnel

School Personnel Professional Development

Arts Education Equipment, Supplies, and Materials

Arts Education Facilities

Expanded Opportunities in the Arts

Related Partnerships with Artists/Arts Organizations/Other Resources

## *Communications and Community Development*

## *Local Committee Operation*

# Writing the Five-Year Plan

Now that you have stated your goals, it is time to develop the outcomes that will be part of your five-year work plan. At the top of each page write your mission statement. Then list the category (i.e., "School Arts Curricula and Assessment") and a single goal. Identify outcomes necessary to achieve that goal; include some tasks needed to accomplish the outcome; identify target dates for completion; and suggest what resources will be required. Copy the worksheet as needed, using a separate sheet for each goal. Include your CAPP committee's mission statement at the top of each worksheet.

## ***Outcomes***

Outcomes divide the goal into smaller components, or "do-able" segments. They are measurable indicators of progress toward achieving the goal.

## ***Tasks***

List some of the tasks that must be assumed in accomplishing the outcome. List who is responsible for assuring achievement. List either specific names or group names or titles like "CAPP Chair" or "Elementary Principal."

## ***Target Date***

Each outcome should have a target date assigned. Many goals will take several years (or longer) to achieve, with one or two outcomes achieved each year.

## ***Resources***

What resources are necessary to achieve the outcome? Where do the resources come from?

Resources include money, materials, and people. You have already listed, in the previous column, the person(s) responsible for achieving the outcome. You may wish, though, to note here whether the support of other groups or individuals will be necessary. Try to estimate how much time or money (even in very general terms like "low cost," "no cost," or "high cost") will be needed to achieve the outcome.

# The Five-Year Plan

Date \_\_\_\_\_

School District \_\_\_\_\_

Mission Statement \_\_\_\_\_

Category \_\_\_\_\_

Goal \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Outcomes (List the outcomes that will bring the goal to achievement.)	List some of the TASKS that must be assumed in accomplishing the outcome. Who will accomplish the tasks?	Indicate the TARGET Date to have the outcome achieved.	What RESOURCES are needed? Where do they come from?

# The First-Year Work Plan

Congratulations! You have just completed your Five-Year Plan for arts education! Now that you know what you want to happen over the next five years, you can look with greater detail at the next twelve months.

Look at your Five-Year Plan and note each of the outcomes and tasks suggested for the upcoming year.

Transfer these to the appropriate columns on the First-Year Work Plan Worksheet (next page). Copy the worksheet as needed.

As you develop your work program for the next year, be very specific in indicating the what, how, when, and who for each goal. It is important, at this time, to detail the process to accomplish the goals and outcomes, how much money is needed, where that money will come from, a date (month and day) for achievement and specific people on your committee who will be responsible for their achievement.

In this worksheet, two categories have been added: a category in which you can note ways to publicize your activities and gain additional public awareness, and a category in which you suggest ways to evaluate achievement. Both columns are important and require careful thinking.

# The First-Year Work Plan

Date \_\_\_\_\_

School District \_\_\_\_\_

Category \_\_\_\_\_

Goal \_\_\_\_\_

Plan for the year of \_\_\_\_\_

Mission Statement \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Outcomes for this year	Tasks	Target Date to Achieve	Responsible Person(s)	Resources Required	Communication/ Public Awareness	Evaluation

# The Finished Plan...and the Next Step

Once the plan is developed, you need formal school board approval. Some CAPP committees take the entire five-year plan to their boards and ask for full approval. Others show the board the entire plan but seek approval for only the first year plan, believing approval will be much easier step by step. You are the best judge of what will work in your district.

The document which you present for endorsement to your school board needs to be finished and professional. You may want to bind it, design an attractive cover, and have it professionally printed at a reasonable cost. It is important to show that you have created something which is educationally sound and works toward achieving the district mission and goals.

## The components of your finished document should be:

### *Preface*

Introduce the document, credit the state CAPP coordinating agencies. List names of your committee members and include any other statements you want to make or think are important to the reader about the committee's membership and purpose. You might include reprinted or rewritten portions of this planning manual. You could describe your committee's structure and process during the planning year.

### *Mission Statement*

Include the statement your committee has developed as well as the more in-depth philosophy statement, if you developed one. Include your goal statements.

### *Forecast*

List the external trends you have identified which may affect progress toward reaching your goal, positively or negatively.

### *Program Analysis*

Summarize the conclusions from the analysis of your current arts programs. Be sure to give an overview of the process you used. Acknowledge any previous district work or support.

### *Five-Year Work Plan*

### *First-Year Work Plan*

The document can include any additional narrative, student art work, other graphics, resources, etc., that will help the reader understand your plan and enthusiastically support it.

Following school board approval, the CAPP committee will begin implementation of the plan. For most, this involves developing curriculum in one or more arts areas, training staff to deliver arts education, updating facilities, materials and equipment, and communicating the importance of arts education to the community at large. You will also be involved in greater communication and community development efforts the second year, as well as possibly fund-raising efforts. For Minnesota's CAPP committees, there will be leadership workshops again during the second year to assist you along with an Implementation Handbook.

However, first: Take a break. Applaud yourselves for a job well done. Celebrate! Throw a party for your CAPP committee, or a thank-you reception for everyone who has helped you this year. Include your School Board as participants. Then, pick up the exciting work of actually making changes in your arts programs. Each time you accomplish an outcome toward your goal, your enthusiasm will be rewarded because students will be learning in the arts.

# Appendix Materials

# History of the Minnesota Comprehensive Arts Planning Program

Since 1983, when CAPP first began, the Minnesota Legislature has allocated funding to the Minnesota Department of Education who worked in partnership with the Minnesota State Arts Board and the Minnesota Alliance for Arts in Education to provide leadership for CAPP. In 1990 the Minnesota Center for Arts Education was made a partner in the program and in 1991 the legislation was re-written to include the Center formally. In 1993 the Legislature transferred responsibility for CAPP to the Center. Materials, training and technical assistance are provided to selected CAPP sites through cooperation with the Minnesota State Arts Board and the Alliance. It is interesting to look back twenty years to see how the spark and momentum for CAPP began.

## *First, there was the AAE...*

The movement to create a national program to assist schools in establishing comprehensive arts programs began in 1973. As a result of several national surveys which demonstrated that arts programs in schools were declining, the John F. Kennedy Center for the Performing Arts joined with the U.S. Department of Education, with the support of commissioner of Education Dr. Sidney Marland, to form the Alliance for Arts Education (AAE). AAE committees were formed in every state for the purpose of fostering education in the arts for our country's students.

In each state, the goal was similar: to encourage schools to provide opportunities in all arts disciplines to all students, kindergarten through grade twelve. AAE committees typically were drawn from the ranks of professional arts education associations, state departments of education, state arts councils, university and community arts leaders, artists, and other concerned citizens. Each state committee developed in a different manner.

Minnesota's AAE, after serving several years as an advisory committee to the Minnesota Department of Education, grew into a nonprofit organization with an agenda of providing services to schools and communities, lobbying for programs and appropriations, and encouraging public awareness of the value of arts education. The Minnesota Alliance for Arts in Education has come to be the largest of the state AAE committees.

## *Needs Identified, Solutions Sought*

The need to assist communities in developing their own plans and a support system for comprehensive arts programs was identified as early as 1977 in the report, "Minnesota Plan for Arts Education," developed by the Minnesota Alliance for Arts in Education in cooperation with the Minnesota Department of Education. In researching models for local comprehensive arts planning, a delegation from the Minnesota Alliance attended a Michigan Institute for Comprehensive Arts Planning (ICAP). The delegation found that, in Michigan, the basic ingredients necessary for fostering improvements in local districts' arts programs included thoughtful planning by a group of school and community people and commitment to carry out the plans.

Working together in 1979, representatives from the Minnesota Department of Education (MDE), the Minnesota State Arts Board (MSAB), and the Alliance developed a program plan that included elements from the Michigan model, but went further in its overall design, especially in technical assistance and funding to local sites. Later, Wisconsin created a five-site, CAPP-like program which Minnesota studied.

### *The Comprehensive Arts Planning Program (CAPP)*

Thirty Minnesota school districts were selected in mid-1983, through a statewide application process, to participate in the first Comprehensive Arts Planning Program, or CAPP. Each district received a small amount of seed money and intensive training and assistance over the course of two years. With its focus on organized, step-by-step planning and implementation, on establishing a solid base in the overall curriculum for arts programming, and on involving the community in program planning, CAPP is a model that others may want to replicate. By 1993, 140 Minnesota school districts will have completed the formal CAPP program and will exist as model sites, as they continue to implement their long-range plans, and 25 new sites will begin the CAPP process.

Leadership for CAPP is provided by the State Steering Committee which provides advice and direction. A part-time coordinator carries out the objectives of the program, assisting sites to create and implement their plans. Just as CAPP sites may serve as resources to other Minnesota districts, the Steering Committee of the Minnesota Comprehensive Arts Planning Program is available to serve as a resource to other states interested in implementing similar efforts.

# Comprehensive Arts in Education Planning Grants Legislation

## 123C.08 Comprehensive Arts Planning Program Sites.

Subdivision 1. Funding. Each site shall receive \$1250 each year for two years. If fewer than 30 sites are selected, each site shall receive an addition proportionate share of money appropriated and not used. Before receiving money for the second year, a long-range plan for arts education must be submitted to the Minnesota center for arts education.

Subd. 2. Criteria. The center, in consultation with the comprehensive arts planning program state steering committee, shall establish criteria for site selection. Criteria shall include at least the following:

- (1) a willingness by the district or group of districts to designate a program chair for comprehensive arts planning with sufficient authority to implement the program;
- (2) a willingness by the district or group of districts to create a committee comprised of school district and community people whose function is to promote comprehensive arts education in the district;
- (3) commitment on the part of committee members to participate in training offered by the department of education;
- (4) a commitment of the committee to conduct a needs assessment of arts education;
- (5) commitment by the committee to evaluating its involvement in the program;
- (6) a willingness by the district to adopt a long-range plan for arts education in the district;
- (7) no previous involvement of the district in the comprehensive arts planning program, unless that district has joined a new group of districts; and
- (8) location of the district or group of districts to assure representation of urban, suburban, and rural districts and distribution of sites throughout the state.

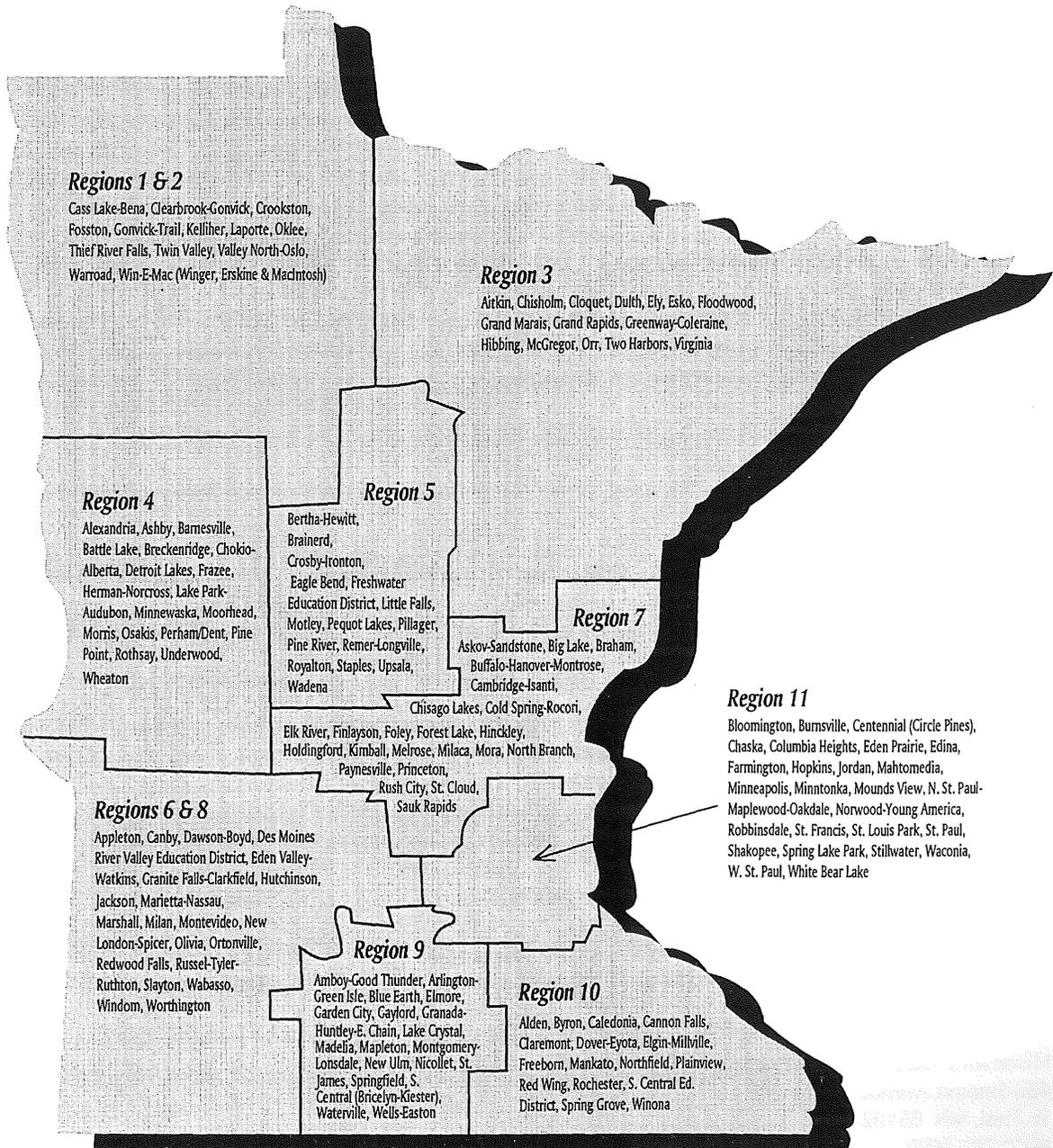
Subd. 3. Program accounts. A district receiving funds shall maintain a separate account for the receipt and disbursement of all funds relating to the program. The funds shall be spent only for the purpose of arts education programs, including teacher release time.

Subd. 4. Additional funding. A district receiving funds may receive funds for the program from private sources and from other governmental agencies, including any state or federal funds available for arts education.

## 124C.09 Department Responsibility

The Minnesota center for arts education in cooperation with the Minnesota alliance for arts in education and the Minnesota state arts board shall provide materials, training, and assistance to the arts education committees in the school districts. The center may contract with the Minnesota alliance for arts in education for its involvement in providing services, including staff assistance, to the program.

# CAPP Sites in Minnesota By Region 1983-1995



# CAPP Collaborating Agencies

## *Minnesota Center for Arts Education*

The Minnesota Center for Arts Education is a state agency created by the Minnesota Legislature to improve arts education opportunities for students and teachers through statewide Resource Programs and the Arts High School. Resource Programs include successful statewide initiatives and programs for strengthening education in and through the arts. Many of these programs have been developed in collaboration with schools, communities, and arts organizations throughout the state. Resource Programs include: the Artist-Mentor Program, Comprehensive Arts Planning Program (CAPP), Interdisciplinary Design Collaborative, Magnet Arts Program, Minnesota Arts eXperience (MAX summer programs and institutes for K-12 students, artists and educators), the MAX Partnership Program, Professional Opportunities Program (POP), and a variety of innovative conferences such as "Multicultural Imperative" and "Native American Art is World Art." Resource Programs also provide information and resources through publications, which address emerging arts education issues, and a membership program for the Learning Resource Center collection. The Arts High School is a tuition-free, residential public school for 11th and 12th grade students from throughout Minnesota. The school offers intensive study in six arts areas: dance, literary arts, media arts, music, theater and visual arts, along with a comprehensive academic studies program. All curriculum is outcome based. The school was designed as a residential program to meet the needs of a diverse, underserved population of students from across the state. Students of both highly accomplished skill and emerging artistic talent are encouraged to apply.

6125 Olson Memorial Highway  
Golden Valley, MN 55422  
(612) 591-4700  
FAX (612) 591-4747  
TDD (612)591-4770  
Toll Free 1-800-657-3515  
Executive Director, James Undercofler  
Director Resource Programs, Pamela Paulson, Ph.D

## *Minnesota State Arts Board*

The Minnesota State Arts Board is the state agency which provides funds and services to the arts. The Arts Board's Artists in Education Program gives financial support to artists in the schools in two ways: 1) arts organizations that have strong residency components receive funds to help reduce their costs for schools; and 2) grant funds are awarded to school districts to help support individual artists residencies. All public or private non-parochial schools in Minnesota are eligible to apply for matching funds for residencies of five days or more. The Artists in Education Program Associate is available to assist schools to plan residencies, locate artists, and complete the application process.

The State Arts Board offers a roster of artists qualified to conduct school residencies, information about arts organizations and arts in education professionals, and an annual conference for artists and educators to learn about and discuss residencies.

Minnesota State Arts Board  
432 Summit Avenue  
St. Paul, MN 55102  
(612) 297-2603  
(800) 652-9747 (MN)  
Artists in Education Program Associate: Tamara Hauser

***Minnesota Alliance for Arts in Education***

The Minnesota Alliance for Arts in Education is a private non-profit service and advocacy organization which has as its mission "to advance arts education for all Minnesota students." The Alliance brings together individuals and organizations through its membership program, state and regional meetings, and grassroots advocacy efforts to create a network of arts education supporters statewide to influence decision-makers at all levels. The Alliance works to inform educators, artists, parents and other citizens of the issues, resources, and opportunities for arts education through its newspaper, Artbeat, and other publications. The Alliance is a partner in administering the Comprehensive Arts Planning Program, which assists communities in creating and implementing long-range arts plans. The Alliance awards programs honor exemplary work by legislators, school administrators, arts organizations, artists and parents in supporting arts education in the state.

Minnesota Alliance for Arts in Education  
5701 Normandale Road, Suite 244  
Minneapolis, MN 55424  
(612) 920-9002  
Executive Director: David Bach  
Program Manager/CAPP Coordinator: Janet Grove

# State Steering Committee

## Mission and Outcomes

### *Mission Statement:*

The mission of the CAPP State Steering Committee is to assist school districts and their communities with the development, implementation, and evaluation of long-range plans to improve the comprehensive education in the arts (dance, literary arts, media arts, music, theater, and visual arts) for all K-12 students.

### *Outcomes::*

To select up to thirty participant school district sites on a two-year cycle and to establish school-community planning committees in each.

- ▶ Publicize the program and its application process to schools statewide.
- ▶ Using a panel process, select school districts to participate that demonstrate: (1) commitment to improving arts education (2) need for training and assistance, and (3) commitment to full participation in the program. The selection of sites is based on equitable district size and geographic location.
- ▶ Require each district to select co-chairs approved by the superintendent to lead the CAPP process in the district.
- ▶ Require each district to assemble a committee of 20 to 25 members representing teachers of the arts, elementary and secondary teachers of other disciplines, school administrators, school board members, parents, students, and the general community.
- ▶ Charge each committee with the task of developing and implementing a long-range district plan for arts education, in the course of its participation in CAPP.
- ▶ Assist each committee with planning its own organizational structure, including length of term for its co-chairs and members, assignment of treasurer and recorder positions, and recruitment of new members.

To assist the sites in development of a five-year planning process for arts education.

- ▶ Identify the first year of CAPP as the planning year.
- ▶ Provide a format and timeline for a long-range planning process to be used by local sites, which includes developing a vision, forecasting future trends, assessing current strengths and needs, detailing outcomes for a five year period, and setting a first year work plan.
- ▶ Encourage all site plans to include, at a minimum, identification of outcomes in three areas: (1) school curricula and related areas; (2) communications and community development; and (3) continued operation of the local committee.
- ▶ Develop and produce a planning manual that outlines the planning process.
- ▶ Provide professional development opportunities including a leadership conference, regional committee training workshops, and mid-year workshops for co-chairs during the planning year.
- ▶ Supply each site with a direct grant to facilitate committee planning during the first year.  
Provide technical assistance to sites during the planning year, including site visits by state CAPP personnel, regular mailings of resource information from the state CAPP office, and individual advice and assistance as necessary.
- ▶ Request completed plans, approved by the local school board, from all sites at the conclusion of the planning year.

**To assist the sites in initial implementation of long-range plans.**

- ▶ Identify the second year of CAPP as the first year of local plan implementation.
- ▶ Develop and produce an implementation handbook that provides resource information for sites as they begin to implement their five-year plans.
- ▶ Provide professional development opportunities, including an implementation conference, mid-year workshop for local CAPP leaders, and a year-end wrap-up conference.
- ▶ Supply each site with a direct grant to facilitate committee work during the implementation year.
- ▶ Provide technical assistance to sites during the implementation year, including site visits by state CAPP personnel, regular mailings of resource information from the state CAPP office, and individual advice and assistance as necessary.
- ▶ Assist sites in planning for continued activity beyond the two years of the Comprehensive Arts Planning Program, with emphasis on continued development and implementation of the five-year plan, committee maintenance, participation of arts disciplines in curriculum review cycles, and special activities.
- ▶ Help to direct other resources for arts education improvement to these local sites, such as new state or national programs or assistance in curricular areas.

**To manage an administratively, educationally, and artistically sound program.**

- ▶ The Minnesota Center for Arts Education will maintain a state-level partnership with the Minnesota State Arts Board and Minnesota Alliance for Arts in Education to cooperatively manage the program as the State Steering Committee.
- ▶ Work with coordinator of the program to develop and provide , including professional development opportunities, manuals, technical assistance to sites, publicity, selection process, and special activities.
- ▶ Recommend budgets for CAPP that meet the requirements of the program and fit within the funding provided by the legislature and other sources.
- ▶ Seek supplementary funding, as appropriate, to carry out the needs of the program.
- ▶ Make policy and funding recommendations about CAPP to the Executive Director of the Minnesota Center for Arts Education and provide information to local sites about the current legislative initiatives.
- ▶ Communicate information about CAPP and local site activity to schools, interested organizations, government officials, and the general public.

**To evaluate the Comprehensive Arts Planning Program in an ongoing manner.**

- ▶ For internal use, keep complete records of district program plans, professional development workshops, and participant responses.
- ▶ For local site use, provide feedback on five-year plans and general site productivity.
- ▶ For statewide use, prepare formal evaluation reports for the Center for Arts Education that may be requested by the legislature or general public.

**To provide ongoing support and assistance to sites beyond the two years of the formal program if financial support is available.**

- ▶ Supply information to sites about legislative initiatives and resource allocation.
- ▶ Provide technical assistance, whenever possible, in the form of curriculum workshops, consultation services, and other support to help sites throughout the five years of their plans.
- ▶ Seek out and develop other resources that could be of value to sites, for example, financial resources, consultants, or staff development workshop ideas.
- ▶ Help sites to maintain an attachment to the formal Comprehensive Arts Planning Program, through possible participation in CAPP conferences and activities and through continued access to state CAPP personnel.

# Timeline for Formal Two-Year Program

Minnesota's CAPP is structured to allow adequate time for individual districts to develop strong arts programs. The formal two-year state CAPP is operated according to the following timeline:

## *Year One: Start-Up and Planning*

January-April	Inform districts of CAPP application process and opportunity, receive applications, select districts to participate. Approval of selected sites by the Board of Directors of the Minnesota Center for Arts Education (Center).
June	Gather the chairpersons of new CAPP sites to introduce CAPP.
July	Grants to school districts processed by Center.
June-September	Local CAPP Committees formed and organized.
September	Regional Workshops around the state for full local committees to begin the planning process.
October	Leadership Conference for local committee chair and co-chair; distribute CAPP Planning Manual.
November-May	Local committees develop five-year plans.
February or March	Mid-year workshop for committee co-chairs to receive leadership assistance/consultation in development of plans.
July	Five-year plans completed and endorsed by local school boards and submitted to the Center for approval.

## *Year Two: Implementation*

September	Two-day Implementation Conference for co-chairs and some local committee members: distribute CAPP Implementation Handbook.
February	Chairpersons' Retreat to report on progress and look ahead to next few years.
June	Gathering of chairpersons to evaluate CAPP, identify next steps for their local programs, and interact with participants.

## *Ongoing Activities*

Regular resource mailings to local chairs from CAPP coordinator.  
Periodic visits by state personnel to CAPP sites.  
Telephone contacts with local chairperson and committee members

# CAPP Budget Worksheet

**Year One: \$1,520.00**

Note: CAPP grant funds are intended to be used to help the CAPP Committee do its work. It is generally inappropriate to use CAPP funds for school supplies, curriculum work, artist residency funds, and other such expenditures. If CAPP grant funds are used for their proper purpose, a strong and active committee may be able to leverage other funds to meet those needs.

Use this worksheet to plan your CAPP expenditures for the year. These categories are recommendations, based on past CAPP experiences. You will be required to submit a final budget report, along with your five-year plan, by June 30, 1994.

## *Specific Expenses to Expect:*

- \$ \_\_\_\_\_ Release time for all committee members to attend a one-day Fall Regional Workshop between September 17 - 24, 1993.
- \$ \_\_\_\_\_ Travel costs for Regional Workshop (lodging, if necessary, and mileage)
- \$ \_\_\_\_\_ Release time and mileage for chair and co-chair to attend Leadership Workshop, October 11 and 12, 1993, at the Minnesota Center for Arts Education in Golden Valley. (Lodging and food covered by State CAPP funds.)
- \$ \_\_\_\_\_ Release time for chair and co-chair to attend one-day Winter Leader's Meeting in Twin Cities on February 28, 1994. Location to be determined.
- \$ \_\_\_\_\_ Lodging, if needed, and mileage for Winter Leader's Meeting.

## *General Expenses:*

- \$ \_\_\_\_\_ Release time for CAPP meetings held during the school day.
- \$ \_\_\_\_\_ Stipends for a hired facilitator for the planning process, a designer for a promotional brochure, clerical assistance, etc.
- \$ \_\_\_\_\_ Printing of a promotional brochure, a school/community survey, or your CAPP plan.
- \$ \_\_\_\_\_ Hospitality for refreshments at CAPP meetings, a year-end party, or dinner meeting, etc.
- \$ \_\_\_\_\_ Travel costs not covered elsewhere in this budget including costs to cover more than one site visit by the CAPP Coordinator or State Steering Committee member.
- \$ \_\_\_\_\_ Resources/Memberships for the committee and others (school board) in the Alliance, subscriptions to arts education journals, related conference fees, etc.
- \$ \_\_\_\_\_ Miscellaneous: to meet other expenses as they arise. Should not exceed more the 15 - 20% of total grant amount, or \$300.00 maximum.
- \$ \_\_\_\_\_ Other (add your own categories here)
- \$ 1,520.00 Total Grant Amount**

# Guidelines to Effective Meetings

*Know the purpose of the meeting: state the objective on the agenda.*

Hold the meeting if there are actions to take around issues of the future rather than the past.

Hold the meeting if there are consequences tied to those actions.

List all ideas for subjects in positive, opportunity-framing language.

List all ideas submitted to discuss, prioritize those, and identify those most crucial to least crucial.

Order the agenda accordingly.

Set time limits on each topic presentation. If discussion is anticipated to exceed the time allocated, offer the group the option of staying on the topic or taking action and continuing to the next topic.

Include the date and time of the meeting (start and end times) on the agenda.

If you make a practice of starting meetings on time and ending on time, it will become a positive habit worth keeping. Also, include the meeting location and a map or directions if necessary.

*Hold meetings where there is:*

Good food

Good lighting

Good ventilation

Good acoustics

Good decorating, cheery atmosphere

Good parking, access

*Hold meetings:*

On days other than Monday a.m. and Friday p.m.

At times other than the first hour after lunch

*Hold meetings to:*

Solicit ideas from participants

Build team commitment

Review consequences of optional actions

*Meetings should lead to results, cultivate people and ideas.*

*If reporting information only, communicate through other means.*

***Who should come to the meeting? Those:***

- Impacted by decisions being made
- Who impact on decisions begin made
- Who will implement decisions
- Who make unique contributions
- Who are needed to approve actions
- Who carry official responsibility for the meeting targets
- Who create a positive attitude to the meeting topics

***Minimum numbers of members for meetings requiring the following actions:***

- Problem Solving: five or less
- Problem Identification: ten or less
- Review or Presentation: thirty or less
- Motivation and Inspiration: as many as possible

***At the Meeting:***

- Provide visual representation of ideas whenever possible based on time, money, and desired effectiveness of the group.
- Present details in writing after visual introductions
- Set up facilitating to avoid dominants, comics, pretenders, offenders, unprepareds, resenters, and chastisers.

***After the Meeting:***

- Distribute minutes with action statements assigning tasks, timelines, points for accountability
- Use minutes to set up follow-up and feedback

# Minnesota Arts and Education Resources

This is a partial listing. For more resource information, see the CAPP Implementation Handbook or the Minnesota Education Directory (available from the Minnesota State Documents Center, (612) 297-3000 or (800) 652-9747).

## ***Art Educators of Minnesota (AEM)***

Jean Burgess Thurston  
Anoka-Hennepin Dist 11  
11299 Hanson Blvd.  
Coon Rapids, MN 55433  
(612) 922-5577

## ***Minnesota Opera***

Stephen Houtz  
620 North First Street  
Minneapolis, MN 55401  
(612) 333-2700

## ***Arts Midwest***

Janis Lane-Ewart  
Hennepin Center for the Arts  
528 Hennepin Avenue, Suite 310  
Minneapolis, MN 55403  
(612) 341-0755

## ***Minnesota Administrators of Special Education***

1884 Como Avenue  
St. Paul, MN 55108  
(612) 645-6272

## ***CLIMB, Inc.***

Pet Wetli, Executive Director  
50 North Robert Street, Suite 220  
St. Paul, MN 55101  
(612) 227-9660

## ***Minnesota Art Therapy Association***

Post Office Box 8153  
Minneapolis, MN 55408

## ***COMPAS***

Daniel Gabriel  
305 Landmark Center  
75 West Fifth Street  
St. Paul, MN 55102  
(612) 292-3249

## ***Minnesota Association for Continuing Adult Education***

Terry Henry, President  
175 Peik Hall  
University of Minnesota  
Minneapolis, MN 55455  
(612) 625-5524

## ***Minnesota Association for Supervision and Curriculum Development***

Dell Kramer  
Chippewa Junior High  
5000 Hodson Road  
St. Paul, MN 55126  
(612) 483-6635

## ***Heart of the Beast Puppet and Mask Theater***

734 East Lake Street  
Minneapolis, MN 55407  
(612) 824-9071

## ***Minnesota Association for Counseling and Development***

Harold J. Hebl, Executive Director  
478 West Arlington Avenue  
St. Paul, MN 55117  
(612) 489-6697

## ***Minnesota Association for Health, Physical Education, Recreation and Dance***

Elwood Sattervall, President  
St. Louis Park Junior High School  
2025 Texas Avenue South  
St. Louis Park, MN 55426  
(612) 541-1884

## ***Minnesota Education Association (MEA)***

Robert Astrup, President  
41 Sherburne Avenue  
St. Paul, MN 55103  
(612) 227-9541

***Minnesota Citizens for the Arts (MCA)***

Pam Perri  
708 North First Street, Suite 235D  
Minneapolis, MN 54401  
(612) 338-2970

***Minnesota Education Media Organization  
(MEMO)***

Linda Tally, Administrative Aide  
5776 Parker Avenue  
St. Paul, MN 55113  
(612) 488-2028

***Minnesota Community Education Association  
(MCEA)***

Diana Kasper  
District 742 Community Schools  
628 Roosevelt Road  
St. Cloud, MN 56301  
(612) 962-5275

***Minnesota Elementary Music Educators***

Northview Elementary  
14445 Diamond Path  
Rosemount, MN 55068  
(612) 423-5849

***Minnesota Congress of Parents, Teachers,  
and Students, Inc.***

Alice Chew, Executive Director  
1910 West County Road B, Suite 105  
St. Paul, MN 55113  
(612) 631-1736 or  
(800) 672-0993

***Minnesota Federation of Teachers (MFT)***

Sandra Peterson, President  
168 Aurora Avenue  
St. Paul, MN 5103  
(612) 724-6898

***Minnesota Council for Gifted and Talented***

5701 Normandale Road, Suite 242  
Box 70  
Minneapolis, MN 55424  
(612) 927-9546

***Minnesota Library Association***

Pamela Towne, Administrative Secretary  
North Regional Library  
1315 Lowry Avenue North  
Minneapolis, MN 55411-1398  
(612) 521-1735

***Minnesota Council of Teachers of English (NCTE)***

Sister Jean Dummer, Executive Secretary  
The College of St. Catherine  
2004 Randolph Avenue  
St. Paul, MN 55105

***Minnesota Music Educators Association (MMEA)***

Bonnie Swanson, President  
1880 Lake Avenue  
Bemidji, MN 55601  
(218) 759-3240

***Minnesota Dance Alliance***

Kim Konikow, Executive Director  
Hennepin Center for the Arts  
528 Hennepin Avenue  
Minneapolis, MN 55401  
(612) 340-1900

***Minnesota Center for Arts Education***

Jim Undercofler, Executive Director  
Pamela Paulson, Ph.D., Director of Resource  
Center Programs  
6125 Olson Memorial Highway  
Golden Valley, MN 55422  
(612) 591-4700 or  
(800) 657-3515/TDD (612)591-4770

***Minnesota State Arts Board***

Tamara Hauser, Program Associate  
Artists in Education  
432 Summit Avenue  
St. Paul, MN 55102  
(612) 297-2603 or  
(800) 866-2787 (8MN-ARTS)

***Minnesota State High School League (MSHSL)***

David Stead, Executive Director  
2621 Fairoak Avenue, Box 309  
Anoka, MN 55303  
(612) 755-9651

***Playwrights Center***

Sally MacDonald  
2301 Franklin Avenue East  
Minneapolis, MN 55406  
(612) 332-7481

***Speech Association of Minnesota (SAM)***

Judy Litterest, President  
Department of Speech Communication  
St. Cloud State University  
St. Cloud, MN 56301  
(612) 255-2216

***United Arts/Resources and Counseling***

Barbara Davis  
426 Landmark Center  
75 West Fifth Street  
St. Paul, MN 55102  
(612) 292-2928

***United Arts Council***

416 Landmark Center  
75 West Fifth Street  
St. Paul, MN 55102  
(612) 292-3222

***Very Special Arts — Minnesota***

5701 Normandale Road  
Minneapolis, MN 55424  
(612) 922-2928

# National Arts and Education Resources

## *Alliance for Arts Education*

Scott Stoner, Director  
JFK Center for the Arts  
Washington, D.C. 20566  
(202) 416-8845 American Library Association  
Peggy Sullivan, Executive Director  
50 East Huron Street  
Chicago, IL 60611  
(312) 944-6780

## *American Association of Museums*

1225 Eye St. Northwest., Suite 200  
Washington, D.C. 20005  
(202) 289-1818 American Theatre Association  
1000 Vermont Avenue Northwest  
Washington, D.C. 20005  
(202) 628-4634

## *American Association for Educational Communications and Technology*

1126 Sixteenth Street Northwest  
Washington, D.C. 20036  
(202) 466-4780

## *Association of Dance Companies*

162 West Fifty-sixth Street  
New York, NY 10019  
(212) 265-6704

## *American Council for the Arts*

1285 Avenue of the Americas  
Third Floor - Area M  
New York, NY 10019  
(212) 223-2787

## *Association of College, University and Community Arts Administrators*

Post Office Box 2137  
Madison, WI 53701  
(608) 262-0004

## *American Dance Guild*

31 W. Twenty-first Street  
Third Floor  
New York, NY 10010  
(212) 627-3790

## *Association of Independent Video and Filmmakers*

625 Broadway  
New York, NY 10012  
(212) 473-3400

## *American Dance Therapy Association*

2000 Century Plaza, Suite 108  
Columbia, MD 21044  
(410) 997-4040

## *Center for Arts Information*

625 Broadway  
New York, NY 10012  
(212) 667-7548

## *American Federation of Musicians*

1501 Broadway, Suite 600  
New York, NY 10017  
(212) 869-1330

## *Central Opera Service*

Lincoln Center for the Arts  
New York, NY 10023

## *American Federation of Teachers*

Albert Shanker, President  
555 New Jersey Avenue Northwest  
Washington, D.C. 20001  
(202) 879-4440

## *Music Educators National Conference*

1902 Association Drive  
Reston, VA 20091  
(703) 860-8000

## *American Film Institute*

JFK Center  
Washington, D.C. 20566  
(202) 828-4000

## *National Art Education Association*

Thomas Hatfield, Director  
1916 Association Drive  
Reston, VA 22091  
(703) 860-8000

**National Assembly of Local Arts Agencies**  
927 Fifteenth Street Northwest, Twelfth Floor  
Washington, D.C. 20005  
(202) 371-2830

**National Assembly of State Arts Agencies**  
1010 Vermont Avenue Northwest, Suite 920  
Washington, D.C. 20005  
(202) 347-6352

**National Council of Teachers of English (NCTE)**  
1111 West Kenyon Road  
Urbana, IL 61801  
(217) 328-3870

**Poets and Writers**  
72 Spring Street  
New York, NY 10012  
(212) 226-3586

**National Dance Association (NDA)**  
Rebecca Hutton, Executive Director  
1900 Association Drive  
Reston, VA 222091  
(703) 476-3436

**Speech Communication Association**  
5105 Blacklick Road, #E  
Annandale, VA 22003  
(703) 750-0533

**American Alliance for Health, Physical Education  
and Dance**  
1900 Association Drive  
Reston, VA 22091  
(703) 476-3400

**Theatre Communications Group**  
355 Lexington Avenue  
New York, NY 10017  
(212) 697-5230

**Arts Education Policy Review (journal)**  
Heldref Publications  
4000 Albemarle Street Northwest  
Washington, D.C. 20016  
(202) 296-6267

**Very Special Arts**  
JFK Center  
Washington, D.C. 20566  
(202) 628-2800

**National Guild of Community School of the Arts**  
Post Office Box 8018  
Englewood, NJ 07631  
(201) 871-3337

**National Endowment for the Arts**  
Arts in Education Program  
1100 Pennsylvania Avenue NW  
Washington, D.C. 20506  
(202) 822-7000

**National Education Association (NEA)**  
1201 Sixteenth Street Northwest  
Washington, D.C. 20036  
(202) 822-7000

Note: These resource listings are by no means exhaustive. It is important for you to be informed and aware of state and national arts education issues. Contact these organizations for information and always be on the lookout for new resources.

# Educational Cooperative Service Units (ECSUs)

ECSUs are regional agencies mandated by the Minnesota State Legislature in 1976 to provide educational programs. They are supported by participating local school districts and by private, state, and federal money. Each ECSU is different, with different staffing and directions. Many ECSUs recognize the importance of support for arts in education programs, and may be interested in lending assistance to the efforts of organized and well-directed advocacy groups like your CAPP committee. You, as their clients, must make them aware of your needs. For instance, gifted education has been an area of emphasis for some ECSUs. ECSUs can help to set up workshops in curriculum development of other in-service training, and may have access to search systems for research, bibliographies, models of curriculum, and some document reproductions.

## *Educational Cooperative Service Units (ECSUs)* *Appendix*

### ***Region 1 and 2 - Northwest***

Gene Kjellberg, Executive Director  
Northwest Minnesota ECSU  
114 W. First St.  
Thief River Falls, MN 56701  
(218) 681-8005

### ***Region 3 - Northeast***

Stephen Anderson, Executive Director  
Northeast Minnesota ECSU  
505 Twelfth Ave.  
Virginia, MN 55792  
(218) 741-0750

### ***Region 4 - West Central***

DuWayne Balken, Executive Director  
1001 East Mountain Faith  
Fergus Falls, MN 56537  
(218) 739 3273

### ***Region 5 - ECSU 5***

Gary Nytes, Executive Director  
ECSU 5  
Chicago & Fifth, Box 15  
Staples, MN 56479  
(218) 894-1930

### ***Region 6 and 8 - Southwest***

Glen Shaw, Executive Director  
Southwest ECSU  
Box 1087  
Marshall, MN 56258  
(507) 537-1481

### ***Region 7 - Central***

Dr. Robert Cavanna, Executive Director  
Central Minnesota ECSU  
3335 W. Germain St. Suite. 105  
St. Cloud, MN 56301  
(612) 255-3236

### ***Region 9 - South Central***

Dr. Les Martisko, Executive Director  
South Central Minnesota ECSU  
1610 Commerce Drive  
North Mankato, MN 56001  
(507) 389-1425

### ***Region 10 - Southeast***

Dr. Dean Swanson, Executive Director  
SMECSU  
210 Woodlake Drive S.E.  
Rochester, MN 55904  
(507) 288-1282

### ***Region 11 - Metro***

Dr. Gerald Mansergh, Executive Director  
3499 Lexington Avenue North  
St. Paul, MN 55126-8017  
(612) 490-0058

# Regional Arts Councils

Each region of Minnesota has a regional arts council. Among the services available from most regional arts councils are staff consultation, newsletters, project funding, and networking with others involved with the arts in the region. Schools are eligible to apply for artist residency support grants if the residencies are four days or less, in most regions. If you do not currently receive mailings from your regional arts council, make a contact and get on the mailing list. Your CAPP group should keep informed about funding deadlines, special projects, and workshops and conferences in your region.

## ***Region 1***

Mara Lunde  
Northwest Regional Arts Council  
525 Brooks Avenue South  
Thief River Falls, MN 56701  
(218) 681-2637

## ***Region 2***

MaryAnne Wilimek  
Region Two Arts Council  
426 Bemidji Avenue  
Bemidji, MN 56601  
(218) 751-5447

## ***Region 3***

Robert DeArmond  
Arrowhead Regional Arts Council  
Carnegie Building  
101 West Second Street, Suite 201  
Duluth, MN 55812  
(218) 722-0952

## ***Region 4***

Sonja Peterson  
Lake Region Arts Council  
Post Office Box 661  
Fergus Falls, MN 56537  
(218) 739-5780

## ***Region 5***

Mark Turner  
Region Five Regional Development Commission  
611 Iowa Avenue  
Staples, MN 56479  
(218) 894-3233

## ***Region 6E, 6W, 8***

Rob Ross  
Southwest Minnesota Arts and  
Humanities Council (SMAHC)  
Post Office Box 1193  
Marshall, MN 56258  
(507) 537-1471 or  
(800) 622-5284 x0993

## ***Region 7E***

Bob Bollenbeck  
Region 7E Arts Council  
100 South Park, Post Office Box 147  
Mora MN 55051

## ***Region 7W***

Janet Cleland Dullinger  
Central Minnesota Arts Board  
Post Office Box 1442  
St. Cloud, MN 56302  
(612) 253-9517

## ***Region 9***

Region 9 Arts Council 410 South Fifth Street, Post  
Office Box 3367  
Mankato, MN 56001  
(507) 387-5643 or  
(800) 722-9389

## ***Region 10***

Pat Beaver  
Southeastern Minnesota Arts Council  
1610 Fourteenth St. N.W. Suite 306  
Rochester, MN 55901  
(507) 281-4848

## ***Region 11***

Geol Weirs  
Metropolitan Regional Arts Council  
345 St. Peter Street Suite 700  
St. Paul, MN 55101  
(612) 292-8010

# A Case Statement for Arts Education

High quality arts education programs, based on a curriculum, taught by qualified teachers, and supported by arts resources from cultural institutions and artists, have been proven to support other quality goals of schools, as follows:

**1**

The arts enhance students' creativity and increase creative thinking and problem-solving ability.

**2**

The arts are an integral part of human development in dimensions such as use of both hemispheres of the brain; development of cognitive, affective and psychomotor skills; and of individual learning styles.

**3**

The arts increase communication skills vitally needed in today's complex society with its emphasis on technology and mass communication.

**4**

The arts enhance basic literacy skills (literacy here being defined more broadly than just fundamental reading skills) to include cultural literacy and literacy of non-verbal stimuli.

**5**

The arts enable students to acquire aesthetic judgment, a skill which enhances daily life and affects individual choices as well as group decisions concerning the human environment.

**6**

The arts develop self-esteem and help students gain a more positive self-concept. Low self-esteem is considered the root of major societal problems such as violence, teenage suicide, and substance abuse.

**7**

The arts provide students better cross-cultural understanding through knowledge of civilizations and cultures past and present. Cross-cultural understanding is significant in terms of the international nature of the economy. In terms of human relationships, failure to understand the pluralistic nature of society often leads to racial and ethnic tensions.

**8**

The arts improve the school atmosphere and can aid in improving student attendance and decreasing the dropout rate.

**9**

The arts provide numerous career opportunities both in the commercial/entertainment industry and in the not-for-profit sector.

**10**

The arts improve student performance in other subject areas.

**11**

The arts are a valuable teaching tool in working with special populations such as students with physical or mental handicaps, those with limited English proficiency, or the economically disadvantaged.

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Representative Ken Nelson  
Representative Gloria Segal

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Sam Grabarski, Executive Director, Minnesota State Arts Board  
Members of the Board of Directors of the Minnesota Alliance for Arts in Education



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