

BIBLIOGRAPHY

The Bibliography was compiled by students enrolled in the Politics and Advocacy in the Arts Seminar at the University of North Texas in the Spring of 2006

BOOKS

Cole, E. S. (1995). A portrait of an early childhood art teacher. In C. Marme (ed.), *The visual arts and early childhood learning* (pp. 40-43). Reston, Virginia: The National Art Education Association.

Cole discusses many of the challenges that early art education teachers face and suggests several different ways to approach the problems. This chapter is helpful in that it illustrates many of the obstacles that art education teachers experience and ways to deal effectively with them. (Amanda Blake)

Collins, J. (2001). *Good to great: Why some companies make the leap... and others don't*. New York: HarperCollins.

Provides an argument for why good companies rise to greatness. Beyond leadership style there are things that can be done to push the company to greater heights. (Scott Watkins)

Dissanayake, E. (1995). *Homo Aestheticus: Where art comes from and why*. New York: Maxwell Macmillan International.

Essays on the how art is a part of who we are as humans and the evolution of the art making process as it is presents culture. (Santos)

Eisner, E. and Day, M. (Eds.). (2004). *Handbook of research and policy in art education*. Mahwah, NJ: Lawrence Erlbaum Associates, Inc.

This book is a helpful source for anyone trying to find information about the policies of art education and how they work. The chapters include information about research on historical currents, policies that impact teaching, and teacher education. (Autumn Lopez)

Fullan, M. (2001). *Leading in a culture of change*. San Francisco, CA: John Wiley and Sons Inc.

Fullan's book provides information and helpful advice about dealing with change and how to go about influencing others to accept change. It also provides good examples of how change works through both education and business models. (Autumn Lopez)

This book looks at new roles of leadership in today's business and education worlds. Fullan presents examples from both where leadership has succeeded in sustaining change and failed due to a lack of understanding of what leadership in a 'culture of change' entails. This is an excellent reference for those in education who want to effect and sustain change. (Stacey Gower)

Fuller, N. J. (1992). The museum as a vehicle for community empowerment: The Ak-Chin Indian community ecomuseum project, p. 327-366. In Karp, I., Kreamer, C.M., & Lavine, S.D. (Eds.) *Museums and communities: The politics of public culture*. Washington: Smithsonian Institution Press.

This article explores an example of a community-based education model at an ecomuseum. (Santos)

Grumet, M. (2004). No one learns alone. In Rabkin, N., & Redmond, R. (Eds.) *Putting the Arts in the Picture: Reframing Education in the 21st Century*. Columbia College Chicago: Chicago, IL.

Grumet argues that knowledge building does not occur in a vacuum. The individual and the group need to be a part of the process. Communities are a strong connection to learning. (Santos)

Marzano, R. J. (2003). *What works in schools: Translating research into action*. Alexandria: Association for Supervision and Curriculum Development.

Marzano discusses school-level factors, teacher-level factors, and student level factors that can positively impact student achievement. He offers specific action steps to implement change and positively affect achievement. (Stacey Gower)

Mulcahy, K. V., & Wyszomirski, M. J. (Eds.). (1995). *America's commitment to culture: Government and the arts*. Boulder, CO: Westview Press.

This is a book of essays by different authors on the topics of the relationship of government and the arts in America. John F. Kennedy's role in creating an arts culture in this country is explored, as well as the different roles of employees at the NEA. (Marie Ross)

Newman, S., Fox, J., Flynn, E., & Christeson, W. (2000). *Americas's After-School Choice: The Prime Time for Juvenile Crime*. Washington: Fight Crime Invest in Kids.

Studies by the US Department of Justice found that students involved in after school arts programs showed increased pro-social behavior, better anger management, and were half as likely to have new court referrals as youth not participating in after school programming. (Santos)

Parsons, M. (1987). *How we understand art: A cognitive developmental account of aesthetic experiences*. Cambridge, UK: Cambridge University Press.

In this book, Parsons provides a source of the developmental stages of aesthetic awareness. Parsons explains why people respond to a work of art in different ways as well as a discussion of Piaget's cognitive development theory, both which could be useful to an art educator. (Amanda Blake)

Rabkin, N., & Redmond, R. (Eds.). (2004). *Putting the arts in the picture: Reframing education in the 21st century*. Chicago: Columbia College Chicago.

This book looks at the arts in an interdisciplinary approach, including after school arts programs and in-school programs. Chapters include current models of arts integration and evaluate their progress and impact. This is an excellent book and timely information. (Stacey Gower)

Contains accounts of successful arts integration programs in public schools, most of which are based in Chicago, and offers many examples of successful arts-centered programs that help children discover success in school and life. Coeditor Robin Redmond spoke at the museum educator's pre-conference luncheon in Chicago this year, but I first came across selections from this book at the Center for Arts Policy **web site:** <http://artspolicy.colum.edu/> (Neil Sreenan)

The essays in this book address the power of arts integration to bring renewal to education. (Santos)

Robinson, K. (2001). *Out of our minds: Learning to be creative*. England: Capstone Publishing Limited.

Robinson looks at education systems and presents reasons why they stifle creativity. He argues that we need to change how we think about intelligence and how we can educate students to meet the challenges of the world they will be living and working in the future. (Stacey Gower)

Rushlow, B. B. (2005). *The changing roles of arts leadership*. Reston, VA: National Art Education Association.

Rushlow recognizes the importance of educational administrators as leaders in the field of education. Therefore, this compilation helps with informing these administrators and leaders with information about past policy, current policy and most importantly, how to influence a change in policy. (Autumn Lopez)

Schlechty, P. C. (2002). *Working on the work*. San Francisco: Jossey-Bass.

Schlechty offers practical methods of improving student performance, content quality, assessment, increased collaboration, and creativity. A how-to manual for school improvement and reform. (Stacey Gower)

Schuman, W., & Stevens, R. L. (1979). *Economic pressures and the future of the arts*. New York: Free Press.

The composer, William Schuman was chosen to speak about the financial situation of the arts. These are his and Roger L. Stevens' lectures. Schuman makes the important point that economics and aesthetics do not always go hand in hand. Just because an artist is financially successful, it does not mean that the art is being well served. (Marie Ross)

Schwartz, D. T. (2000). *Art, education, and the democratic commitment: A defense of state support for the arts*. Dordrecht; Boston; London: Kluwer Academic Publishers.

This book explores the philosophical and moral question of whether it is right to tax citizens in order to support the arts. Our system of government is discussed and the advantages and disadvantages and how that relates to the arts. The book sets out to politically justify state support of the arts. (Marie Ross)

Senge, P., Cambron-McCabe, N., Lucas, T., Smith, B., Dutton, J., & Kleiner, A. (2000). *Schools that learn: A fifth discipline field book for educators, parents, and everyone who cares about education*. New York, NY: Doubleday Dell Publishing Group, Inc.

This field book supplies educators, parents and others with the understanding of how people and organizations think and operate. Amongst this establishment of information, Senge also provides exercises on how to generate and have discussions with people that might influence a change which could lead to reform. (Autumn Lopez)

Sheets, R.H. (1999). Relating competence in an urban classroom to ethnic identity development. In Sheets, R.H., & Hollins, E.R. (Eds.). *Racial and ethnic identity in school practices: Aspects of human development*. Mahwah, NJ: Lawrence Erlbaum Associates.

Sheets noted that students who are disavowed from their cultural context are a risk for school failure. Educators who are aware and sensitive to cultural milieus provide a ground for academic success. (Santos)

Wilson, B. (1997). *The quiet evolution: changing the face of arts education*. Los Angeles, CA: The Getty Education Institute for the Arts.

Brent Wilson gives an in depth description on how the Disciplined Based Art Education movement started and progressed. This source provides helpful information for people looking to research or implement DBAE. (Autumn Lopez)

Wilson, B. (1997). Who should teach art in the elementary school? In *The quiet evolution: Changing the face of arts education*. Los Angeles, CA: The Getty Education Institute for the Arts (pp. 143-150).

This passage in Wilson's book focuses on the value of having an art specialist in the elementary school as a team member and consultant. The art teacher is vital in helping teachers to move the visual arts to the center of the core curriculum in elementary schools. (Margo DeHoyes)

Zeigler, J. W. (1994). *Arts in crisis: The National Endowment for the Arts versus America*. Chicago, IL: A Capella Books.

This book is a history of the National Endowment for the Arts and how it has changed and grown since its beginnings. Many specific political questions of the NEA are discussed, for example, if they should fund individuals. The philosophical questions of censorship in artist funding are addressed. (Marie Ross)

PERIODICALS

Anonymous. (2000). Mass appeal. *Adweek*, 41(46), 68-78.

The article *Mass Appeal*, reviews the book *Image Makers: Advertising, Public Relations, and the Ethos of Advocacy* by Robert Jackall and Janice M. Hirota. The book analyzes how images are used in modern television advocacy in commercials and public service ads. The authors contend that persuasive, successful advocacy advertisements are those that tap into the irrational emotions of human thought and desire. Rational ads often lack the push to motivate people to action. (Rachael Garnett)

Adejumo, C. O. (2002). Five ways to improve the teaching and understanding of art in the schools. *Art Education*, 55(5), 6-12.

In this article, Christopher Adejumo discusses the lack of art in school curriculum and states that the reason many students do not feel that art is important is because students lack the knowledge about art and its importance. To remedy this problem, Adejumo believes that art teachers should discuss the benefits of arts as well as expanding their curriculum to include more of the arts. (Amanda Blake)

Anderson, T. A rationale for multicultural art education focused on the Florida model. *Proceedings from the InSEA 30th world congress: Cultures and transitions* Sept. 21-26 p. 2-8.

Anderson asserts that culturally responsive teachers and multicultural art education builds stronger communities. (Santos)

Birch, T. L. (2002). The arts in public policy: An advocacy agenda [Electronic version]. *The NASSA Advocate*, 4(1), 1-8. Retrieved March 15, 2006, from http://www.nasaa-arts.org/publications/advocate_policy.pdf

Birch outlines studies conducted on behalf of the arts education, the arts and at-risk students, the arts in relation to business, and the arts and tourism and economic development. By using examples of research outcomes, advocates can show that federal, state, and local art funding serves a public purpose. (Rachael Garnett)

Bumgarner Gee, C. (2002). The "use and abuse" of arts advocacy and consequences of music education. *Arts Education Policy Review*, 103(4), 3-21.

Constance Bumgarner Gee asks the question, "in what ways might arts advocacy - what we proclaim art will do for the individual and society in return for investments of time,

love and money - weaken our sense and valuing of art in relation to life and arts education in relation to learning" (p. 3). She makes the point that arts advocates make the mistake of presenting the arts as a package that we do not even recognize in order to "sell" arts education. (Rachael Garnett)

Carpenter, S. B. (Ed.). (1948-2003). *Art education*. Reston, VA: National Art Education Association.

The journal of *Art Education* presents good information and articles that are relevant to many different audiences concerned about education. Additionally, the span of this journal makes it a good source of past events and policy information. (Autumn Lopez)

Chapman, L. H. (2005). No child left behind in art? *Art Education*, 58(1), 6-16.

This article gives an overview of the No Child Left Behind Act and how testing for math and science are overwhelming teachers to the point that students are not getting adequate time with arts subjects. (Kim Chapin)

Chapman, L. H. (2004). No child left behind in art? *Arts Education Policy Review*, 106(2), 3-17.

Art educator, Laura Chapman examines the No Child Left Behind Act of 2001 and looks at NCLB's effects on our nation's schools. Based on her analysis, Chapman concludes that NCLB represents political and corporate interests in education while promoting a weakening of our public education system in favor of a free-market system. Furthermore, NCLB along with its companion Education Sciences Reform Act does not recognize the arts as part of the core-curriculum. (Rachael Garnett)

Chapman, L. H. (2005). Status of elementary art education: 1997-2004. *Studies in Art Education*, 46(2), 118-137.

Chapman has done extensive research and statistical work to show how NCLB is affecting elementary visual arts education. She is arguing the need to have certified art specialists teach art in elementary schools vs. the often under qualified generalist. (Margo DeHoyes)

Clark, G. & Zimmerman, E. (2000). Greater understanding of the local community: A community-based art education program for rural schools. *Art education*, 53(2), 33-39.

This article looks at the need of community based arts programs in rural areas and provides curriculum examples. (Santos)

Cleveland, W. (2005). How U.S. arts-based programs have made a significant and sustained impact on their communities [Electronic Version]. *Community Arts Network*. Retrieved February 25, 2006, from <http://www.communityarts.net/readingroom/archive/mec/exactchange4.pdf>.

Today, community arts programs no longer focus their efforts on just beautification or quality of life. They now exist for economic development and community revitalization which links art to being vital in improving our economic and social health. This study looks at successful community programs and their innovative, best practices that have had a significant and long-lasting impact on their communities. (Rachael Garnett)

Colwell, R. (2005). Whither programs and arts policy? *Arts Education Policy Review*, 106(6), 19-29.

Despite strong reports on the positive impact art education can have on student learning there is unease throughout the field. According to Mr. Cowell the root of this unease is the lack of a coherent policy or program of learning in art education. While it is undeniable that clarity of message is needed in art education, there are cultural and political forces influencing the place of art education in our schools that must be addressed before the arts are further marginalized in public education. (James Roe)

Community Arts: Partnership for Education: John F. Kennedy Center for performing Alliance for Arts Education, Washington D.C. 1992.

This study looks at 49 arts partnerships in 29 states including program descriptions, support, and impact of the programs. (Santos)

Dalglis, S. (2004). Support the arts. *Quality*, 43(11), 14.

The Chief Operating Officer of a Boulder, Colorado-based business supports art education as a means of developing professionals who will contribute to economic growth in the role of “change agents” who will find new solutions that keep businesses competitive. (James Roe)

Danko-McGhee, K. (2004). The museum-university connection: Partners in early childhood art experiences. *Art Education*, 57(6), 35-37.

The author describes the project between The Toledo Museum of Art Family Center and the University of Toledo Art Department in the creation of the Children's Art Workshop, which is a great example of a museum-university collaborative project. The program created the opportunity for children to have art experiences and served as a way for students training to be art teachers to gain hands-on experience. (Amanda Blake)

Davis, M. (1999). Design's inherent interdisciplinarity: The arts in integrated curricula. *Arts education policy review*, 101, 8-13.

Davis asserts that the arts allow students to explore multiple intelligences through integrating many perspectives and settings and finding real-world solutions. (Santos)

Despres, C. (2005, November 21). Making a bold stroke to boost public art. *Dallas Morning News*.

This short article presents the implementation of a Public Arts Policy in Denton. It is said in the article that public art will boost the quality of life, it will reflect the nature of the community, and it will generate tourism. (Rachael Garnett)

Duncum, P. (1999). What elementary generalist teachers need to know to teach art well. *Art Education*, 52(6), 33-41.

Duncum explains ways for elementary generalists to integrate art into their curriculum and gives examples of strategies for generalists to use to teach art. This article gives proof that not everyone feels that it is important for an art specialist to teach art in elementary schools. (Amanda Blake)

Dunn-Snow, P., & D'Amelio, G. (2000). How art teachers can enhance artmaking as a therapeutic experience: Art therapy and art education. *Art Education*, 53(3), 46-53.

The purpose of this article is to discuss ways in which an art educator can enhance their lessons with therapeutical techniques. The four general ways outlined are for teachers to know something about the similarities between therapeutic and creative processes, for teachers to talk empathetically with their students within the DBAE framework, for teachers to understand something about the Expressive Therapies Continuum, and for teachers to work collaboratively with other teachers and the school councilor. (Rachael Garnett)

Eisner, E. W. (n.d.). *Three Rs are essential, but don't forget the A-the arts*. Retrieved April 3, 2006, from <http://artsedge.kennedy-center.org/content/3789/>.

Eisner discusses what the arts teach students and why they are essential to every student's education. The forms of thinking that the arts teach are what is needed to prepare students for our changing world. (Who annotated this?)

Eisner, E. W. (2000). *Arts Education Policy? Arts Education Policy Review, 101(3), 4-6*.

Eisner discusses positive and negative influences on art education policy over the past century. These include the public's lack of understanding of arts education, influences from outside the field, generalized standards, standardized testing, arts education viewed as extra rather than essential, and lack of certified art teachers and supervisors. (Stacey Gower)

Eisner, E. W. (1998). *Does experience in the arts boost academic achievement? Arts Education Policy Review, 100(1), 32-38*.

Eisner argues that art education must focus on student learning in its own subject area and not on loose claims of sociological benefit. He asks why arts education advocates never seek to promote "how reading and math courses contribute to higher performance in the arts" (p.32). He outlines the three tiers that arts educators should teach to as being Arts-based Outcomes of Art Education, Arts-related Outcomes of Arts Education, and Ancillary Outcomes of Art Education. (Rachael Garnett)

Fogel, H. (2000). *Are three legs appropriate? Or even sufficient? Harmony*.

The former President of the Chicago Symphony Orchestra describes the history of the orchestra in America and shows where the mistrust of many musicians can be traced. This is important to know when the Collective Bargaining process occurs within the orchestra. (Scott Watkins)

Fullan, M. G. (1993). *Why teachers must become change agents. Educational Leadership, 50(6)*.

Fullan looks at teacher preparation programs in relation to preparing teachers who have a clear moral purpose and are prepared to be leaders in a culture of change. He points to the need for continuous teacher development in leading the profession in new directions of change and growth. (Stacey Gower)

Fulton, K. P. (2003). Redesigning schools to meet 21st century learning needs. *T H E Journal*, 30(9), 30.

The author discusses the loss of quality teachers in our public schools and methods of building successful learning environments. Fulton offers suggestions for changing today's schools into 'Learning Communities'. (Stacey Gower)

**Goldman, Rita. (2005). No arts left behind. *Centerpiece Magazine*, Retrieved on April 13, 2006.
http://64.233.161.104/search?q=cache:LzX0yAWqQy0J:www.keepartsinschools.org/NoArtsLeftBehind_Goldman.doc+%22No+Arts+Left+Behind%22+by+Rita+Goldman,+&hl=en**

Rita Goldman advocates for the continued support for arts education in the midst of Bush's No Child Left Behind program that seems to be minimalizing creativity while marginalizing individuality and producing "one size fits all" graduates of our public school systems. (Ashely Bruegel)

Helpern, R. (1999). The future of children. *Los altos*, 9(2), 81-96.

Helpern asserts that community organizations have a duty to build social capital. Community organizations mediate between families and schools and unite communities through forging relationships of equality and true collaboration. (Santos)

Hill, D. M., & Barth, M. (2004). NCLB and teacher retention: Who will turn out the lights? *Education and Law*, 16(2-3), 173-181.

This article uncovers statistical information and how NCLB affects teacher accountability, teacher retention, job satisfaction and working conditions, and teacher qualification. (Margo DeHoyes)

Jehlen, A. (Ed.) (2006). Rating NCLB: NEA members say it's hurting more than helping. *NEA Today*, 24(70), 24-31.

Current compilation of comments and examples of NCLB's negative impact on efforts to close educational achievement gaps. Comments include the negative impact of standardized tests, the application of blanket rules to all students and situations, educators being blamed for problems they can't control, and impossible mandates. (Stacey Gower)

Jensen, J. (2003). Expressive logic: a new premise in arts advocacy. *Journal of Arts Management, Law, and Society*, 33(1), 65-80.

In this article, Joli Jensen contends that "arts advocacy should focus on what art is rather than on what it does" (p. 65). She says that we need to move away from the instrumental perspective on the arts which make unsubstantiated claims about the instrumental good of art for society. We should instead develop an expressive perspective on the arts which more accurately describes art as an experience. (Rachael Garnett)

Jensen compares the long-standing instrumental perspective in arts advocacy to an expressive viewpoint described in the writings of John Dewey. She believes that expressive approach to arts advocacy will provide stronger arguments for the importance of art and a wider array of aesthetic experience. (Lisa Galaviz)

Johnson, S. M., & Kardos, S. M. (2002). Keeping the new teachers in mind. *Educational Leadership*, 59(6), 12-16.

The professional culture into which new teachers are inducted is linked to new teacher retention. Teachers introduced into an integrated professional culture versus a veteran-oriented or novice-oriented professional culture may be more likely to remain in the teaching field. (Margo DeHoyes)

Joyner, A. (2005). Montana develops creative ways to educate creative people. *Montana Business Quarterly*, 43(2), 6-12.

The establishment of a two semester training program encouraged the artistic growth and economic sustainability artists and crafts-people in Montana. Besides contributing to the growth of arts related tourism in Montana, this program encourages and empowers rural artisans to remain in smaller communities, preserving a traditional culture that is important and distinctive. (James Roe)

Kindler, A. M. (1987). A review of rationales for Integrated arts programs. *Studies in art education*, 29(1), 52-60.

This article reviews integrated arts programs within the general curriculum, including assumptions and evaluations.(Santos)

Kowalchuk, E. (1993). Novice and expert differences in art teaching: The effects of knowledge and experience. *Arts Education Policy Review*, 94(5), 16-20.

This article explains how the teaching of art differs based on an elementary art teacher's content knowledge of art in a first-year art teacher versus an experienced art teacher. (Amanda Blake)

Lewis, A. C. (2006). Wither assessment? *Phi Delta Kappan*, 87(5), 339-340.

Lewis sites the need for national standards and assessment but warns against this becoming part of a federal system and a political agenda. She supports the use of assessments that allow local flexibility in the design of curriculum, instructional methods, and assessment tools. (Stacey Gower)

Libman, K. (2004). Some thoughts on arts advocacy: Separating the hype from reality. *Teaching Theatre*, 105(3), 31-33.

Libman defines "advosearch" as research created specifically to support advocacy plans. Problems faced by arts advocacy groups may be hurt more than helped by advocacy claims that provide unsupported evidence of arts impact on SAT scores and enhanced achievement. (Lisa Galaviz)

Karen Libman states that in order to advocate for the arts we "must consider the What For, How, Who and Why for advocacy action to be successful" (p. 31). She like many other scholars believes that advocates need to stop portraying the arts to be all things to all people. Instead, advocates must "promote and participate in accurate research that can be used for advocacy" (p. 32). (Rachael Garnett)

Manning, M., & Patterson, J. (2005). Quality pre-kindergarten for all: State legislative report. *Childhood Education*, 81(4), 251.

This is a review from Manning and Patterson of a state legislative report discussing quality pre-kindergarten education. The report includes state specific achievements and failures associated with pre-kindergarten programming. (Amanda Blake)

McNiff, S. (2000). Art therapy is a big idea. *Art Therapy*, 17(4), 24-26.

Engaging in an ongoing debate as to whether art therapy is a discipline or an idea, McNiff poses examples of interdisciplinary learning and widely connective therapeutic understanding in and through art. (Kristin Ireland)

Modrick, J. E. (1998). Promoting a future for arts education: Distinguishing education policy from arts advocacy. *Arts Education Policy Review*, 100(1), 27-31.

James Modrick states that “educators must seize the public leadership position on the issue of arts education” (p. 30) away from arts advocates. As leaders, educators must advocate for research in arts education. To have an effective role in arts education, arts advocates should shift their focus to the needs of education and improving student learning in all schools in all districts. (Rachael Garnett)

Noteboom, L. (2004, Jan.-Feb.). Good Governance in Tough Times. *Symphony*.

An inside look at symphony boards and what we can do to help create a healthy atmosphere for support. (Scott Watkins)

Paige, R., & Huckabee, M. (2005). Putting arts education front and center. *Education Week*, 24(20), 52-53.

The authors of this article focus on the importance of art education. The authors discuss the benefits of the arts as applied to education as well as the well being of the students’ lives. (Amanda Blake)

Palus, C. (2005) The art and science of leadership. *Leadership in Action*, 25(1), 20-21.

A reflection upon the need for balance of ordered thinking and intuition in arts leadership. This article finds commonalities art the practice of art and science in that both emphasize process over a result and both engage the senses in the fullest degree possible. (James Roe)

Peers, C. (2002). Tracing an approach to art teaching: A historical study of an art educational documentary film. *Studies in Art Education*, 43(3), 264-277.

Exploring the history of a mid-century Australian documentary film on visual arts education, called "Approach to Art Teaching." Peers unearths hidden controversy. (Kristin Ireland)

Perryman, M. (2000). The catalyst for creativity and the incubator for progress: The arts, culture, and the Texas economy. Perryman Group.

This report, performed pro bono by the economic analyst firm, The Perryman Group, documents the economic impact of the arts in the cities, regions, and metropolitan areas

of Texas. Findings revealed the substantial economic impact of cultural arts in all areas of the state. (Lisa Galaviz)

Rabkin, N., & Redmond, R. (2006). The arts make a difference. *Educational Leadership*, 63(5), 60-64.

Advocating for art as an essential core academic subject, Rabkin and Redmond produce a compelling argument for school curricula centered on the arts. After twenty years of a slow loss of arts in education, research now connects the positive effects of arts learning and achievement. (Kristin Ireland)

Radbourne, J. (2003). Regional development through the enterprise of arts leadership. *The Journal of Arts Management, Law and Society*, 33, 787-804.

The results and an analysis of a case study and survey measuring civic arts activities in several small towns in Australia. Arts efforts were graphed on a chart with four compass points contrasting market gap with economic success and artistic success. The report emphasized that sustainable artistic endeavors can be achieved by balancing economic, artistic and social goals. The report made a strong link between civic art projects and tourism. (James Roe)

Richards, A. (2003). Arts and academic achievement in reading: Functions and implications. *Art Education*, 56(6), 19-23.

This article deals with the application of visual art elements and principles in the written language to improve cognitive skills such as word association and reading comprehension. (Kim Chapin)

Richardson, J. L., Dwyer, K., McGuigan, K., Hansen, W. B., Dent, C., Johnson, C. A., Sussman, S. Y., Brannon, B., & Flay, B. (1989). Substance use among eighth-grade students who take care of themselves after school. *Pediatrics*, 84(3), 556-566.

This study investigated and discovered that the peak hours for smoking, drinking, and drug using of kids occurred after school. (Santos)

Robelen, E. W. (2005). 40 years after ESEA, federal role in schools is broader than ever. *Education Week*, 24(31), 1-2.

This article tracks the Elementary and Secondary Education Act over forty years to the NCLB act and investigates the changing role of federal government in public schools. (Margo DeHoyes)

Scott, N. M. (1999). Teacher retention: Reducing costly teacher turnover. *Contemporary Education*, 70(3), 52-55.

Scott examines the high cost of teacher turnover and the conditions that contribute to this problem. He also looks at ways to reduce turnover and retain qualified teachers. (Stacey Gower)

Seidel, K. (2001). Many issues, few answers - the role of research in K-12 arts education. *Arts Education Policy Review*, 103(2), 19-22.

Kent Siedel contends that we must develop a multifaceted interrelationship of research and advocacy within art education. He identifies many obstacles to making necessary changes, including the separation of arts and education on the university level that leaves a gap in preparing arts education researchers. The article ends with the conclusion that while research is useful, the field is not prepared to make good use of significant research findings. (Stacey Gower)

Soren, B. J. (1993). Nurturing mind, spirit, and a love of the arts and sciences: Schools and cultural organizations as educators. *Studies in art education*, 34(3), 149-157.

This article supports that school and communities are essential contributors to the life-long learning process and encourage collaborations. (Santos)

Taylor, P. (1997). It All Started With the Trash: Taking Steps Toward Sustainable Art Education. *Art Education*, 50(2), 13-19.

Outlining a robust personal tale of a serendipitous event that evolved a successful curriculum, Taylor describes her inspiration toward an ecologically based learning model in the classroom. Referencing Suzi Gablik's "The Reenchantment of Art" as an inspiring written source toward this end, Taylor produces a documentary of one successful experience in arts learning that centers on ecology and social responsibility. (Kristin Ireland)

Ulbricht, J. (1996). Interdisciplinary art education reconsidered. *Art Education*, 51(4), 13-17.

Exploring a then-burgeoning trend toward interdisciplinary learning, Ulbricht reports on the history of such curriculum and identifies critical definitions of such. Addressing such research institutes as CEMREL (Central Midwest Research Educational Laboratory), Ulbricht identifies guidelines for future development of interdisciplinary art education

programs, predicting that as learning further enters the postmodern era, interdisciplinary learning will continue to ensue. (Kristin Ireland)

Walling, D. (2006). Brainstorming itineraries that connect art and ideas across the curriculum. *Art Education*, 59(1), 18-23.

Describing art as "the currency of ideas," Walling explores the use of art in curricular planning, toward the end of investigating broader ideas. Countering the inorganic nature of test-centered curriculum, the author's suggestions point toward an approach that utilizes natural connections between subjects and expand critical thinking in regard to broad ideas. (Kristin Ireland)

Weiss, S. (Ed.). (2005). Education Commission of the States: The Progress of Education Reform 2005: After School Programs. Denver, CO.

This report reviews and also provides points of support for after-school programs that focus on low-income communities. (Santos)

Wexler, A. (2005). Grace notes: A grass roots art and community effort. *Studies in art education*, 46(3), 255-269.

Wexler reviews a study about public education and the links between teaching and learning with outsider artists. (Santos)

Williams, H.M. (1993). *Public policy and arts education*. Los Angeles: J. Paul Getty Trust.

This publication deals with arts education in public schools and how the arts, if taught properly in all public schools, can really enhance our nation's society. (Kim Chapin)

Wolf, D.P. (2000). Beyond outsourcing: Creating corridors of arts opportunity. *Arts education policy review*, 101(3), 21-22.

Wolf addresses the lack of arts programs in public schools which creates a cultural amnesia. The author supports community based arts programs as solution. (Santos)

Zander, M. (2006). *Dialog vs. discussion: Re-thinking communication in the art classroom.* *NAEA Advisory*, Winter 2006.

Citing dialogue as a means toward both greater understanding, Zander identifies her methodology as positively impacting listening skills and question-making abilities for students. (Kristin Ireland)

UNPUBLISHED MATERIAL

Clinton, J. (2005). *TAEPS: Arts Education Perception Survey.* Edmond: Oklahoma Center for Arts Education, University of Central Oklahoma.

This survey provided an account of how schools and communities address the arts and arts education. They used this survey to advocate for improved arts education programs within both rural and urban communities. (Kim Chapin)

WEBSITES

http://www.americanartsalliance.org/americanartsalliance/aaa_home_page.html

The American Arts Alliance continually updates and advocates for issues related to the arts. This site is heavy on its push to contact legislators and effect change. (Kristin Ireland)

Americans for the Arts: Art Action Center. Retrieved on February 9, 2006.

http://ww3.artsusa.org/get_involved/advocate.asp

This website includes a variety of helpful tools, links, guides and hints for communicating with the media and local representatives on behalf of the advancement for arts education. It also includes recent research, policies and legislative news and updates. (Ashley Bruegel)

Americans for the Arts (2006). *Research and Information*. Retrieved January, 30, 2006, from Americans for the Arts web site:

http://www.artsusa.org/action_areas/research.asp

The Americans for the Arts web site offers a collection of research to strengthen arts advocacy efforts. (Rachael Garnett)

Americans for the Arts. (February 16, 2006). New York: Americans for the Arts. Retrieved March 30, 2006, from

<http://ww3.artsusa.org/>

Published by the leading nonprofit organization for national advancement of the arts, this site promotes the arts by provides ways to influence legislation and policy makers. Highlights of this site include flyers with quick highlights of the benefits of arts in education, an e-advocacy center, and a page that explains and tracks current legislation. The wide array of available material makes navigation a bit overwhelming, but the information is organized well. This is a great resource to have available. (Lisa Galaviz)

<http://www.artandcommunity.com/index.html>

This is the official website of the Centre for the Study of Art and Community, “an association of creative leaders from business, government and the arts who have succeeded in building bridges between the arts and a wide range of community, public

and private sector interests.” Aiming to support and encourage partnerships between the arts and community, this site outlines the philosophy of the organization, as well as its services and publications. (Jan Steele)

<http://www.artcyclopedia.com/art-news.php>

Providing an updated source for "Art News Around the World," this site compiles a listing of news articles relevant to the arts on a global scale. Embedded in "Artcyclopedia" site which offers many other art-related content items. (Kristin Ireland)

Artist Communities

<http://www.artistcommunities.org/index.html>

This is a website devoted to artist residencies, living arrangements and studio space provided in order to foster creativity and art. There is also a section for arts advocacy and donations. (Marie Ross)

Arts Advocacy (2006).

www.princetonol.com/groups/iad/lessons/middle/advocacy.htm

This site has many resources for all types of arts advocates examples include: art news, art tech, jobs, and art education resources, art associations, just for kids, NAEA, art history, museums, curriculum, world cultures and more. (Lori Santos)

<http://www.artsalive.ca/>

A collaborative effort by the Canadian Heritage Foundation, the National Arts Centre, and the Government of Canada, this website aims to make available information pertaining to the performing arts: music, dance, and theatre. (Jan Steele)

Arts Corps (2006).

www.artscorps.org/

This organization brings free arts classes to low-income youth. Their vision is to promote a compassionate society (Lori Santos)

Arts education partnership. Retrieved March 9, 2006 from

<http://www.aeparts.org/home.htm>

Formerly the Goals 2000 Arts Education Partnership, the AEP is a national alliance between arts, education, business, philanthropic and government organizations. The goal of the AEP is to the arts an essential element in child development and education. The site contains PDF files of publications such as *Champions of Change: The Impact of the Arts on Learning*, as well as advocacy videos, and resources for research. (Lisa Galaviz)

Arts Education Policy in the States (2000). 2005-2006 State arts education policy database. Retrieved February 12, 2006, from
<http://www.aep-arts.org/policysearch/searchengine/searchResults.cfm>

This website includes searchable information database contains information on state arts education policy gathered in Summer 2005. (Amanda Blake)

Arts Education in Texas. (n.d.). Retrieved March 5, 2006, from the Texas Coalition for Quality Arts Education web site:
<http://www.txarts.net/tcqa/sce1.htm>

This page provides a brief summary of the status of the arts in current Texas law through the Texas Education Code and provides a list of relevant resources that can be downloaded by going to the Center for Education Development in Fine Arts web site (<http://www.cedfa.org/>). At the bottom of the page there is also a list with links to arts education efforts that are supported through funds appropriated to the Texas Commission of the Arts. (Neil Sreenan)

www.artsforcolorado.org

Having lived in Denver for a few years, I thought I might see how the state of Colorado compared to Texas in regards to art funding. What I found was shocking; Colorado ranks 48th in art funding at the state level. Arts for Colorado appears to have many good programs under its belt, but nothing solid enough to rectify this dilemma at the present date. (Roland)

<http://www.artsjournal.com>

This is a wonderful website listing the latest news in all of our cities regarding the arts. You can delineate the news into various categories: music, dance, drama, visual arts, etc and I would use it to catch up on all of the significant issues in the arts. (Scott Watkins)

Artslynx International Arts Resources Arts On The Line. Retrieved on April 13, 2006.
<http://www.artslynx.org/aotl/index.htm>

This website allows access to a variety of lesson plans for dance, theatre, music, film, dance and visual arts, as well as information regarding arts administration and employment. There is also a helpful area regarding advocacy that provides resources, articles and links for assistance advocating for the support of arts education. (Ashley Bruegel)

<http://www.artsmanager.org/home/>

The arts manager site is an offshoot of The Kennedy Center. The mission and goal of the site is to provide tools for arts leaders and I think the Strategic Planning kit is invaluable. (Scott Watkins)

www.artsmarketing.org

This website is an offshoot of the aforementioned group. The Arts and Business Council of Americans for the Arts provides a step by step lesson plan on how to market your arts organization. This was quite useful in early plans for our group project; by looking through the material here, we could get a sense of what level of preparedness was necessary to sell our organization. (George Roland)

Arts Marketing. Retrieved April 28, 2006 from

<http://www.artsmarketing.org/>

This website addresses the need of the arts community to market their organizations. Information focuses on daily marketing needs as well as long term marketing plans. (Lisa Galaviz)

<http://www.arts.state.tx.us/>

The Texas Commission on the Arts' TCAnet page was good overall, but the "What's Happening?" page (with a breakdown of arts advocacy events of all kinds sorted by city) was great. (George Roland)

<http://www.arts.state.tx.us>

This is an in-depth resource compiling a list of other websites related to advocacy in the arts in Texas. This is a significant resource for online grant applications. (Kristin Ireland)

<http://www.theartstation.org>

This site is for an Art Therapy outfit in Fort Worth, Texas. Webpage offers resources regarding regional demographics and the state of the population's mental health in the area. (Kristin Ireland)

www.artsusa.org

Americans for the Arts provides a comprehensive look at art advocacy legislation, news, contact information for representatives, sample documents for art advocacy organizations, and much more. Overall, this site was the most useful, and had what I felt was the best overall approach to arts advocacy; I signed up to become a member of Americans for the Arts when I first saw it back in February. (George Roland)

<http://www.artsusa.org>

This is a vast storehouse of information regarding arts advocacy. From the organization "Americans For the Arts," this site provides links to news, campaigns and organizations relevant to arts and advocating for the arts. (Kristin Ireland)

The Association of American Cultures.

<http://www.taac.com/>

The Association of American Cultures is a group designed to advocate for diversity in the arts. They are interested in affecting public policy and are politically motivated. (Marie Ross)

Association for Supervision and Curriculum Development (2006). *ASCD advocacy kit*.

Retrieved March 14, 2006, from

<http://www.ascd.org/advocacykit/>

The ASCD is an organization whose mission is to enable success for all students. They provide an advocacy toolbox containing information about how to get started on advocacy efforts for others with the same mission. (Rachael Garnett)

Bayard, M. (2005). *Strengthening Rural Economics Through the Arts*. Retrieved April 10, 2006, from NGA: Center for Best Practices. Web site:

<http://www.nga.org/Files/pdf/RURALARTS.pdf>

This article provides a basis for the arts to be used as a tool to improve the economic growth of rural areas. The article cites statistics to show the positive economic impact that the arts have on production, tourism, business and education. (Kim Chapin)

Bedoya, R. (2006, April). Deliberative Cultural Policy Practices. *Cultural Comment*. Retrieved April 4, 2006, from <http://www.culturalcommons.org/comment.cfm>

This is the current article on the *Cultural Comment* page of the web site: “Cultural Commons: the meeting place for culture and policy”. The site has archived articles as well, and the overall site is a virtual meeting place for all interested in creativity and culture. *Deliberative Cultural Policy Practices* discusses the nature of U.S. cultural policy and offers a method of policy research that is aligned with the ethics of deliberative democracy. (Neil Sreenan)

<http://bioguide.congress.gov/biosearch/biosearch.asp>

I love this site because you can gather information on any member of Congress past or present. (Scott Watkins)

The Canada Council for the Arts. Retrieved January 31, 2006. <http://www.canadacouncil.ca/aboutus/advocacy/>

The Canada Council for the Arts is committed to promoting the value of the arts to the lives of Canadians. Included is a sampling of materials developed on various aspects of artistic life in Canada. (AnnMarie Cox)

Canadian Arts Advocacy. Retrieved January 31, 2006. <http://www.cac.ca.gov/?id=24>

Links to all the government related advocacy projects and groups, some which are active in the US as well as Canada. (AnnMarie Cox)

<http://www.carasonline.ca/>

This website provides links to the MusiCan program which aims to ensure that every student, regardless of socio-economic circumstances and cultural background, has access to a comprehensive music program through their school system. (Jan Steele)

Catterall, J. C. (2000). *Running Strong After All These Years: How a Five-year CAPE School Sustains and Continuously Improves into Year Eight, 2000*. Retrieved April 4, 2006, from Chicago Arts Partners in Education web site:

<http://www.capeweb.org/tarticles.html>

Catterall interviews a teacher involved in the CAPE partnership. The interview is then analyzed in terms of patterns of program sustainability observed throughout the partnership. (Neil Sreenan)

Center for arts and culture. Retrieved March 9, 2006 from

<http://www.culturalpolicy.org>

Sponsored by the George Mason University, The Center for Arts and Culture tracks public policies promoting equal access to art and cultural information. The goal of the center is to encourage people to create culturally relevant art for themselves and for their communities. Arts and humanities in education have the power to encourage flexible thinking needed for the creative workplace. The site includes access to full text articles, information about government action, discussions, and a publications list. (Lisa Galaviz)

Center for educator development in fine arts. (1995-2000).

<http://cedfa.org>

This website is a good source for teachers and advocates looking for information about the current Texas Essential Knowledge and Skills test requirements. (Autumn Lopez)

Center for Education Development in the Fine Arts (2006). *Senate bill 815 requires the fine arts TEKS*. Retrieved March 11, 2006, from

<http://www.cedfa.org/news.php>

This page on the CEDFA website provided a useful summary of what Senate Bill 815 said and did not say in relation to the fine arts TEKS. (Margo DeHoyes)

The Center for Global Partnership. (n.d.). Retrieved March 16, 2006, from the Japan Foundation's Center for Global Partnership web site:

<http://www.cgp.org/index.php?option=section&id=2>

I located this web site through the Japan Foundation's main site at: <http://www.jpf.go.jp/e/index.html>, an important organization for my own research interests and plans. With offices in both New York and Tokyo, the Center for Global Partnership promotes Japanese/United States collaborations. (Neil Sreenan)

<http://coalitionformusiced.ca/cmecindex.php>

This website provides a wealth of resources for the student, the parent, or the educator. It also outlines certain national initiatives that are undertaken by the organization to help foster an awareness of the benefits of music education in public schools (i.e. Music Monday which will take place on May 1st, 2006). (Jan Steele)

Comedia (May 1994). *The Creative City – (Working Paper 3: Indicators of a Creative City, A methodology for assessing urban viability and vitality)*. Retrieved March 26, 2006 from

http://www.comedia.org.uk/pages/pub_download_pp.php

This document outlines a means to evaluate urban viability and vitality, for the purpose of determining whether improvement needs to be made. (Jan Steele)

Comedia (1999). Towards a local culture index: Measuring the cultural vitality of communities. Retrieved April 6th from

http://www.comedia.org.uk/pages/pub_download_pp.php

This document outlines in greater specificity, a means to evaluate the cultural vitality of a community. (Jan Steele)

Community Arts Network. Retrieved on March 14, 2006.

<http://www.communityarts.net/>

Supports community based art education through the use of a variety of social contexts, statistics and research, community news and events, conferences and communication tools. (Ashely Bruegel)

Community Arts Network. (2006). Promoting information exchange, research and critical dialogue within the field of community-based art. Retrieved February 25, 2006 from

<http://www.communityarts.net/>

The Community Arts Network is a website provides comprehensive information on the field of community-based arts. It is a really great site for all types of pertinent information on community arts. (Rachael Garnett)

Conference of Southwest Foundations, Inc. (n.d.). Retrieved April 24, 2006, from the Conference of Southwest Foundations, Inc website:

<http://www.c-s-f.org/default/csf%20member%20listing%20by%20state.pdf>

This website provides a list of a number of foundations that are members of CSF, organized by state. The parent site also has a lot of information, but most of it requires you to join the site first. (Michael Scherwin)

<http://www.congress.org/congressorg/home/>

I like the information in this website because you can see the entire structure of the Federal government along with its intricate departments. Contact information is provided along with brief bios and you can post regarding issues, have a letter hand delivered, or even track voting. (Scott Watkins)

Connecting through CEDFA. (n.d.). Retrieved March 5, 2006, from the Center for Educator Development in the Fine Arts web site:

<http://www.cedfa.org/connecting/index.php?file-escfacontacts.txt&expand=0>

This section of the CEDFA site represents a Texas fine arts statewide network that began in 1998. It includes a discussion forum that addresses arts integration as well as general discussion regarding educator development, and contacts to both the CEDFA Fine Arts Training Cadre and the twenty Education Service Centers across the state. (Neil Sreenan)

<http://www.crayola.com/educators/advocacy/index.cfm>

This is a useful resource for educators and parents, as well as for children. Providing a list of links to sites relevant to arts advocacy, this content on Crayola's site is an positioned to reach a wide population as it is stemming from a trusted product with wide appeal and recognition. (Kristin Ireland)

Crayola website. Retrieved February 8, 2006.

<http://www.crayola.com/educators/advocacy/index.cfm>

Crayola advocacy page with links to Canada, Australia, UK and Mexico as well as major arts advocacy within the US. (AnnMarie Cox)

Advocacy Kit (2000). Retrieved February 13, 2006 from Create Change website:

<http://www.createchange.org/librarians/advocacy/intro.html>

This website is a good source to help put together an advocacy plan and tool kit. There are many different links to help you learn who is best suited to help with and be an audience for your advocacy plan as well as help you develop your ideas. (Kim Chapin)

Creative City Network of Canada (2005). Culture as an economic engine. Retrieved April 6th from
<http://www.creativecity.ca/resources/making-the-case/culture-economic-engine-1.html>

This document outlines the economic benefits which certain municipalities have reaped by adopting culture as an industry. Further, it offers a list of eight Canadian cities which have implemented a diversity of artistic and/or cultural projects which have had a positive impact on their economy. (Jan Steele)

<http://www.creativecity.ca/resources/making-the-case/index.html>

This website is a collection of resources which explore and give examples of situations in which creativity and/or the arts were used in urban planning. (Jan Steele)

***Creative Communities.* Retrieved January 31, 2006.**
<http://creativecommunities.org.uk/newsletter/>

The UK based advocacy center's online newsletter. (AnnMarie Cox)

***Creative New Zealand (2006)* Retrieved January 31, 2006.**
<http://www.creativenz.govt.nz/our-work/advocacy/>

Arts Council of New Zealand Toi Aotearoa, an arts advocacy group that works with other organisations to promote the benefits of the arts and artists to New Zealand society. Many links and articles related to New Zealand arts, rural areas and links to other organizations. (AnnMarie Cox)

Cultural Policy and the Arts National Data Archive
<http://www.cpanda.org>

Valuable data is collected and stored here regarding culture and the arts. I am specifically interested in it because the information it contains on audience participation over the years.(Scott Watkins)

Education America. (2000-2006).
<http://www.educationamerica.net>

This website provides a list of education job postings that includes both teacher and administrator positions. In addition, it also allows visitors the ability to post resumes and schools the ability to post employment openings. (Autumn Lopez)

Education Commission of the States. *The arts—a lifetime of learning: 2004-2006 chairman's initiative*. Retrieved February 12, 2006, from

http://www.ecs.org/ecs_main.asp?page=/html/projectsPartners/chair2005/Huckabee.asp

This webpage provides information about Arkansas Governor and ECS Chairman Mike Huckabee's 2004-2006 Chairman's Initiative: The Arts--A Lifetime of Learning. (Margo DeHoyes)

The Education Commission of the States

<http://www.ecs.org/>

The Education Commission of the States website provides valuable information regarding arts policies within each state. (Scott Watkins)

Education Index (2006).

www.educationindex.com/

This site is an annotated guide to various educationally related websites.

**Elders Share the Arts (ESTA) in Brooklyn (The National Center for Creative Aging)
Retrieved February 15, 2006 through AARP.**

<http://www.elderssharethearts.org/>

Their focus is a methodology called "Living History Arts" -- a synthesis of oral history and the creative arts that engages older adults in a process of drawing on their memories and re-creating them into literary, visual, or dramatic presentations. (AnnMarie Cox)

ELIA, European League of Institutes of the Arts (2006) Retrieved January 31, 2006.

<http://www.elia-artschools.org/index.htm>

The European League of Institutes of the Arts, ELIA, founded in 1990, is an independent network of approximately 360 Arts Education Institutes covering all the disciplines of the Arts - Dance, Design, Theatre, Fine Art, Music, Media Arts and Architecture - from 47 countries. (AnnMarie Cox)

EUCLID Canada (April 2002) *Beyond Garrets and Silos: Concepts, Trends and Developments in Cultural Planning*. Retrieved April 6th from

<http://www.creativecity.ca/resources/making-the-case/culture-economic-engine-3.html>

This document outlines the history of cultural development in Canadian cities, and summarizes research that has been done on the subjects of municipal planning with culture in mind in Canada, the United States, Western Europe, and the United Kingdom. (Jan Steele)

<http://fdncenter.org/>

I really like the content of this website because it provides every foundation you may be interested in pursuing. You are able to do all of your preparation work off of this site before you submit your proposal. (Scott Watkins)

Fiske, E. B., ed. (n.d.). *Champions of change*. Retrieved on April 24, 2006, from the American Symphony Orchestra League's website:

<http://www.aep-arts.org/PDF%20Files/ChampsReport.pdf>

This is an executive summary of a research project done by several parties. The study's conclusions provide examples of why arts education should happen. (Michael Scherwin)

***Guide to funding research*. (n.d.). Retrieved April 24, 2006, from the Foundation Center**

<http://foundationcenter.org/getstarted/tutorials/gfr/index.html>

This website gives a great tutorial for how to go about applying for grants. It gives a kind of great start to finish overview of the basic application process for grants. (Michael Scherwin)

Friedman Foundation (2004-2005). *The ABC's of School Choice*.

Retrieved February 18th 2006 from

<http://www.friedmanfoundation.org/ABC.pdf>

This document outlines the premise behind the school choice movement, which advocates for parents to have the right to choose whichever school they feel to be most appropriate for their child, and for the ability to apply the government funding (which would otherwise have been derived by said student in a public school), to be *applicable* to the school of parents' choosing. (Jan Steele)

***History of Project Zero*. (n.d.). Retrieved March 14, 2006, from Harvard Graduate School of Education's Project Zero web site:**

<http://www.pz.harvard.edu/History/History.htm>

Provides a short history of Project Zero with relevant hyperlinks to other areas of the web site. This includes links to research programs, key people, publications, and symposia and workshops. (Neil Sreenan)

International Grantmaking: International Peace and Security: Grantmaking Guidelines. (n.d.). Retrieved March 16, 2006, from:
[http://www.macfound.org/site/c.lkLXJ8MQKrH/b.930987/k.DA9A/International Grantmaking International Peace and Security Grantmaking Guidelines.htm](http://www.macfound.org/site/c.lkLXJ8MQKrH/b.930987/k.DA9A/International_Grantmaking_International_Peace_and_Security_Grantmaking_Guidelines.htm)

Originally led to this web site because I heard an advertisement on NPR for the new MacArthur Foundation web site, I explored the international grantmaking section due to my own cross-cultural interests. The grantmaking guidelines page provides information both on the objectives behind the MacArthur Foundation's support of such programs, as well as strategies on how to create them. (Neil Sreenan)

International Partnerships Among Museums (IPAM). (n.d.). Retrieved April 16, 2006, from the American Association of Museums web site:
<http://www.aam-us.org/getinvolved/ipam/>

IPAM is an exchange program that receives primary support from the Bureau of Educational and Cultural Affairs of the U.S. Department of State. The American Association of Museums administers IPAM, which helps establish partnerships between international museums. (Neil Sreenan)

International Federation for Arts Councils and Culture Agencies. Retrieved April 20, 2006.
<http://www.ifacca.org/ifacca2/en/default.asp>

This website offers a global approach to the funding and support of the arts. It provides an interesting perspective on National and International news and accomplishments, current research, announcements and funding information. (Ashley Bruegel)

International Federation of Arts Councils and Culture Agencies (2000). Retrieved January 31, 2006.
<http://www.ifacca.org/>

The International Federation of Arts Councils and Culture Agencies (IFACCA), the first global network of national arts funding bodies. Based in Australia with links to many countries national advocacy groups. (AnnMarie Cox)

<http://www.investintexaschools.org/>

This website is a resource for Texans wishing to participate in the current discussions regarding school funding. The authors' premise is that increased funding is required per capita if Texas schools are to keep pace with those in the rest of the country. The site offers directions for citizens, teachers, administrators, and students to pool their political power at this critical time. (Jan Steele)

Keep arts in schools.(n.d.) Retrieved on April 24, 2006, from:
<http://www.keepartsinschools.org/>

This site is put together from a grant through the Ford Foundation. It is designed to give arts advocates resources that they can use to assist in their efforts to advocate for changes. (Michael Scherwin)

Keep arts in schools. Larchmont, NY: Douglas Gould and Company. Retrieved March 30, 2006 from
<http://www.keepartsinschools.org/>

The focus of this website is integration of the arts within the school curriculum. The site contains video from the web conference to mobilize support for integrated arts education, national survey reports on integration outcomes, and articles in support of arts integration. Also interesting is the analysis of the No Child Left Behind policy in terms of attitudes towards art education. (Lisa Galaviz)

<http://www.keepartsinschools.org/>

Keep Arts in Schools is a group supporting the inclusion of the arts. Wonderful information is provided on how to advocate for arts in our schools. (Scott Watkins)

Mobilizing support for Integrated Arts Education. Retrieved on April 13, 2006.
<http://www.keepartsinschools.org/>

This website provides links to National Surveys, fact sheets, focus group reports, strategic communication strategies and recommendations for effectively advocating for art in schools. (Ashley Bruegel)

The Kennedy Center Arts Edge. Retrieved February 9, 2006.
<http://artsedge.kennedy-center.org/>

This website is a creative approach to teaching and exploring the arts by providing lessons, links, contacts and articles to assist with advocating and continuing the advancement of arts education. (Ashley Bruegel)

Kennedy Center Arts Education Leadership Kit. Retrieved March 23, 2006 from
<http://www.kennedy-center.org/education/kcaen/resources/Lead05smallkit.pdf>

The Kennedy Center Arts Education Leadership Kit is a resource for supporting cultural organizations working in arts education. (Lisa Galaviz)

“Student Champions for the Arts: A Guide to Student Involvement in Arts Education Policy” Retrieved February 8, 2006 from Artsedge.

<http://artsedge.kennedy-center.org/content/3576/>

A great student checklist with links to specific arts topics for students. (AnnMarie Cox)

Live Music Now!

<http://www.livemusicnow.org>

This is a government and privately sponsored music program in the UK designed for young professional musicians to play in nursing homes, hospitals, and wherever classical music is rarely heard. The musicians are auditioned and paid, so they have a chance at the beginning of a career when leave school, and they also get a chance to benefit and educate the community. (Marie Ross)

Mike Huckabee’s Arts Initiative.

<http://www.ecs.org/html/projectsPartners/chair2005/OnTheArts.asp>

As current chairman of the Education Commission of the States, Mike Huckabee has chosen arts education as the focus of his initiative. This website gives information about this initiative and how Huckabee plans to advocate for arts education. (Marie Ross)

<http://www.musiceducationonline.org/>

This website is the official homepage of the Canadian Music Educators’ Association. “The site provides teacher-reviewed and summarized links worldwide, the Provincial calendar of events in Music Education, advocacy support,...and a commercial music education industry mall.” (Jan Steele)

***Music matters.* (2005). Retrieved on April 24, 2006, from the American Symphony Orchestra League’s website:**

<http://www.symphony.org/research/pdf/musicmatters.pdf>

This brochure is put out by the ASOL each year and includes the latest facts and figures that they have researched about the orchestras across the country. They want each orchestra to “tell their own story,” but provide some basic facts to dispel some of the myths about the bad shape of orchestras in the country. (Michael Scherwin)

<http://www.music-research.org/>

This website houses the publications by the NAMM Foundation Research Division, formerly the International Foundation for Music Research (IMFR). The organization aims to explore the relationship between music and physical and emotional wellness, with particular attention to the elderly population, the impact of music making on at-risk youth, and music education and the effect of music and music making. (Jan Steele)

National Association of Artists Organization.

http://www.naa0.net/index_2.html

The National Association of Artists Organization provides artists and arts organizations a link to the national arts scene, and help with smaller local organizations. The NAAO is made of arts organizations boards. It is designed to help these organizations start a dialogue on the national level, and become known through networking. (Marie Ross)

www.naea-reston.org/

This site is good for the material it contains establishing the relevance of arts in society; Elliott Eisner’s “Ten Lessons the Arts Teach” is re-produced here. (George Roland)

National Arts Education Association (2005). *Advocacy resources*. Retrieved March 7, 2006

http://www.naea-reston.org/research_advocacy.html

The NAEA provides arts educators and advocates sample kits for successful advocacy efforts. They give specific advocacy examples such as high school, parental involvement, and educational policy. (Rachael Garnett)

National art education association. (2005).

<http://www.naea-reston.org/>

The National Art Education Association’s website provides those the field of education information about advocacy, professional development and art policy. It promotes the art through the education of its members and website visitors. (Autumn Lopez)

www.nasaa-arts.org

The NASAA (National Assembly of State Art Agencies) was a very a resourceful tool in gauging what the overall picture of the arts in the United States looks like. This site allowed me to become familiar with those states that are at the forefront of the arts advocacy movement (Oklahoma, New Jersey, among others) and those that were not doing so well (Texas!) The contact information for each states art agency was helpful, as well. (George Roland)

NASAA, Retrieved February 8, 2006.

http://www.nasaa-arts.org/publications/public_adv_checklist.htm

NASAA-- Arts organizations and arts advocates engage in a variety of strategies and techniques to build political support for the arts. The Arts Advocacy Checklist is designed to help you evaluate the level of your advocacy involvement against a broad range of activities aimed at enhancing the political environment for the arts in public policy. (AnnMarie Cox)

www.nea.org

The National Endowment for the Arts website is excellent in that it is a link to most, if not all, state and national arts advocacy organizations. It was a good resource for starting a search on what programs where available where, and providing contact information for those programs that appeared promising. (George Roland)

National Endowment for the Arts. Retrieved on April 20, 2006.

<http://arts.endow.gov/>

This website allows users to apply for grants, read the newsletter or annual report, find out what events are coming up on their calendar and access publications or research. (Ashely Bruegel)

National Endowment for the Arts (2004). *How the United States funds the arts.*

Retrieved February 18th 2006 from

<http://www.nea.gov/pub/index.php>

This document outlines the mechanisms of financial support that are available to arts organizations, whether through direct means (i.e. public support and/or private giving) or indirect means (i.e. grants through governmental agencies). It attempts to situate

universities and non-profit organizations within the structure and, finally, outlines some of the projects for which NEA has been a primary source of income. (Jan Steele)

National Endowment for the Arts (2002). *Learning through the arts: A guide to the National Endowment for the Arts and Arts Education.* Retrieved February 18, 2006. <http://www.nea.gov/pub/artslearning.php>

This document stresses the importance of arts education, and outlines the history of arts education (and the support thereof) since the creation of the Endowment in 1965. The document then outlines various grants that are available through the Endowment fund, various private-public partnerships that already exist, as well as various projects that have received funding through the Endowment. (Jan Steele)

National Endowment for the Arts (2002). *Survey of Public participation in the arts.* Retrieved February 18th 2006 from [http://www.nea.gov/pub/ ResearchReports_chrono.html](http://www.nea.gov/pub/ResearchReports_chrono.html)

This document outlines the findings of a research project undertaken in 2002 to assess the level of participation in the arts by the public. Its findings are presented in very detailed tables, and participation is broken down into a wide diversity of very specific activities. (Jan Steele)

National Parent Teacher Association (2006). *Issues and Actions.* Retrieved March 11, 2006, from http://www.pta.org/issues_and_action.html

This section of the National PTA website was very helpful in giving definitions for advocacy and lobbying and it gives great suggestions on how to make grassroots change within one's own community. (Margo DeHoyes)

National School Reform Faculty (2006). Retrieved February 12, 2006, from <http://www.harmonyschool.org/nsrf/default.html>

This website provides information about NSRF and its efforts to facilitate leadership and relationships among professional colleges in order to improve student learning through programs such as Critical Friends Group. (Margo DeHoyes)

New Horizons for Learning. Retrieved February 8, 2006. http://www.newhorizons.org/strategies/arts/front_arts.htm

New Horizons for Learning has many articles and links related to arts education (literature, visual arts, music, dance, and drama) and multiculturalism with an emphasis on ESL. (AnnMarie Cox)

<http://nochildleft.com>

This site outlines the challenges and problems that the United States faces based on No Child Left Behind. This site is a useful counterpoint to the US Department of Education's site, and offers a different perspective on the same issues. (Kristin Ireland)

No subject left behind: a guide to arts education opportunities in the 2001 NCLB act. (2005). Retrieved on April 24, 2006, from the American Symphony Orchestra League's website: <http://www.symphony.org/govaff/what/pdf/nslb.pdf>

This document is a collaboration of several groups and is designed to provide an overview of the NCLB act from an arts viewpoint. It also provides arts educators and advocates resources for funding opportunities and advocacy efforts. (Michael Scherwin)

The North Texas Business for Culture and the Arts

<http://www.dbca.com/index.cfm?FuseAction=Page&PageID=1000000>

The North Texas Business for Culture and the Arts site provides information about the economic impact of the arts within the North Texas area along with valuable information regarding the many programs offered. The organization works to promote the arts within businesses, which in turn provide valuable contributions to the arts. (Scott Watkins)

North Texas Institute for Educators on the Visual Arts. Retrieved on February 9, 2006.

<http://www.art.unt.edu/ntieva/>

Assists with transforming education by providing training on the implementation of discipline based art education with the assistance of a variety of partnerships, including local museums, the Greater Denton Arts Council and community public school districts. (Ashely Bruegel)

NRTA Live & Learn. Retrieved February 15, 2006 through AARP.

http://www.aarp.org/about_aarp/nrta/

A quarterly publication for NRTA (AARP's educator community) members that provides a unique perspective on education and learning after 50 with an emphasis on creativity and the arts. (Ann Marie Cox)

NYFA Source: free national database of grants, awards, services, and publications for artists. (2006). Retrieved on April 24, 2006, from the New York Foundation for the Arts website: http://www.nyfa.org/nyfa_source.asp?id=47&fid=1

This website provides a free searchable database of grants, awards, services, and publications for all of the art disciplines. (Michael Scherwin)

Open Studio.

<http://www.benton.org/openstudio/home.html>

In an advocacy effort, Open Studio was a program designed to help artists and arts organizations to use the world wide web. The more organizations that had successful websites, and could successfully use the internet for research purposes as well, the greater audience they could gain, and the more publicity they would get. (Marie Ross)

Play It Again Arkansas.

<http://www.playitagain.org>

This is the website of one of Mike Huckabee's arts programs in Arkansas. It is a program designed to collect used instruments and give them to underprivileged children so that everyone can have a chance to make music. There are programs within this such as a music competition for the recipients of these instruments. (Marie Ross)

President's Committee on the Arts and Humanities and Arts Education Partnership. (2006). Gaining the arts advantage: the study's findings. Lessons from school districts that value arts education. Retrieved March 9, 2006, from

http://www.pcah.gov/gaa/study_findings.html

Researchers visited eight demographically and geographically different school districts recognized on the national, state, and/or local levels for the quality instructional programs in dance, music, theater, visual arts, or other art forms. The results of these case studies reveal characteristics of schools where the arts are considered comparable to math, science, and social studies. (Lisa Galaviz)

President and Fellows of Harvard College (2006). *Project Zero at the Harvard Graduate School of Education*. Retrieved April 20, 2006 from

<http://pzweb.harvard.edu/>

This is the website for Project Zero, an educational research group at the Harvard Graduate School of Education. Project Zero has investigated the development of learning processes in children, adults, and organizations to create a website that shares their

information with the public. On the Project Zero website, there are links to several different research projects, studies, and arts programs that will help to enhance learning, thinking, and creativity in the arts at many different learning levels. (Amanda Blake)

<http://www.rollcall.com/>

More information regarding politics fills these pages with opinions, political races, schedules, and the latest news. (Scott Watkins)

Schneider, C.P. (2003). *Diplomacy that Works: 'Best Practices' in Cultural Diplomacy*. Retrieved February 10, 2006, from George Mason University, Center for Arts and Culture <http://www.culturalpolicy.org/pdf/Schneider.pdf>

George Mason University's Center for Arts & Culture is an independent think tank that brought its work to a close in 2005, but the site still has many publications. *Diplomacy that Works* provides accounts of some successful examples of cultural diplomacy. (Neil Sreenan)

The Scottish Arts Council. Retrieved January 31, 2006.

<http://www.scottisharts.org.uk/>

The Scottish Arts Council is the lead body for the funding, development and advocacy of the arts in Scotland. The site includes articles and specific info about the following arts: crafts, dance, drama, literature, music, and visual arts. (AnnMarie Cox)

www.southarts.org

The Southern Arts Federation's site is a great collection of the artists and arts groups of the Southern Community; (it's interesting though that Texas was not listed as a partner.) Basically, a good overview of what the Southern states have going in terms of arts organizations, which I must admit, is surprisingly more than I might have suspected. (George Roland)

Southern Arts Federation.

<http://www.southarts.org/site/c.guIYLaMRJxE/b.1144807/k.BE7A/Home.htm>

The Southern Arts Federation is made up of nine arts agencies designed to advocate and provide for arts in the south. It is also designed to protect the heritage of this region. They provide grants for artists and arts groups and want to see diversity in the artist community. (Marie Ross)

Sparks, John D. (2005). *Best defense: A guide for orchestra advocates*. Retrieved on April 24, 2006, from the American Symphony Orchestra League's website:

<http://www.symphony.org/bestdefense/pdf/bestdefense.pdf>

This packet provides information how a member of an orchestra can advocate for certain topics. The resource is written to be understood by management, board and musicians. (Michael Scherwin)

Strom, E. (2001). *Strengthening communities through culture* (Art, Culture, and the National Agenda Research Report No. 3). Retrieved February 26, 2006 from

<http://www.culturalpolicy.org/pdf/communities.pdf>

Elizabeth Strom outlines federal, state and local policy regarding community arts. She argues that the government needs to foster community arts relationships to help at-risk populations and to make arts education part of the core K-12 public school curriculum. (Stacey Gower)

***Support music: a public service of the music education coalition*. Retrieved April 24, 2006**

<http://www.supportmusic.com/>

This site is put together from a consortium of groups that promote and deal with music education. The site is designed to assist advocates who want the latest evidence and tips to advocate successfully for music. (Michael Scherwin)

Supporting Texas Nonprofit Cultural and Arts Organizations. Retrieved April 20, 2006.

<http://www.txarts.net/>

This website allows Texas arts organizations to publish their website information, calendars and activities in order to promote arts in communities across Texas. (Ashley Bruegel)

<http://www.symphony.org>

The website for The American Symphony Orchestra League which is the leading advocate for American Orchestras. The information contained in this site includes elements from each facet of the orchestra: marketing, development, operations, executive leadership, board development, education, and advocacy to name a few. (Scott Watkins)

Texas Art Education Association. Retrieved on February 9, 2006

<http://sd1.ccisd.net/taea/default.cfm>

This state organization's website provides information on upcoming grants, scholarships and conferences, resources for advocacy, educational events, exhibits, publications and youth programs. (Ashely Bruegel)

TCA Toolkit: Advocacy. Texas Cultural and Arts Network. Retrieved March 30, 2006
<http://www.arts.state.tx.us/toolkit/advocacy/>

This resource is an informative starting place when developing an advocacy plan. The site included common mistakes to avoid, tips for contacting legislators, and an overview of advocacy and lobbying basics. Also included are templates with sample letters, call to action, and a key messages example. (Lisa Galaviz)

www.tea.state.tx.us

This web site contains the Performance Reports and Accountability Rating of every school district in the state of Texas, as well as the report the school is required to file annually with the state. The scores on standardized tests are particularly telling in the caliber of arts programs there (Princeton ISD being an example.) (George Roland)

Texas Education Agency. (2004, September 10). 19 Texas administrative code chapter 74, subchapter a. Retrieved February 11, 2006, from
<http://www.tea.state.tx.us/curriculum/19TexAdminCodeChapter091004.html>

This TEA website provides information on Senate bill 815 and the resulting revisions to the Texas Administrative Code. Nine commonly asked questions about Senate Bill 815 and its affect on general education are addressed and answered. (Margo DeHoyes)

Texas Education Agency. *AEIS Reports for 2004-2005*. Retrieved April 1, 2006 from Texas Education Agency website:
<http://www.tea.state.tx.us/cgi/sas/broker>

This is a great resource if you are advocating for specific programs within schools. This report shows how the school has performed in the most recent TAKS tests; the results are divided up by grade and subject. (Kim Chapin)

Texas Education Agency-Curriculum-Fine Arts. (n.d.). Retrieved March 5, 2006, from The Texas Education Agency web site:
<http://www.tea.state.tx.us/curriculum/finearts/index.html>

The Fine Arts Unit of the Texas Education Agency provides many links and PDF documents related to teaching the arts in Texas. The *Art Curriculum Framework* PDF is

especially useful for visual arts teachers in Texas, as are the *Content Connections* documents. (Neil Sreenan)

www.teachingarts.org

Another good website for a snapshot at what schools are offering in the way of arts courses at the moment. The examples of “blue ribbon” arts programs at the elementary, intermediate, and high school level were useful in establishing what is the “normal” offering for a public high school. [It should be noted that most of the information was specific to California, however.] (George Roland)

www.texansforthearts.com

This site was good for looking at things like the HOT tax and other legislative documents closer; .PDF files are offered of this text and others on the site. The only thing that wasn't helpful was that some of the information sections had not been updated in anywhere from two months to close to a year. (George Roland)

<http://www.texansforthearts.com/>

A website used to bring together people in Texas to create and push policy helping the arts. (Scott Watkins)

Texans for the Arts website. Retrieved March 1, 2006 from:

<http://www.texansforthearts.com/>

This organization follows legislation on the arts and provides links to help you find out about legislators in your area. They also provide links to advocacy efforts around Texas that you can get involved in. (Kim Chapin)

Texas Association of Museums

http://www.io.com/~tam/Resources/other_resources.html

This is a very useful resource when researching and advocating for issues pertaining to Texas Museums. Provides a list of links for museums such as jobs, lists of local museums, and sites with material relevant and supportive to museum-issues. (Kristin Ireland)

Texas Coalition for Quality Art Education. Retrieved on April 20, 2006

<http://www.txarts.net/tcqae/>

The Texas Coalition for Quality Arts Education (TCQAE) works for the advancement of quality fine arts education for all students in Texas by illustrating the importance of the fine arts disciplines by communicating standards for Texas schools and supporting quality art educators and programs. (Ashely Bruegel)

Texas Commission on the Arts. Retrieved March 13, 2006, from:

<http://www.arts.state.tx.us/>

This website connects you through a virtual village to great arts resources all over the state. It gives information on arts programs in colleges, links to arts jobs, resources for artists and links on advocating for the arts. (Kim Chapin)

Texas Cultural and Arts Network. Retrieved on February 9, 2006.

<http://www.arts.state.tx.us/>

This website provides links for young and professional artists and gives information about fundraising and grant writing, as well as state tourism tips and business marketing basics for non profit arts organizations. (Ashely Bruegel)

Texas Parent Teacher Organization (2006). *Contact PTA*. Retrieved March 11, 2006

<http://www.txpta.org/bod.html>

The contact PTA link for this website was helpful in breaking down the organizational structure of the PTA, provided useful contact information, and showed where the PTA was active for all of Texas. (Margo DeHoyes)

<http://thomas.loc.gov/>

This website provides news and information regarding legislation. It has a search engine which can find a bill by representative, treaties, general information about law making, and more. I would use this site to help me find legislation and track representatives and their legislative actions. (Scott Watkins)

Thomas, library of congress. (2006).

<http://thomas.loc.gov/>

The Thomas Library of Congress is a key site to use when searching out or tracking federal legislation. It provides the full texts of bills along with their history of performed actions. (Autumn Lopez)

Thomas: Legislative information on the Internet. Retrieved January 30, 2006 from The Library of Congress website:

<http://thomas.loc.gov/>

This website allows for you to search and track legislation that is important to you. You can view copies of bills and find out all the information you need to know about its progress in the legislature. (Kim Chapin)

US Department of Education

<http://www.ed.gov/nclb/landing.jhtml>

This site, from the US Department of Education offers information in the form that the US Government itself provides. This site outlines the Government's work on educational issues and identifies initiatives. (Kristin Ireland)

U.S. Department of Education, Office of Elementary and Secondary Education (2002). *No child left behind act: Desktop reference*. Retrieved March 11, 2006 from

<http://www.ed.gov/admins/lead/account/nclbreference/reference.pdf>

This source provides a guide to the No Child Left Behind act and is a useful reference for educators. (Amanda Blake)

U. S. department of education. (2006).

<http://www.ed.gov/index.jhtml>

This website is important for anyone looking for information on educational policies and the budget information for education. It also provides helpful information, for parents, teachers, administrators and students about funding. (Autumn Lopez)

Venturelli, S. (n.d.). *From the Information Economy to the Creative Economy: Moving Culture to the Center of International Public Policy*. Retrieved February 10, 2006, from George Mason University, Center for Arts and Culture web site:

<http://www.culturalpolicy.org/pdf/venturelli.pdf>

This document is another example of the many still available through George Mason University's Center for Arts & Culture, an independent think tank that brought its work to a close in 2005. The issue covered in *From the Information Economy to the Creative Economy* is the emerging dynamics of global economics calls for creativity and culture to be positioned at the center of international public policy. (Neil Sreenan)

Warshawski, M., ed. (n.d.). *Lessons learned toolsite*. Retrieved on April 24, 2006, from the National Endowment for the Arts website:

<http://www.nea.gov/resources/Lessons/INTRO.HTML>

This is a compilation of information and resources to assist arts leaders in effectively planning events. The editor notes that there are several ways to effectively plan, and these are just some resources to assist leaders and their organizations. (Michael Scherwin)

Yantis, J. (2004). *Arts learning and the creative economy*. New Horizons for Learning. Retrieved March 13, 2006, from

<http://www.newhorizons.org/strategies/arts/yantis.htm>

Yantis examines the role of arts organizations and k-12 education in an economy that values creativity and individuality. Our economy is moving from organizations focused on the transfer of goods and services to organizations generating intellectual property. Professional development is more focused on finding ways to foster creativity, learning experiences use the arts as a vehicle for exploring problem solving and constructing social networks. K-12 education connecting art and technology with cooperative projects can provide meaningful learning experiences relevant to the new creative economy. (Lisa Galaviz)

<http://www.yourcongress.com/>

Provides a play by play action sheet of what has been happening in congress week by week. General information is giving regarding lawmaking with a bill creator are also provided. (Scott Watkins)