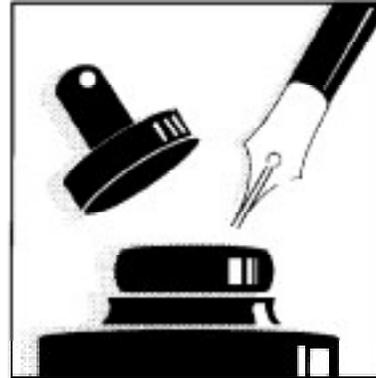
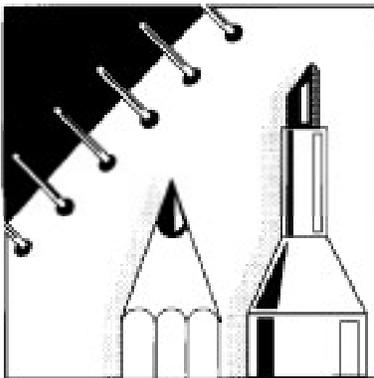




ART EDUCATION



Tips for Parent Advocacy



NATIONAL ART EDUCATION ASSOCIATION AT A GLANCE

The National Art Education Association is the world's largest professional art education association and a leader in educational research, policy, and practice for art education. NAEA's mission is to advance art education through professional development, service, advancement of knowledge, and leadership.

Membership (approximately 40,000) includes elementary and secondary art teachers (and middle and senior high students in the National Art Honor Society programs), artists, administrators, museum educators, arts council staff, and university professors from throughout the United States and several foreign countries. It also includes publishers, manufacturers and suppliers of art materials, parents, students, retired art educators, and others concerned about quality art education in our schools.

The Association publishes several journals, papers, and flyers on art education; holds an annual convention; conducts research; sponsors a teacher awards program; develops standards on student learning, school programs and teacher preparation; and co-sponsors workshops, seminars and institutes on art education. For further information, see our web site at www.naea-reston.org.

Location:

The Association is located at 1916 Association Drive, Reston VA 20191-1590 (phone 703-860-8000; fax 703-860-2960; URL: www.naea-reston.org) about 25 miles outside of Washington, DC.

Beginnings:

NAEA was founded in 1947 with the merger of four regional art education associations and the art department of the National Education Association. Celebrating its 50th anniversary in 1997, NAEA includes affiliation in fifty states plus the District of Columbia, most Canadian Provinces, U.S. military bases around the world, and numerous foreign countries.

NAEA gratefully acknowledges the use of selected portions of this booklet from the advocacy web sites of the ASCD, California PTA, and others listed herein.

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State Budget Cutbacks Leave More and More Children in Public School Behind

States and local communities are struggling with the worst budget shortfalls since World War II, and many have cut back on instruction time or laid off quality teachers and school staff. Parents and students are holding bake sales and auctions to save instructional programs in art and other student activities. It will be impossible for our public schools to meet the strict demands of the new federal education law if vital school services continue to be cut across the country.

The National Art Education Association believes this gap must be bridged by increasing public awareness of the school funding crisis. Every week we get calls and e-mails from parents asking for help and materials that can help them advocate keeping visual arts programs in their schools.

That's why the National Education Association collected a state-by-state sampling of layoffs and cuts affecting public schools—and the responses of students, parents, and communities—for 2003 through the end of August. As students began returning to school last month, there are some shocking reports in September, 2003:

Arizona: A number of school districts laid off teachers or staff this year. In Scottsdale, roughly 100 teacher positions were cut, leading to larger class sizes in elementary and high schools and **significantly less art and music instruction for K-8 students.**

California: Menlo Park Elementary School parents have raised more than \$900,000 for the district's four schools this year, mostly from their annual auction—to pay for librarians at each school, an elementary school science teacher, the **middle school art program**, math textbooks and materials, musical instruments and field trips—among other things.

Indiana: Two thousand teaching and support staff positions, most statewide K-12 technology funding, and some **elective courses such as art** and foreign languages have been lost.

Massachusetts: In North Andover, class sizes are increasing to 30 or more in social studies and physical education, **fine arts instruction is being cut**, and science labs and a librarian eliminated.

Michigan: East Lansing is dismissing dozens more educators and **is charging a \$100 one-time participation fee for sports and performing arts.**

Nebraska: Hundreds of teachers in more than 40 districts around the state have received layoff notices. As a result, **courses such as art**, music, foreign languages, and driver's education have been cut back or eliminated.

New Jersey: Englewood school trustees fired 120 teachers and other staff, **abolished art and music lessons**, and halved the hours for pre-kindergarten.

Oregon: Across the state, schools are closing, increasing class sizes, or **eliminating or cutting music, art**, athletics, marching band, and other extra curricular activities.

Rhode Island: Providence is cutting 128 positions, slashing **funding for the arts**, and eliminating elementary science and technology-enrichment classes.

South Carolina: Many Greenville County schools are **cutting out courses including art**, drama, foreign languages, honors physics and chemistry, accounting and creative writing.

Wisconsin: Many districts are eliminating social workers, guidance counselors, and special help programs, such as those that help struggling readers, and others are **cutting music, art**, and foreign language programs.

WHAT CAN YOU DO?

Be Prepared: Do Your Homework

Research the issue and know the pros and cons of the issue. If you are working on a specific measure, remember to personalize the issue by preparing arguments on how the issue will affect your children and community.

Know the different groups that support and oppose your position on the issue. Be an information resource and have available the following:

- Fact sheets that include background on the issue;
- A summary of the proposal;
- An analysis of the effects of the decision;
- Facts and statistics that support your position; and
- Surveys or opinion polls of parents.

DID YOU KNOW?

The No Child Left Behind Act's definition of core academic subjects includes the arts.

In this respect, the arts were given equal billing with reading, math, science, and other disciplines. And this definition could lead to a huge improvement in national education policy. This means that whenever federal education programs (such as teacher training, school reform, and technology programs) are targeted to “core academic subjects,” the arts may be eligible to receive funds. Such a broad recognition of the arts has never before been included in the Elementary and Secondary Education Act.

It's the Law

The definition of core subjects in the new law is located in Title IX, Part A, Section 9101 (1)(D)(11), Definitions.

Here is how the definition reads:

(11) CORE ACADEMIC SUBJECTS- The term ‘core academic subjects’ means English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, arts, history, and geography.

The definition of core academic subjects is included in the glossary of the bill, which tells local and state education decision makers how to interpret the concepts used throughout the Act. However, many decision makers may not be aware that the arts are identified as a core subject in the Act and, as a result, may be unaware that many types of federal education funds may be used for arts education.

The National Art Education Association provides numerous resources specifically related to key provisions of the NCLB Act including, “highly-qualified teachers, challenging teaching skills, student achievement standards,” and others.

A Checklist for Parents: School Art Programs

(Source: *A Parent Flyer*, available in packets of 50 each from NAEA)

School Leadership

Do the written goals of the school and district include the study of art? Is student art a permanent part of the school? Are art student exhibits, field trips, guest speakers encouraged? Is the art program viewed as an integral part of the total education program? Is there a district-wide director, supervisor, coordinator, or chairperson to lead the art program?

Financial Support

Does the school provide a separate budget for the art programs, aside from student fees and donations from PTA's and other sources? Is there a budget for repairs or replacement of materials, furniture for each artroom? Are there monies designated for professional development?

Art Curriculum

Is there a written art curriculum, K-12, that includes art history, art criticism, studio practice, and aesthetics? Does the curriculum present art information, concepts and skills for elementary, middle/junior, and senior grade levels? Is the curriculum reviewed and revised every five years?

Art Instruction

Is there evidence of planned lessons, units and the reporting of pupil progress in art? Are students aware of the objectives? Are art teachers involved in the establishment of an appropriate evaluation of their teaching? Are students involved in the role of artist, critic, observer, art historian?

Art Personnel

In elementary schools, is there one certified art teacher for every 350-450 children? Is there one certified art teacher for every 500 students in secondary schools? Is there a district art supervisor for art teachers? Is all regularly scheduled instruction in art conducted by certified art teachers?

Professional Development

Is there an on-going staff development program for art teachers? Are the art teachers pursuing advanced course work/degrees? Are art teachers active members of their state art education association and the National Art Education Association?

Time and Scheduling

Does each elementary student receive art instruction from a certified art teacher for at least 100 minutes per week per year? Do the elementary classroom teachers provide supplementary art experiences? At middle and junior levels, is art required for all students for at least one year of study? At senior high levels, do all art courses carry one unit of credit and is art one of the requirements for graduation? Are class sizes consistent with the staffing ratio of other teachers in the building?

Classroom Material and Resources

Are art textbooks provided for each student? Are art CD's, slides, prints, models, or posters provided? Does the library have a collection of resources for students on art processes and techniques, history of art and artists, career information, etc.? Are art magazines and journals available?

Supplies/Equipment

Are there consumable supplies for clay, fibers, printing, drawing, printmaking, etc.? Does each artroom have specialized art equipment e.g., kilns, presses, looms, computers, projectors, basic hand tools, sinks, art furniture? Does each artroom have an art learning resource center e.g., books, video, slides?

Facilities

Does each elementary, middle, junior, and senior high school have specifically equipped artrooms? Are there additional artrooms for every 450-500 students enrolled in the school? At junior and senior levels, are additional artrooms designed for studio and non-studio specialization? Do elementary and middle level artrooms provide 55 square feet per student, and 65 square feet per student at junior and high school levels? Does each artroom have separate storage rooms, vented kilns, sinks, work tables?

Meetings and Hearings: Be at the Table

One tried-and-true way to make certain your voice is heard as an education advocate is to attend meetings and hearings, from school board subcommittees to national legislative sessions. At the local level, open meeting laws may be of particular concern for advocates. Sometimes, even school board members are uncertain how to interpret legal guidelines for announcing and conducting meetings. At other times, they have been known to use loopholes to circumvent the scrutiny of press and community members.

DID YOU KNOW?

Without art study, large and important legacies of art and culture go unseen, unheard, unread, unstudied, and unlearned. Many of our children are being left behind. The surest way to create semiliterate graduates from American schools is to insure that many of the important artistic forms in which meaning is represented will be enigmas to our students—codes they cannot crack.

Literacy is far more than being able to read and write. Because meaning is the core of literacy, it is the ability to decode or encode in any of the forms through which meaning is conveyed, according to Eisner. What cannot be conveyed in words is often possible in the visual, auditory, choreographic, or the literary—these ought to be primal educational aims. The surest way to create semiliterate graduates from American schools is to insure that many of the important forms in which meaning is represented will be enigmas to our students—codes they cannot crack.

Educational *equity* is provided to our young not simply by giving them access to our schools, but by providing programs that enable them to become fully literate once they pass through the schoolhouse door. Visual learning represents a particular form of human achievement, one that includes our ability to notice what is visually subtle and to use it in ways that are personally or socially meaningful.

As part of a network of advocates, you can make certain meetings are covered. Consider bringing copies of your position statement and other relevant materials (including your business card) to share with contacts you may make.

Letters

Letters to elected officials about education issues are a key tool for advocates. The more positive and substantive your letter is, the more influence it is likely to have. Say what's on your mind and in your heart. Use your own words whenever possible, and don't think you have to write like a syndicated columnist to have influence.

Handwrite your letter if your handwriting is legible. You may use your personal or professional stationery, if you have any. Mass computer-generated mail is getting so sophisticated that it often looks like it's done by an individual. Handwritten letters are now the only way that a decision maker's office knows that the letter really comes from an individual constituent. If you prefer to type a letter, make certain you sign it and then add a handwritten postscript (P.S.).

- Be brief, clear, and specific. Keep your letter to one page, if possible.
- State your opinion and your specific request within the first few sentences.
- Demonstrate respect and courtesy, even if you are vehemently opposed to the policymaker's views.
- Avoid educational jargon. It can make your message sound confusing, distanced, or elitist.
- Include your address on the letter; the envelope can get lost.
- Have someone else proofread the letter. (Although

spelling and grammatical errors detract from any communication, such mistakes can draw negative attention.)

- Enclose an article or two that have bearing on the policy decision, or enclose a copy of the NAEA recommendations.
- If you have any personal association with policymakers, remind them. Nothing is more effective in getting a policymaker's attention.

WHAT'S SO GREAT ABOUT THIS LETTER? It's just one page!

Identifies Gabrielle as a constituent, someone Smith is interested in hearing from

Says right up front what Gabrielle wants Smith to do

Explains a little bit about the issue in a short, easy-to-read format

Tells a quick personal story that shows how this issue affects Gabrielle

Asks for a response explaining Smith's views

Says what Gabrielle wants Smith to do again, in slightly different words

Includes Gabrielle's full contact information

October, 2003

Honorable Jane Smith, Chair
Whitehall School Board
Anytown, USA 12345

Dear Chairwoman Smith:

I am a parent in your school district and I am writing today to encourage your support for certified elementary art teachers in our district schools. I am deeply concerned about making sure that all our children have quality art instruction.

The National Art Education Association recommends that elementary students be taught by certified art teachers with specialized art facilities with specialized art equipment and materials for instruction.

Both my husband and I work hard to support our two children. We both want the best possible education for them, including instruction in the visual arts.

I look forward to hearing about your position on this issue and hope that you can expand visual arts instructional service for all our children. Please call me if I can answer any questions for you.

Sincerely,

Gabrielle Shevlin
248 Main Street
Anytown, USA
Tel: 555-1234

TELEPHONE AND E-MAIL TREES

Telephone and e-mail trees are effective ways to mobilize many people on a particular issue. Through the use of telephone and e-mail trees, within a few hours of an alert or call to action, many letters, post cards, phone calls, faxes or e-mail messages can be on their way to appropriate decision makers.

Establishing a Telephone or E-mail Tree

- List the names and phone numbers and/or e-mail addresses of all those willing to act.
- Establish the calling sequence. Select “lead” callers.
- “Lead” caller should make no more than five calls, but may send unlimited e-mails.
- Last caller in sequence should return call to “lead” caller.
 - If there is “no answer” after several tries, caller should go on to next in sequence.
 - Do not count on answering machines to deliver messages in a timely manner.

Arts Entertainment and Arts Education: The Differences

Entertainment involves casual engagement with any art form already known.

Exposure involves engagement structured to produce a new experience with an art.

Enrichment involves engagement or experience crafted to support another educational activity.

Education means engagement with an arts discipline as a body of knowledge and skills to be sequentially acquired and applied by the student.

While all four of these functions are important and while the first three are important elements of learning about the arts, one function does not substitute for another. When understood, using the definitions above, such efforts deserve support. However, when exposure, enrichment, or entertainment are presented as substantially equivalent to *arts education*, the cause of knowledge and skill development in students suffers. In addition, the arts disciplines lose their claim to parity as fundamental studies at the center of general education. We do not attempt to teach reading by taking students on tours of libraries.

Tips On Effective Telephone or E-mail Trees

- Have alternate callers in case someone is unavailable.
- Have a system to check the effectiveness of your telephone or e-mail tree. Is the tree functioning efficiently? Are there problems to adjust?
- Make your own calls or send e-mails to your legislators before activating the telephone tree. Your experience in communicating the message will alert you to any problems with the way you are presenting the message.
- It is important that the same message is delivered each time.
- By activating a telephone tree you have dramatically increased the number of contacts with your school decision makers. It is important they hear from parents—decision makers need to be reminded about your priority issues.
- Update the addresses on a group e-mail frequently.

FOLLOW-UP

Following action on an issue, send your decision maker a thank you note if the vote or action was in your favor, or a polite note expressing your disappointment if they voted against your position. Your appreciation can be expressed in other, more public ways as well, such as writing letters to the editor of the local paper.

Telephone Calls: Convincing Conversation

Telephone calls are a mainstay of education advocacy efforts.

- Preparation. The key to effective telephone calls is in the

preparation. Before you lift the receiver, jot down a few talking points—and be prepared to leave a voice mail message if necessary.

- **Conversation.** When you telephone a decision maker’s office, ask to speak with the assistant responsible for covering education issues. If no one is available, leave a clear message, including your name and address, with the person who answers the phone. You might begin by saying, “I’m Gabrielle Shevlin calling from Anytown, and I’d like to leave a message for Chairwoman Smith.” State the issue you are calling about and what you want your representative to do. Be as brief as possible, recognizing that decision makers offices are very busy.
- A follow-up letter is a perfect opportunity to restate your position and include additional materials, such as a position statement or relevant articles.

Personal Visits: Direct Impressions

A personal visit can be an effective method of getting the attention of decision makers. Remember to follow these basic rules:

- Determine your purpose for the visit. Perhaps you just want to hand-deliver materials and introduce yourself informally. In this case, you may not need to make an appointment, but remember to dress and act professionally.
- For a more formal visit, call ahead and request an appointment with the decision maker.
- Although the ostensible purpose of the meeting may be to focus on a particular education issue, remember the long-term connections you are making are equally important.
- Carefully consider the materials you leave with the legislator or aide. Position statements, letters, research articles, and policy briefs may all be appropriate. Be sure to include a descrip-

THE 35TH ANNUAL PHI DELTA KAPPA/GALLUP POLL of the Public’s Attitudes Toward the Public Schools 2003

No Child Left Behind Act and Emphasis on Art Education

Question: How much, if at all, are you concerned that relying on testing for English and math only to judge a school’s performance will mean less emphasis on art, music, history, and other subjects? Would you say you are concerned a great deal, a fair amount, not much, or not at all?

	National Totals %	No Children In School %	Public School Parents %
A great deal plus a fair amount	80	80	82
A great deal	40	38	45
A fair amount	40	42	37
Not much	14	13	15
Not at all	6	7	3
Don’t know	*	*	*

Public View: The public is concerned that relying on testing in English and math only to judge a school’s performance will mean less emphasis on art, music, history, and other subjects.

Source: *Phi Delta Kappan*, September 2003, Pages 41-56. Minimum reprints (25 for \$15) can be ordered from Phi Delta Kappan International, P.O. Box 789, Bloomington, IN 47402-0789. Ph: 800-766-1156.

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www.naea-reston.org

tion of your advocacy network and contact information.

- Always send a thank-you letter as a follow-up to a personal visit. Such practices will help you develop regular contact with the elected official.

If you are requesting advice on an issue, keep in mind that a goal of legislative staff is to make constituents happy (and keep your votes). You should assume their sincerity, but be skeptical about the level of enthusiasm and support they convey during the visit. Do not be surprised if they promise to attend a meeting or drum up support for you and then don't follow through. Instead of getting angry, learn to distinguish reliable contacts from unreliable ones, and genuine interest from empty, though well-intentioned, promises.

Ten Lessons the Arts Teach

by Elliot Eisner, Stanford University

The arts teach children to make good judgments about qualitative relationships.

Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.

The arts teach children that problems can have more than one solution

and that questions can have more than one answer.

The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.

The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of our language do not define the limits of our cognition.

The arts teach students that small differences can have large effects.

The arts traffic in subtleties.

The arts teach students to think through and within a material.

All art forms employ some means through which images become real.

The arts help children learn to say what cannot be said.

When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.

The arts' position in the school curriculum symbolizes to the young

what adults believe is important.

Source: *Learning and the Arts: Crossing Boundaries*

Proceedings from an invitational meeting for education, arts and youth funders held January 12–14, 2000, Los Angeles

Organized by Geraldine R. Dodge Foundation, J. Paul Getty Trust, and

The John D. and Catherine T. MacArthur Foundation

WHY ART EDUCATION?

What does art education do for the individual and for society? Why do we teach art? How does art contribute to education at all levels? There are many good answers to these questions, but three stand out as crucial in today's social and economic climate. We believe that art—and therefore art education—means three things that everyone wants and needs.

Art Means Work.

Beyond the qualities of creativity, self-expression, and communication, art is a type of work. This is what art has been from the beginning. This is what art is from childhood to old age. Through art, our students learn the meaning of joy of work—work done to the best of one's ability, for its own sake, for the satisfaction of a job well done. There is a desperate need in our society for a revival of the idea of good work: work for personal fulfillment; work for social recognition; work for economic development. Work is one of the noblest expressions of the human spirit, and art is the visible evidence of work carried to the highest possible level. Today we hear much about productivity and workmanship. Both of these ideals are strengthened each time we commit ourselves to the endeavor of art. We are dedicated to the idea that art is the best way for every young person to learn the value of work.

Means Language.

Art is a language of visual images that everyone must learn to read. In art classes, we make visual images, and we study images. Increasingly, these images affect our needs, our daily behavior, our hopes, our opinions, and our ultimate ideals. That is why the individual who cannot understand or read images is incompletely educated. Complete literacy includes the ability to understand, respond to, and talk about visual images. Therefore, to carry out its total mission, art education stimulates language—spoken and written—about visual images. As art teachers we work continuously on the development of critical skills. This is our way of encouraging linguistic skills. By teaching pupils to describe, analyze, and interpret visual images, we enhance their powers of verbal expression. That is no educational frill.

Art Means Values.

You cannot touch art without touching values: values about home and family, work and play, the individual and society, nature and the environment, war and peace, beauty and ugliness, violence and love. The great art of the past and the present deals with these durable human concerns. As art teachers we do not indoctrinate. But when we study the art of many lands and peoples, we expose our students to the expression of a wide range of human values and concerns. We sensitize students to the fact that values shape all human efforts, and that visual images can affect their personal value choices. All of them should be given the opportunity to see how art can express the highest aspirations of the human spirit. From that foundation we believe they will be in a better position to choose what is right and good.

We in the National Art Education Association are committed to this three-part statement about the importance of art instruction for America's children. Our specific recommendations for school art programs are set forth in *Purposes, Principles, and Standards for School Art Programs* and in *Design Standards for School Art Facilities*. In addition, our various publications describe in detail the views of leading art educators about the issues confronting the art teaching profession.

Dear School Board Member:

The members of the National Art Education Association and the various state/province art education associations are committed to excellence in education, especially art education. We recognize the leadership that you provide and the commitment that you make to ensure each student within your school system receives an excellent, well balanced education. Your curriculum, we know, is to help students become responsible, productive citizens and achieve a sense of personal fulfillment. We commend you for this.

Many states and school districts are examining ways to incorporate a comprehensive art program into their curriculum. According to the National Council of State Legislatures, two-thirds of the states now include visual arts as a part of the high school graduation requirements. We applaud the efforts which are being made to incorporate art as a basic component in the curriculum. We recommend that you take the opportunity to examine this brochure carefully and to reaffirm your commitment to provide a comprehensive art education program for your students.

The purpose of this brochure is to provide a resource to school board members and to assist you as you assess your art program needs, and to develop ways to implement a balanced art program.

QUESTIONS TO ASK ABOUT YOUR SCHOOL ART PROGRAM

Policy

- Does the state or district have written education goals that include the study of art?
- Do the school goals include the study of art?
- What was the status of art programs in the state and regional accreditation reports?
- What were their recommendations for art and are they being addressed?
- Are presentations on the art program included in reports to the board?

Program Intent

- Is there a district-wide director, supervisor, coordinator or chairperson to lead the art program?
- Is the instructional program conducted by teachers certified in art education or does the program rely on visiting artists and other volunteers?
- Is the art program appropriately scheduled with adequate time allocated for necessary instruction and learning to be effective or are art classes sandwiched in between other subjects?

Curriculum Intent

- Is there a written art curriculum for each grade level K-12?
- Does it include aspects of making art, the historical study of art, and skills by which students may make more informed judgments about art objects?
- Are there specific competency goals, indicators and measures listed in the curriculum which focus upon basic learning skills in art, as one finds with any other discipline?
- Is art considered a basic subject in its own right, as important as math, science and language?
- Is art related to other subjects in the curriculum so as to contribute its unique insights into those subjects such as bringing works of art into the social studies class to demonstrate the values and ideas of people in those times and cultures?
- Is art compared and contrasted with the kind of knowing that science or math provides?
- Is student art valued by the school by attractively exhibiting it in the classroom, offices and prominent hallways of the school, or is it used only for decorative purposes, such as dance decorations?
- Does the school sponsor a student exhibit and invite parents, school administrators and community leaders to the opening?
- Does the artwork represent the concept of problem recognition/problem solution, or are they given ditto and other conforming activities which deprive the students of expressing imagination, feeling and creative ideas?

Teaching Process

- Do the teachers present art lessons in an in-depth dynamic way with their students: explaining thoroughly, eliciting questions and responses from students, encouraging individual self-criticism of artworks in progress?
- Do students interact with teachers and one another discussing artworks by noted artists as well as their own creative expressions?
- Do the follow-up critiques and discussions, after the student completes the works of art, represent an open and free exchange between the teacher and student?
- Do teachers bring in examples of artwork, as well as rich textures, patterns, natural objects, and man-made forms to help enrich the student's aesthetic understanding?
- Is the student's perceptual awareness of their environment being expanded?
- Are there displayed in the classrooms examples of student's art, reproductions of art from various periods, natural objects, unusual textures and colors?
- Is each student's spoken, written and created art expression valued and are positive suggestions offered for ways to improve the quality and to develop the idea further?
- Are students taught to evaluate their own art works?
- Does the artroom at any moment reflect enthusiasm, intensity, ease and acceptance that add up to a place where real and lasting learning is going on?

Equipment, Materials and Supplies

- Are the necessary art supplies available to the art teacher in order to fully implement a comprehensive art education program for students?

- Are computers available for the study of graphics, desktop publishing, art research and communication?
- Are there supplies for painting, drawing, printmaking, sculpture, photography and the fine crafts in addition to slides and reproductions for art history?
- Are textbooks provided for all levels of art instruction?
- Do libraries have art resources such as art books, slides, films, computers, video tapes?
- Is there proper equipment in the art room to carry out an art program such as: computers, ceramic wheels, kiln, printing press, looms, water, paper cutter, projection screen, etc.?
- Are the necessary expendable materials provided for every student such as paint, inks, paper, clay, fibers, brushes, etc.?
- Is there an equal appropriation of funds to each art teacher's budget in the school system?
- Does the school provide for field trips to museums, galleries, or other places in the community for broadening the visual experience of the students?

Professional Development

- Is there a regularly scheduled program of inservice workshops and seminars on art education?
- Are teachers members of the local, state and national professional art education associations?
- Are teachers provided release time to attend state and national art conferences?
- Are teachers involved in assessing and updating the art curriculum in order to meet the demands of change?
- Are art teachers encouraged to make presentations of their program, discuss the values of art education, or exhibit student work to PTA meetings, faculty meetings, or other community groups?
- Are art educators used as local resources to conduct staff development workshops for all other instructional personnel in the school or district?

A Checklist for School Board Members was prepared by the National Art Education Association. Bulk packets of 50 are available from the NAEA Publication office. The National Art Education Association, 1916 Association Drive, Reston, VA 20191-1590 Phone: (703)860-8000; FAX: (703)860-2960; URL: www.naea-reston.org

WEB LINKS ON ADVOCACY AND POLICY

Advocacy Kits

(Sample kits on advocacy/lobbying, identifying the stakeholder audience, parental involvement, defining objectives, developing a program plan, the legislative process, effective communications, working with media and policymakers.)

<http://www.clpi.org/toc.html>
<http://www.ascd.org/advocacykit/>
<http://www.principals.org/advocacy/>
<http://www.createchange.org/librarians/advocacy/intro.html>
<http://www.culturematters.ca/kit.html>
http://www.pta.org/parentinvolvement/familyfun/ff_neaquestions.asp
<http://www.nsba.org/sitepage.asp?TRACKID=&CID=59&DID=191>

Arts Advocacy Links

(Key art-related advocacy resources, campaigns, and contacts.)

http://www.artsusa.org/public_awareness/
<http://www.nasaa-arts.org/publications/advo.shtml>
<http://www.aep-arts.org/Advocacy.html>
<http://www.musicfriends.org/>
<http://www.arts.state.tx.us/news/newspage.asp?nid=qaemkt>
http://artsedge.kennedy-center.org/professional_resources/advocacy/artsedge.html
<http://www.vh1.com/insidevh1/savethemus/index.html>
http://www.amc-music.com/advocacy/The_crisis.htm

How to Write a Press Release

(Composition, structure, formatting, selecting recipients and methods of sending.)

<http://lamar.colostate.edu/~hallahan/hpubty.htm#Release>
<http://www.infoscavenger.com/prtips.htm>
<http://www.globalpolicy.org/vigil/presstip.htm>
http://oh.essortment.com/tipswritingpre_rrmh.htm
<http://www.workinpr.com/industry/career/prawriting.asp>

How To Contact News Media

(General releases, fact sheets, advisories, press kits, developing /organizing list of recipients, follow-up. Includes links to TV and newspapers.)

<http://www.chevron.com/about/programs/pub-relations/media.shtml>
<http://www.newspaperlinks.com/home.cfm>
<http://newsdirectory.com/>
<http://newsdirectory.com/news/press/na/us/>

Additional Resources from the National Art Education Association

ARE THERE CHALLENGING ART KNOWLEDGE AND TEACHING SKILLS THAT INCLUDE STUDENT ACHIEVEMENT STANDARDS?

No. 216 The National Visual Arts Standards

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No. 412 Standards For Art Teacher Preparation

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No. 409 Purposes, Principles, and Standards For School Art Programs

This newly revised publication is directed toward the promotion and recognition of educationally sound visual art programs in elementary, middle/junior, and high schools. It is designed as a self-assessment evaluation of the seven art education program components: Organization, Curriculum, Personnel, Scheduling, Facilities, Materials/Equipment, and Budgets. A nomination form and self-assessment checklist for the Standards Award is included. 8 1/2" x 11."

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No. 204 Design Standards for School Art Facilities

Mac Arthur Goodwin, Editor. This visual resource from NAEA includes over 60 photos and floor plan drawings of specialized art studio rooms. The guide contains Art Room Planning in elementary, middle/junior, and senior high schools; General Specifications (space, lighting, safety, computers); and Specialized Art Rooms (ceramics, kiln room, printmaking, technology) and more. Also included are numerous resources for state and federal agencies, manufacturers, organizations, and others that keep current on specifications, codes, health hazard regulations, and legislation.

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No. 203 Designing Assessment in Art

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