The Quiet Evolution
Changing the Face of Arts Education

Brent Wilson

The Getty Education Institute for the Arts
This executive summary presents the findings of *The Quiet Evolution: Changing the Face of Arts Education* by Brent Wilson. Copies of *The Quiet Evolution* may be purchased for $25.00 plus tax and handling from the Getty Trust Publications Distribution Center, Department E39X, Box 49659, Los Angeles, CA 90049-0659 or by calling 800/223-3431 or 310/440-7333 or by faxing 818/779-0051.

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The Quiet Evolution: Changing the Face of Arts Education

Executive Summary

A quiet evolution is taking place in arts education in thousands of classrooms across the nation, and the achievements of this far-reaching experiment hold real promise for advancing other school reform initiatives.

For more than a decade, the Getty Education Institute for the Arts (formerly the Getty Center for Education in the Arts) has worked to transform both the theory and practice of arts education through an initiative that promotes creativity and requires critical inquiry. This holistic approach connects art to other school subjects as well as to the wide range of personal interests and abilities of young learners. It is fast becoming the norm for arts education in America.

The Getty Education Institute, a program of the J. Paul Getty Trust, began laying the groundwork for the restructuring of arts education in elementary and secondary schools in 1983. One of its early steps was establishing six regional research and development centers. These Regional Institutes, as they are now known, became "communities of change" where educators could be freed from the confines of tradition, enabling them to alter long-held ideas, regard art in unfamiliar ways, and introduce new art programs in their classrooms, and make art a more vital part of the entire school curriculum.

As an integral part of the reform undertaking, the Getty Education Institute provided for an independent professional evaluation of the Regional Institutes. The findings of the first seven years (1988-1995) reveal some remarkable successes among the participants as well as drawing lessons for broader educational reform.*

Twelve findings have particular relevance for strengthening not only arts education but other school change initiatives to improve the education of all students:

1 Reform initiatives succeed when change is systemic.
2 Long-range planning by district and school leadership is essential.
3 Continuous communication and collaboration within and among change communities promote reform.

*The findings of the evaluation of the Regional Institutes appear in The Quiet Evolution: Changing the Face of Arts Education by Brent Wilson published in 1997 by the Getty Education Institute for the Arts.
4 Professional development program and curriculum and instructional planning go hand in hand and should be pursued at the same time.

5 Ongoing assistance for curriculum implementation is imperative.

6 Evaluation is critical.

7 The best programs emerge in schools where educators collectively assume new instructional roles and responsibilities for coordinating the curriculum.

8 Collaboration between teachers and experts in particular subject areas leads to improved instructional programs.

9 The teaching of school subjects is enriched when museum and other community cultural institutions provide content for instruction and settings for immersion in their respective worlds.

10 The most important learning takes place when several school subjects are taught simultaneously within the context of large themes that illuminate conceptions of human purpose and well-being.

11 Skills are not ends in themselves. They are the means for understanding human purpose and creating new visions of it.

12 The processes associated with a comprehensive approach to arts education offer exemplary models for the reform of other school subjects. The experiences of the Regional Institutes, which led to these conclusions, offer valuable guidance for broader school reform undertakings.

North Texas elementary students interpret and dramatize a Diego Rivera mural.

What Is Comprehensive Arts Education?

The Getty Education Institute believes that art is an essential part of every child's education, speaking to students in a language that communicates ideas, reveals symbols, forges connections, and helps prepare them for life.

Comprehensive arts education builds on the premise that art can be taught most effectively by integrating content from four basic disciplines — art making, art history, art criticism, and aesthetics (the philosophy of art) — into a holistic learning experience.

This widely accepted approach is reflected in the National Standards for Art Education, visual arts curriculum frameworks in 33 states, the National Assessment for Educational Progress's Arts Assessment Framework, the National Board of Professional Teaching Standards teacher certification examination, and the recommendations of the National Art Education Association.
Lessons for Advancing Reform

1 Reform initiatives succeed when change is systemic.

Efforts fare best when school district leaders, particularly principals and superintendents, steer the initiatives, change agents share ownership, and multiple reform efforts reinforce and enhance one another.

The pioneering work of the Regional Institutes shows that when district administrators fully understand and carry out their roles as agents of change, reform initiatives flourish and endure. In addition to the commitment and ongoing leadership of the district administrator, appointment of a district coordinator with genuine authority to launch, facilitate, and monitor the change process is pivotal to an initiative's success.

Furthermore, new programs are most effective when integrated with ongoing initiatives. The reform effort usually flounders when it is tacked on as a separate item to an already full agenda for educational improvements.

In the Columbus, Nebraska, school district, for instance, both the superintendent and assistant superintendent of curriculum and instruction shared leadership for the arts education reform initiative, as part of a periodic curriculum review process for all subjects.

All five of the district's secondary school art specialists served on the arts education review team, along with three classroom teachers, an elementary school principal, and a community representative. All of the district's art specialists and elementary school principals attended the Nebraska Prairie Visions Regional Institute's summer programs for professional development.

The reform initiative in Columbus was truly a collaborative effort, headed by a high school art specialist who had the full support of district administrators and acted in their behalf. The specialist was able to coordinate the entire arts education change process effectively and make it part of the ongoing educational improvement effort.

In Columbus, and elsewhere, continuing school district leadership remains a critical factor for maintaining equity among school subjects, ensuring standards of excellence, and assuring that change initiatives will be implemented throughout the district.

Planning processes, which begin in the Regional Institutes' summer professional development program, often provide the impetus for restructuring entire school programs.
Long-range planning by district and school leadership is essential. The arts education reform initiative demonstrates that perhaps the most important commitment a superintendent can make is to oversee development of a comprehensive five-year implementation plan. The planning processes, which begin in the summer professional development programs of the Regional Institutes, often provide the impetus for restructuring entire school programs.

The best of these plans calls for the appointment of a district coordinator to oversee the reform initiative. The higher up the coordinator is in the district hierarchy — and the more authority that coordinator has to initiate, facilitate, and monitor the change process — the greater the assurance that the rest of the planning process will be put in place. Other important plan components include notification of all district school administrators about the new programs, participation of teams of teachers and principals in the summer institutes, and informing parents and the public about the reform initiative.

In Columbus, Ohio, the principal of Gables Elementary School responded to his teachers’ enthusiasm for launching a comprehensive arts education program and joined them at the Ohio Partnership for the Visual Arts Regional Institute summer program to start laying the groundwork for change.

The team began developing a five-year plan that became the guiding force not just for arts education but in all subject areas. The plan provides for weekly meetings between the principal and nine teachers, planning meetings with Regional Institute staff, implementation of a new art curriculum in grades K–5, release time for in-service activities, and alliances with arts institutions.

Continuous communication and collaboration within and among change communities promote reform. Pervasive change occurs when individuals work together rather than alone. Ongoing collaboration and communication within and among change communities lead to further improvements. Since the onset of the reform initiatives, directors of the Regional Institutes meet at least once a year to discuss concerns, issues, and the implications of evaluation findings. The meetings serve as a way of building productive relationships among the various reform sites as well as to learn from other sites’ experiences and activities.

Besides encouraging teamwork and networking among participants, the Regional Institutes take advantage of state-of-the-art technology to promote collaboration and communication. Communication vehicles include electronic online services, newsletters, periodic gatherings, and video teleconferencing.
The Model: Creating Educational Change Communities

Lessons learned from the evaluation of earlier programs designed to reshape arts education convinced the Education Institute that sweeping change would require new models. So in 1987, it established six Regional Institutes to bring together the critical mass of school districts and others needed to trigger and guide such change.

The Regional Institutes were asked to carry out a number of tasks as they created educational change communities. These elements, all important to the institutes' success, included:

- Creating consortia of schools, universities, art museums, and other arts and education organizations — as well as community-based advisory committees — committed to designing and leading the change effort collaboratively.
- Initiating a comprehensive planning processes.
- Obtaining matching funds from local and national sources.
- Forming agreements with partner school districts on the change effort.
- Sponsoring professional development programs for school teams that were to include principals, art specialists, and classroom teachers.
- Furnishing support services for technical services to encourage program implementation.
- Conducting evaluations to inform the change effort.
- Assessing student learning.
- Fostering networks between key stakeholders at the regional level and between school teams at the local level.

Over the last ten years, each of the Regional Institutes funded by the Getty Education Institute has developed its own models to advance the theory and practice of reform in its school districts.

The most useful models include:

- Introductory and advanced professional development programs — for school teams and special programs for school principals and administrators.
- Long-range planning requirements for partner schools.
- Year-round renewal programs, newsletters, and Internet Web sites to extend learning, facilitate sharing across schools, and strengthen commitment to the change process.
- Leadership development opportunities and leadership roles for teachers, administrators, museum educators, and others.

Prairie Visions Regional Institute teachers explore new approaches to arts education at innovative programs held in the Jodlyn Museum of Art in Lincoln, Nebraska.
The Regional Institutes: Paving the Way for Change

The six Regional Institutes pave the way to reforming arts education in the nation's schools by providing organizational structure, educational expertise, and creative energy.

During the 1988-1995 evaluation period, the six Regional Institutes included:

- **The Florida Institute for Art Education**, at Florida State University in Tallahassee, serving 14 county districts through a network of 10 area site programs located across the state.
- **The Minnesota Discipline-Based Arts Education Consortium**, at the Minnesota Alliance for Arts Education, serving 46 school districts throughout the state.
- **The Nebraska Consortium for DBAE**, at the Nebraska Department of Education, known as Prairie Visions, working in partnership with 100 school district partners serving nearly half of the state's school population.
- **The Ohio Partnership for the Visual Arts: Regional Institute for Educators**, at Ohio State University, serving 18 Ohio school districts through a network of four area sites.
- **The Southeast Institute for Education in the Visual Arts**, one of the discipline-based institutes of the Southeast Center for Education.

To ensure progress and ample time to effect profound change, the Getty Education Institute initially agreed to fund the Regional Institutes on a matching basis for five years, awarding $5.2 million in seed money. The Regional Institutes secured close to $15 million in matching grants.

The Getty Education Institute has twice extended its original five-year funding commitment to the Regional Institutes, providing ongoing support for their work. Such consistent support is essential in allowing restructuring to progress from one phase of an initiative to another and ensures more enduring reforms.
Professional development programs and curriculum and instructional planning go hand in hand and should be pursued at the same time.

The summer professional development programs of the Regional Institutes bring together teams of school principals, art specialists, and general classroom teachers for professional development activities that seek to redefine art education theory and practice as well as ready participants to experiment with new ideas and implement comprehensive art programs in their schools.

These programs serve as rites of passage from traditional instructional approaches to the world of art and education. Learning takes place not only in classrooms but in art museums, artists' studios, art centers, commercial galleries, and other authentic art world contexts to transport participants as far away as possible from their everyday settings.

The programs also stress the importance of moving art to the center of the school curriculum and instructional planning. Teams made up of a school principal, art teachers, elementary classroom teachers, and other members of the instructional staff jointly plan for this type of instruction and devise a framework for implementation and the involvement of other faculty.

Millard, Nebraska, provides an example of the complementary roles of professional development and curriculum implementation. Millard is a suburban Omaha school district in which each elementary school has a comprehensive arts education coordinator. These coordinators attend the summer Prairie Vision programs and meet at the beginning of each school year to plan a systematic approach to implementation in their schools and throughout the district. Plans typically call for developing inservice programs, creating strategies for cooperative instruction, and providing art reproductions, textbooks, and other

Cardinal Albrecht of Brandenburg as St. Jerome, Lucas Cranach the Elder, 1526, John and Mable Ringling Museum of Art. Students at a Florida high school explored their personal values to create a work modeled on a masterpiece in the Ringling Museum of Art's collection (below).

Cardinal Albrecht of Brandenburg as Arnold Schwarzenegger by Southeast High School students, Bradenton, Florida, 1993, modeled on Cranach's work.
Translating the Vision

The six Regional Institutes organized broad-based consortia to design and implement new comprehensive arts education programs and approaches. In less than ten years, these institutes have attained results that far exceed expectations and have become national leaders and resources for the reform of arts education. The institutes have:

- Attracted a new generation of educators who have carried forward the principles of a comprehensive approach to arts education as they shape its practices.
- Served thousands of teachers and administrators in 415 urban, suburban, and rural school districts in 13 states.
- Changed the way more than 1.5 million students have learned in and through the arts.
- Gained international attention.

The ambitious reform efforts carried out through the six Regional Institutes have produced a number of breakthroughs in arts education.

Most importantly:

- Elementary, middle, and high school pupils can now receive an education in which works of art make unique contributions to students' knowledge of themselves and their place in the community and the global society.
- Schools that once had weak visual arts programs now have strong ones.
- Visual arts programs have moved from their place at the margins of the school curriculum to its core.
- Cutting-edge school museum partnerships have been developed.
- The comprehensive approach to art education has been applied to music, dance, and theater and has developed the potential to transform other subject areas.
- Art teachers once accustomed to working by themselves have become key members of school planning teams intent on broadening school instructional programs.

- Elementary school principals have applied reform concepts to reorganize the entire school curricula.
- Art teachers, classroom teachers, and school administrators have become colleagues with art museum educators, artists, art critics, and university professors.

Together they have planned programs that have symbolically removed classroom walls, enabling the art world to enter the schoolhouse.

- Students have joined in creating model units of instruction, tried innovative assessment processes, and shared the results of their experimentation.
resources to teachers throughout their schools. With the support of principals, coordinators model arts instruction for other teachers and collaborate with their colleagues on units during the year. As a result, teachers' arts instruction improved, and the quality of students' artwork, writing about works of art, and research reports were exceptional.

5 **Ongoing assistance for curriculum implementation is imperative.**

To help participating schools implement change, each Regional Institute offers services and resources in addition to its summer institutes. These may include consulting and technical assistance, model instructional units, reproductions and instructional materials, program evaluation models, and information-sharing and networking.

Consulting and technical services are often provided to participants by specially prepared art specialists, university art educators, school administrators, and state educational service center personnel.

The Regional Institutes offer a number of professional growth opportunities for participating teachers who wish to become leaders and change agents. Such opportunities include serving as facilitators for professional development programs, technology consultants, mentor teachers, and curriculum developers.

In many districts, Regional Institute summer programs are coordinated with year-round workshops and a variety of activities to spark and extend understanding, promote networking, and reinvigorate participants.

The Santa Rosa School District in Florida is a case in point. Since teams from all the schools in the district have attended the Florida Institute for Art Education’s summer programs, the art coordinator for the district has widened the scope of the summer program with spring and fall seminars for teachers. With increasing frequency, professional development activities are held at schools, where they can serve more people. The art coordinator is able to devote more attention to teacher observations, the monitoring of yearly updated implementation plans, and regular meetings for all reform participants.
Comprehensive arts education generates benefits that far exceed a student's grasp of art, as one Texas elementary school enthusiastically attests.

At Shady Brook Elementary in Bedford, comprehensive arts education has become part of the school's total campus staff development plan. Reform elements have been incorporated into regular classroom curricular presentations and have been used by the school's art specialists. What's more, student achievement has improved sharply during four years of program implementation.

"We have seen aggregate student achievement in reading as measured by the Texas Assessment of Academic Skills (TAAS) increase by 12.3 percent," reported Principal Russ Chapman. "Our writing scores have risen and maintained a 16.7 percent increase, and our math scores have risen by over 61 percent on the same test."

TAAS, he added, tests students in grades three through six and is indexed to show annual growth.

"As a faculty, we have correlated the elements of the reform initiative to the intellectual skills tested by TAAS," Chapman said. "We feel that the critical thinking skills and visual elaboration inherent in the arts education program are significant factors in elevated student test scores."

As the school continues using arts education to promote a well-balanced, comprehensive, interconnected curriculum, Chapman and his staff look forward to ongoing improvement in student performance and to maintaining those skills that have risen above 90 percent mastery levels.

Creative, historical, philosophical, and critical approaches to the study of art provide an important model for the curriculum reform process in Plano, Texas.
Evaluation is critical.
Change occurs because of a continuous evaluative process which allows sufficient time for findings to guide the refinement of professional development programs, instructional development, and program implementation. The ongoing evaluation of the comprehensive arts education initiative and the sharing of conclusions facilitate progress from one phase to another.

The findings, which are disseminated annually, also help frame the content of comprehensive arts education programs. Responses to these findings are discussed at length with all parties involved in the Regional Institutes' change process. In many instances, ways are found to negotiate to a common ground. In other cases, an understanding and respect for differing positions is established. Reports are filled with information about emerging practices, and the evaluation is seen as a learning and teaching process.

The best programs emerge in schools where educators collectively assume roles and responsibilities for coordinating the curriculum. As a consequence of the arts education reform initiative, art teachers, classroom teachers, and school administrators have become colleagues with art museum educators, artists, art critics, and university professors. Together they have planned programs that bring the art world into classrooms. At the same time, students have gone into the art world to receive an authentic art education.

The new role of the art specialist is especially important in furthering reforms. No longer isolated, the specialist becomes not only a teacher but a consultant with knowledge of the instructional programs of colleagues and how the study and creation of works of art might contribute significantly to those programs.

Art specialists no longer merely support the educational programs of their colleagues. Rather, their colleagues begin to support art specialists' programs. When art specialists become members of school instructional planning teams and jointly develop units of instruction centered on works of art, as finally fulfills its promise to change children's lives in substantial ways.

As the art program moves from the margins of the school curriculum to its center, both art instruction and the general curriculum benefit.

In Sarasota, Florida, an elementary art specialist—4th support from the principal—produced a series of in-house videotapes that were broadcast to all the school's classrooms at the beginning of the day. Each video was accompanied by objectives, resource lists, and student follow-up language, dramas, and visual arts activities. The art teacher collaborated with fourth-grade classroom teachers to integrate the lessons into their literature,
Collaboration between teachers and experts in particular subject areas leads to improved instructional programs. The summer programs of the Regional Institutes give teachers and art specialists a chance to immerse themselves in genuine art environments and become colleagues of museum curators and educators, artists, art historians, art critics, and aestheticians.

Local artists and collections often provide the content of the summer programs. Each of the Regional Institutes invites local artists, historians, critics, and philosophers to discuss their work with participants, giving educators new insights into the creation and interpretation of works of art and the opportunity to work with professional artists and other discipline experts.

In addition to its summer programs, the Minnesota Regional Institute also conducted seminars during the school year, which included explorations of art history, art criticism, and aesthetics in different locations around the state.

One workshop in Bemidji, Minnesota, gave participants a chance to become art critics. The program focused on the town's most famous feature — an enormous folk sculpture of Paul Bunyan and Babe, his blue ox. A professional art critic, who had been berated by the community for criticizing the work, led seminar participants through a three-day exercise in developing their own critiques of the sculpture. The exercise sharpened the teachers' own critical perceptions and skills and their ability to communicate them.

The teaching of school subjects is enriched when museums and other community cultural institutions provide content for instruction and settings for immersion in their respective worlds. One of the expectations of the arts education reform undertaking was to make museums and art centers an integral part of the Regional Institutes. This arrangement offers a framework for valuable collaborative opportunities while ensuring that students are exposed to real works of art.

Museum special exhibitions have expanded school participants' conceptions of the contemporary art world. These exhibitions reflect both current art world interests and emerging issues and provide powerful content for comprehensive arts education. The teachers' own development, enriched by the new-found familiarity with art objects, helps them enhance the museum visits of their students.

Not only do museums influence school programs, but collaborations with teachers and students have a positive effect...
on museum programs. Many innovative projects grow out of these relationships, particularly when participating organizations are able to share ownership in the program resulting from their partnership.

Museum educators from partner institutions throughout the Regional Institutes note that students who have been taught through comprehensive arts education programs have a more sophisticated and subtle understanding of art. Educators and docents alike are impressed with the students' questions and observations—as well as with the increased number of schools making use of their museums—and, as a result, museum staff and docents are attending Regional Institute programs to learn more about the approach.

Not every community has access to art museums. Nonetheless, an exists in every community, and the Regional Institutes have developed innovative strategies to engage in partnerships with local collectors, corporate collectors, historical societies, libraries, and community art centers.

For example, the Ohio Partnership and the Mansfield Art Center in Mansfield, Ohio, develop programs collaboratively. Special exhibitions at the Art Center have been coordinated with the summer institute program, and the Mansfield area summer program has been organized around those special exhibitions. Because of the involvement of the Ohio Partnership, there are now active summer art programs at the Art Center, and attendance at exhibitions has grown from 500 to 5,000 students. Children also participate in activities in their schools related to the exhibits they see at the Center before and after their visits. The Mansfield Art Center also completed studio facilities available to children and adults, created a new full-time position of Director of Education, and developed a visual arts resource center open to area teachers.

The North Texas Institute has had extraordinary success with its ArtLinks project, a collection of 25 poster-size reproductions of works from five participating museums in the Dallas-Fort Worth area.

Working with institute staff, museum educators from all five museums collaboratively selected the works, decided how to present information about them, and determined how best to use the ArtLinks in the classroom. ArtLinks provided museum educators with a rare opportunity
to work together, gave the North Texas Institute a focus for their professional development programs, and furnished schools and teachers with starting points for rich units of instruction.

10 The most important learning takes place when several school subjects are taught simultaneously within the context of the large themes that illuminate conceptions of human purpose and well-being. When arts education is comprehensive, it provides students with an essential understanding about themselves and their worlds. Such education is based on carefully selected works of art and the ideas of art historians, art critics, aestheticians, and artists—and these works and ideas are rigorously and skillfully interpreted and evaluated in multiple ways.

The same processes apply to other subjects. The study of a scientific theory, an experiment, a poem, a map, a mathematical formula, a historical document—any document deemed to contribute something important to the education of a young person—will be enriched enormously if it is seen to yield, as does a work of art, more than one interpretation—although not all are correct. All educational programs could be strengthened if they were based on original source materials interpreted through multiple disciplines.

The innovative work of one Chattanooga, Tennessee, fourth-grade teacher shows how art, social studies, and history can be integrated successfully to promote understanding of the universal issues of freedom and slavery. The teacher developed a comprehensive instructional unit around a pre-Civil War portrait of a wealthy local family and two of their slaves. The painting provided a means to discuss complex and sensitive questions about human values, slavery, and local and national history in ways that few other artifacts might have.

11 Skills are not ends in themselves. They are the means for understanding human purpose and creating new visions of it. Advanced capabilities such as critical thinking, problem solving, and creative invention, as well as practiced art production skills, are the means for understanding human purpose and creating new visions of it.

In comprehensive art education, skills and inquiry processes are the mental attributes needed to understand and create works of art.
Theory and Practice: A Two-Way Street

The evolution of the Regional Institutes’ comprehensive approach to arts education over the past decade has been far from a monolithic phenomenon. Arts education exists in a variety of forms and continues to be developed by communities of individuals charged with advancing both theory and practice. The evolution has, in fact, become a two-way street where theory guides practice and where innovative practices enrich and sometimes lead to new theory.

This process reflects strong interplay between the approaches developed within the summer programs of the Regional Institutes and the forms developed specifically for schools by art specialists and elementary classroom teachers.

In some of the Regional Institute summer programs for professional development, units of study encompass content and approaches from such other subject areas as music, history, literature, anthropology, and the sciences. This technique places a work of art within its social, cultural, historic, and aesthetic contexts rather than using artwork to illustrate only concepts and topics.

The most effective curriculum is now being built around works of art that have the potential to educate in powerful ways. This stimulates students to reveal their reflections on and responses to the ideas, themes, subjects, and expressive characteristics of the works they study and the works they create.

The Regional Institutes build powerful curricula around works of art that have the potential to educate in meaningful ways. Students reflect on and respond to ideas, themes, subjects, and elements of the works they study and create.
CASE STUDY: EXPANDING BEYOND THE VISUAL ARTS

Expansion of the comprehensive approach to arts education to the performing arts is paying rich rewards for thousands of students and their teachers taking part in the reform initiative of the Regional Institute of the Southeast Center for Education in the Arts.

Based at the University of Tennessee at Chattanooga, the Southeast Center offers comprehensive programs in music and theater as well as the visual arts. The summer professional development programs of the Center introduce teachers to the comprehensive approach; principals attend a special institute for administrators and develop programs for implementing comprehensive programs in their schools.

At a multiarts summer institute in Tennessee, participants explored traditional and contemporary approaches to A Midsummer Night's Dream.

During the school year, week-long programs give summer program participants ongoing guidance and support in planning multiart activities. Participants explore related ideas, themes, and inquiry processes in each of the arts.

At the school level, teams of specialists, classroom teachers, and the principal collaborate to teach students how to use the approach to create, perform, and investigate works of art, theater, dance, and music. Students begin to understand the larger contexts and approach works of art, music, theater, and dance from more than single performance or production perspectives.

Fairyland Elementary School in north Georgia shows how the application of a discipline-based approach works to the advantage of both fifth-grade students and their teacher, Jayne Griffin. Griffin leads a discipline-based music unit on Mozart's opera The Magic Flute to help her students discover how composers use music to describe and illuminate characters in a story.

In the unit, her students complete a character analysis based on the opera's libretto and Mozart's music treatment of each character. Students discuss in detail how successful they believe Mozart was in depicting the opera's characters through musical ideas. Later, the students select their own works of music to describe themselves. Students play their selected work for the class, and the class discusses how they believe the music depicts their classmate, using a vocabulary of musical terms to describe the works. Finally, students compose their own show pieces based on a libretto, story, poem, or play read for the class.

Although visual arts do not figure into this unit per se, the discipline-based approach designed for the visual arts is being used to embrace aesthetics, history, and criticism in another art form. Students are thereby able to gain a more meaningful understanding of themselves and their relationships with others, culture, society, and the world in general.
The Regional Institute programs recognize that content and skill are both essential. Optimally, students receive an education in which works of art are permitted to make their unique contributions to a student's ability to discover the subjects, ideas, themes, and expressive characters that expand conceptions of human purpose.

12 The processes associated with a comprehensive approach to arts education offer exemplary models for the reform of other school subjects. Education reform is not an end in itself; its purpose is to improve the lives of all Americans. All of the efforts of the Regional Institutes have been directed to one primary goal: to deepen and broaden the education of students in U.S. schools through the creation and study of art. The consequences extend beyond an education and provide insights into how basic content ought to be studied by students and the conditions that must be present if educational reform is to succeed.

Principals in the Regional Institutes have used the approach to content and the institutes' planning model as a means of reorganizing entire elementary school curricula. School principals and district administrators, some of whom had not been engaged in formal long-range planning, now lead their teachers in constructing plans that integrate the arts with other school subjects and coordinate with other change initiatives.

After observing the Regional Institutes intensively for nearly a decade, the project's evaluators believe that comprehensive arts education and its model for changing schools provide an approach that can lead to reform in other school subjects. Teaching that is supported by principals, fellow teachers, and specialists—as well as community resources and experts—ensures that change takes place. Student learning through the study and creation of works that have merit, meaning, and consequence make unique contributions to students' knowledge of themselves and their place in their own communities and global societies.
What Makes the Regional Institute Schools Special?

Regional Institute schools that have developed strong arts education programs are in a league of their own, displaying a number of qualities that distinguish them from schools that have not yet initiated the comprehensive approach.

The team evaluating the Regional Institute programs asked superintendents, assistant superintendents, directors of curriculum and instruction, and school principals to identify the major characteristics of a school involved in the reform effort:

General Characteristics
- It is excellent in all instructional areas.
- There are greater demands and expectations on all concerned.
- Staff is involved one hundred percent, and the community is involved as well.
- There is a close relationship with the cultural resources of the community.
- Professional development programs in art are presented at faculty meetings, and there is in-service training for all teachers.
- The atmosphere is enthusiastic, flexible, and open.

Staff believes that the art education program is stimulating and will spread because of good instructional models.
- The art teacher is an instructional leader.
- All teachers teach art.

Curriculum and Instruction
- Instruction is holistic, integrated, and based on a body of knowledge.
- Projects are related, not isolated.
- There is wide use of works of art, artifacts, reproductions, and other visuals.
- There is great intensity with lots of hands-on activity.
- Art is integrated with ongoing instruction and in all subject areas.
- Art is taught in a developmental, progressive and sequential fashion.

Learners
- The school is filled with inquirers who see themselves as learners.
- The school is child centered; teachers connect with students.
- Staff has a more holistic view of students and the educational experience for students.
- Student interests drive the library acquisitions; they let the librarians know what art books they want.
- Students ask to study art.

In the Ohio Regional Institute summer program, as in all of the Regional Institutes, teachers immerse themselves in genuine art environments. They become colleagues of and collaborators with museum curators and educators, artists, art historians, art critics, and aestheticians.
Continuing Challenges

Despite the remarkable success of the Regional Institutes in transforming arts education, two shortcomings stand out.

One is the lack of meaningful assessment of student learning. Because many schools do not yet require performance assessments and because the collection of such assessment data is extremely time-consuming and exacting, there are few incentives to correct this deficiency. But if art is to take its place as a core subject — and other reform initiatives are to succeed — more effective assessment strategies are needed.

Another is the lack of sequential kindergarten through 12th grade curricula that reflect the approaches to comprehensive arts education developed in the Regional Institutes. One obstacle is that development of such curricula was not part of the original charge to the Regional Institutes. Moreover, few textbooks reflect a broad-based approach to art, and teachers have neither the time nor the resources to develop new instructional units. Curricular improvements are clearly needed before the full potential of the reform initiative is realized.

The Road Ahead

The Regional Institutes have become unique instruments for broad-based art educational change, greatly enhancing efforts of the Getty Education Institute to improve the quality and status of arts education in America's schools. Their work, however, is not yet complete.

Building on the lessons learned through the evaluation, the Getty Education Institute and the Regional Institutes have developed a plan for the next phase of the reform initiative. It focuses on meeting two pressing needs identified in the evaluation: the lack of sequential K-12 curricula and the shortage of data on the impact of comprehensive arts education on student achievement.

(Continued on page 22)
The epitome of effective school-museum collaboration can be found in the relationship between teachers who have participated in the summer professional development program of the Florida Institute for Art Education (FIAE) and educators at the Ringling Museum of Art in Sarasota on the state's west coast.

One FIAE project, in particular, illustrates how collaboration within a regional consortium pays dividends to everyone involved.

In the fall of 1993, the Ringling Museum hosted a traveling exhibition titled Four Friends. The exhibition featured the work of four contemporary artists — Eric Fischl, Ralph Gibson, April Gornik, and Bryan Hunt — who are linked not by artistic similarities but by ties of friendship.

The show was originally conceived and curated with the adult viewer in mind. But collaboration between the museum education department and teachers from partner schools in the FIAE consortium made students part of the audience. Working together, museum and school educators developed outstanding interdisciplinary materials and activities that enabled high school students to interpret the art in meaningful ways and analyze their own values and roles in the world.

Twenty-two teachers collaborated with Susan Hazelroth, director of school and family programs at the Ringling Museum, on producing the teacher's instructional package. This was disseminated to teachers in the Sarasota area as well as to teachers and students throughout the Florida Institute.

The package incorporated the four art disciplines along with material relating to other subject areas. It also contained information and activities encouraging students to consider such important concepts as the values of friendship, rites of passage, and storytelling methods. Teachers and students were able to use the package, and the art that it described, to see how English literature, geography, history, and the four art disciplines illuminate the great philosophical questions of life.

Students then explored in-depth the concepts connected to the exhibition. Those who visited the museum to experience the original works of art and to participate in a "friendship wall" activity in which they wrote messages of friendship to each other. To supplement these activities, students viewed a display of more than two thousand messages, arranged by two university design students, in a room adjoining the galleries.

The culmination of the museum visit was a teleconference dialogue between artist Fischl and guest curator Bruce Ferguson, both in Fischl's New York studio, and high school students in the Ringling galleries in Sarasota. The questions the students asked of the artist and the curator displayed the depth and sophistication of the understanding they had gained through preparation and the visit itself.

Typical of the questions addressed to Ferguson were:
- You obviously consider the work of all of these artists important. What merits do you see in the works of all four artists, and why do you think their exhibits, individually or as a group, are so effective?
- Why do you feel that the exhibit of Four Friends featuring Fischl's work was representative of him as an artist, assuming it was your aim to represent him? Which paintings of the exhibit do you feel are the strongest in conveying him and why?

Students asked the following questions of Fischl:
- How would you respond to Holland Cotter's article in Art in America (April 1991), describing Manhattan as "artificial, strained," and which said that it "never entirely worked?"
- What did you intend to say in this work and what inspired it?
- In your paintings, three certain items seem to occur frequently: patio furniture, dogs, and nude figures. Is there a thematic significance to their placement in your work?
One of the reviewers of your work said that you were influenced by the work of the American painter Robert Henri. The Ringling has a work by this artist and Maura [one of the students] has chosen it for her in-depth study of a painting in the museum's permanent collection. Would you mind looking at Salome with us to see if you agree with the reviewer, and if so point out any connection you see between this painting and your own work?

Much of the success of this collaborative endeavor stems from Hazelroth's ability to inspire and motivate and her insights into the power of the arts. She looks at the comprehensive approach to arts education as "an approach that makes art a profoundly serious subject of study giving students opportunities to develop skills of critical thinking, problem solving, interpretation, judgment, and a uniquely effective way to make history and culture vital to young people."

In the Regional Institutes, collaborations between museums and schools have resulted in innovative programs. Here, Florida high school students interview curator Bruce Ferguson and artist Eric Fischl at the Ringling Museum of Art for a videotaped production.
During the next phase, the Regional Institutes will work as a national consortium of research and development sites on a new initiative, the Transforming Education through the Arts challenge. They will receive financial support from the Getty Education Institute, a $4.3 million grant from the Annenberg Foundation, and other private and public dollars that will meet Getty and Annenberg matching requirements.

The Annenberg grant is part of a $500 million, five-year challenge to the nation to reform public education and one of only three awarded nationally to arts education programs.

From 1997 through 2001, the Regional Institutes will work closely with thirty-six elementary and secondary schools in eight states. These Arts Partners Schools have made a commitment to create school environments that ensure positive and rigorous intellectual development in the arts for all learners.

The Regional Institutes are seeking to:
- Demonstrate that comprehensive arts education promotes improved student achievement in the arts.
- Establish demonstration schools that differ markedly from traditional schools.
- Establish, develop, and nurture a national consortium of demonstration schools dedicated to bold reforms in arts education.

With additional funding from Annenberg, eighteen of the schools are attempting to:
- Demonstrate that comprehensive arts education reform can serve as a viable focal point for total school reform.
- Demonstrate the ways in which arts education reform and other school reform strategies can transform schools and the lives of students and teachers.
- Establish, develop, and nurture a national consortium of demonstration schools committed to bold arts education reform and whole school reform.

As arts education evolves, the Regional Institutes will need to stay abreast of changes in the arts, society, and education—as well as the interests of new individuals who join the task of reforming education through the arts.
Efforts of all thirty-six Arts Partners Schools will be supported by an annual infusion of new curriculum units, instructional resources, and professional development programs representing the best practices described in the evaluation report and others emerging in individual Regional Institutes and through the work of task forces comprised of representatives from each of the six Regional Institutes. Arts Partner Schools will also benefit from sharing experiences, materials, and ideas through their own network.

To strengthen and expand comprehensive arts education programs in committed Regional Institute schools and districts that are not Arts Partner Schools, the Regional Institutes will continue to provide professional development and networking opportunities.

As the evolution of comprehensive arts education progresses through the Regional Institutes, it will be important for the reform movement to stay abreast of changing societal, artistic, and educational conditions and to the interests of new individuals who join the ongoing task of forming and reforming comprehensive arts education programs. At the same time, the Regional Institutes will continue to furnish useful models and approaches for across-the-board educational reform.
Regional Institute Programs

California Consortium for Visual Arts Education
Sacramento County Office of Education
9738 Lincoln Village Drive
Sacramento, CA 95827

Florida Institute for Art Education
Department of Art Education
Florida State University
933 West Park Avenue, Building #397
Tallahassee, FL 32306
http://www.fsu.edu/~svad/FIAE/fiae.html

The North Texas Institute for Educators on the Visual Arts
School of the Visual Arts
University of North Texas
Box 5098
Denton, TX 76203-3954
http://www.art.unt.edu/ntieva/

The Ohio Partnership for the Visual Arts:
Regional Institute for Educators
Department of Art Education
The Ohio State University
340 Hopkins Hall
128 North Oval Mall
Columbus, OH 43210-1363

Prairie Visions: The National Center for Leadership and Collaborative Practice in Discipline-Based Art Education
Nebraska Department of Education
301 Centennial Mall South
Box 94987
Lincoln, NE 68509
http://artnet.nde.state.ne.us/

The Southeast Center for Education in the Arts
University of Tennessee at Chattanooga
615 McCallie Avenue
Chattanooga, TN 37403
http://www.utc.edu/SCEA/

The Quiet Evolution: Changing the Face of Arts Education Executive Summary
Text: Nita Whaley, Kathy Talley-Jones, Vicki J. Rosenberg
Photography coordination: Madeleine Coulombe, Adrienne Lee
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Robert Pacheco (p. 1)
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The Getty Center

A Campus for the Arts

The Getty Education Institute for the Arts is one of five programs, a museum, and a grant program located at the Getty Center in Los Angeles, California, open to the public in December 1997. The Getty Center promises to bring the arts to new audiences throughout the nation with programs devoted to arts education, art and cultural heritage, scholarship, and conservation.

Designed by architect Richard Meier, the Getty Center features a new J. Paul Getty Museum conservation laboratories, research facilities, and the administrative offices of all the Getty organizations. In addition to the Education Institute, these include the Getty Conservation Institute, the Getty Research Institute for the History of Art and the Humanities, the Getty Information Institute, the Getty Leadership Institute, and the Getty Grant Program.

The campus also features a 450-seat multipurpose auditorium, as well as gardens and terraces that will serve as venues for a variety of public events.
What they're saying about

*The Quiet Evolution: Changing the Face of Arts Education:*

"The Quiet Evolution is the best material that currently exists on the empirical study of discipline-based arts education. Dr. Wilson's attention to the historical underpinnings of the school districts he studies and his description of their local circumstances adds credibility to his report. It is clear that he has devoted careful time and attention trying to understand the historical context of the practices he describes."

Elliot W. Eisner
Professor of Education and Art
Stanford University

"The Quiet Evolution shares some important lessons from the field on collaboration, context, and professional development. It provides rich examples of collaboration across roles and institutions. It demonstrates the power of context, leading to multiple interpretations of discipline-based arts education. And it provides a rich dialogue about and critique of various models of professional development. This book is rooted in the work of practitioners and their efforts to rethink teaching and learning in the arts and beyond."

Paula M. Evans
Director, Professional Development
Annenberg Institute for School Reform

"Discipline-based art education set out to transform the teaching of the visual arts in American schools. Not only is it succeeding in this ambitious objective, but it has given art educators a seat at the table in discussions of broad scale school improvement. The Quiet Evolution is the first thorough and scholarly examination of this movement at the national level. It merits the attention of anyone with a serious interest in systemic school reform."

Edward B. Fiske
Former Education Editor of the New York Times and author of *Smart Schools, Smart Kids*

"The Quiet Evolution is a superb and unique book. It captures in a deep and meaningful way new creative developments in arts education, and it does so by linking these developments to ideas and insights about change agency and the reform process. A rare combination that makes for a highly readable and extremely valuable book. There is no other book like it in arts education."

Michael Fulham
Dean, Ontario Institute for Studies in Education
University of Toronto

"Although Professor Wilson's work is a comprehensive study of six regional arts education initiatives, it is not just a book for arts educators. Many key education reform issues debated today—from curriculum redesign and integration to the most effective professional development strategies—are discussed in rich detail. The Quiet Evolution is a thoughtful and comprehensive study over an extended period of time and has many valuable lessons to share with everyone concerned with the future of elementary and secondary schools in America."

Gary S. Hart
California State University Institute for Education Reform

"Educators, policy makers, parents, and supporters of the arts will find Brent Wilson's thoughtful, comprehensive, provocative book worth reading. Dr. Wilson synthesizes the rich experience of the Getty Education Institute's Regional Institute Grant program and its impact on the implementation of discipline-based arts education. It is refreshing to have a candid appraisal of what works and what doesn't, how theory affects practice and practice can shape theory, and how the arts as a fundamental part of the schools' curriculum can become a catalyst for whole-school change and improvement."

Thomas W. Payzant
Superintendent, Boston Public Schools