ABC’s Training and Technical Assistance: Evaluation Findings

One previous research study reviewed ABC’s work in this area. Wilson and Bumgarne’s report had a positive review of ABC’s work in staff development, professional development institutes and curriculum frameworks. The report also suggested that further work was needed on the integration of arts curriculum, artist residencies and assessment at sites\(^\text{17}\). Indeed, this is a significant area of work for ABC’s Project Director, who estimates she spends 60-70% of her time working with sites, whether on the phone, by email or visiting on-site\(^\text{18}\). The Project Director may interact with a number of different staff in this technical assistance, though the school or district administrator is usually aware that ABC is working with staff in this way.

Technical Assistance

Only sites which have received an ABC grant receive technical assistance from ABC. When staff from these sites were asked on the survey about their use of ABC technical assistance, a majority (60%) of staff survey respondents (including arts and non-arts teachers) said they had not received technical assistance from ABC; 27% said they were not sure if they had and 13% reported that they had. Of those who had, 96% reported that the impact was positive or strongly positive. Those sites which have actively had a grant within the last two years had a higher percent of respondents say that they had received technical assistance from ABC, when compared to those sites where the grant funding ended 3-5 years ago.

Table 18 shows that recipients of technical assistance most often felt a strong positive impact with the help they received with strategic planning and grant-writing, though impact was almost all positive across the board. Since so much ABC staff time is spent on technical assistance yet survey responses do not reflect this, it may be that some staff were not aware that ABC had sponsored a workshop or event, ABC may have worked with other staff at their site or school staff did not recognize an interaction as “technical assistance”.


\(^{18}\) Interview with Christine Fisher, March 31, 2009.
Table 18. Technical assistance and impact

<table>
<thead>
<tr>
<th>Area of technical assistance received</th>
<th>Strong positive impact</th>
<th>Positive impact</th>
<th>No impact</th>
<th>Negative impact</th>
<th>Strong negative impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grant-writing</td>
<td>56%</td>
<td>42%</td>
<td>2%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Strategic planning</td>
<td>52%</td>
<td>46%</td>
<td>2%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Arts standards</td>
<td>48%</td>
<td>50%</td>
<td>3%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Integrating the arts in curriculum</td>
<td>41%</td>
<td>55%</td>
<td>4%</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>

Source: the Improve Group

Professional Development and Training
The 10-year evaluation found that one of the ways in which ABC had had a profound effect on arts education was through the development of forums, workshops and institutes about arts education. This has been and continues to be an important aspect of ABC’s work over its 20 years. ABC activities to support this objective include professional development workshops and institutes, work with higher education to support quality teacher training and promoting the importance of strong teacher training and certification.

ABC offers a variety of professional development opportunities. Curriculum Leadership in the Arts (CLIA) started in 1995, designed to focus on professional development and curriculum development in the arts in dance, music, visual arts and theatre. CLIA focused on the South Carolina Visual and Performing Arts Framework and addresses teacher needs in areas such as curriculum, instruction, assessment, technology in the arts and linking the arts to other disciplines. In recent years, CLIA also included training in leadership skills and advocacy techniques. A CLIA II version was designed to build teachers' leadership skills to serve as consultants, provide presentations and assume leadership roles at their school sites and in professional associations (discontinued between 1997-2005 due to lack of funding). Another module of CLIA focuses on assessment (AAI and AAII), and a South Carolina Arts Leadership for Success Academy (SCALSA) was started to focus on the needs of inexperienced teachers in 2002 (content similar to that covered in CLIA). Other specialized professional development
programs have also been developed and offered in summers. Since 1995, 2,759 teachers, administrators and artists have participated in ABC professional development opportunities.19

The survey asked both arts and non-arts teachers about their participation in professional development activities. Though only 41% of arts teachers reported participating in summer arts institutes, a majority of arts teachers have participated in other professional development activities, and at higher rates than non-arts teachers. About one-third of non-arts teachers have also participated in some arts-related professional development activities. Please also see Table 19.

### Table 19. Arts and non-arts teacher professional development activities

<table>
<thead>
<tr>
<th>Professional Development Activity</th>
<th>Percent attending:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Arts Teachers</td>
</tr>
<tr>
<td>Arts-related in-service at my school given by one of the arts teachers</td>
<td>55%</td>
</tr>
<tr>
<td>Arts-related in-service at my school given by someone not on our faculty</td>
<td>58%</td>
</tr>
<tr>
<td>Arts-related in-services held at my district</td>
<td>83%</td>
</tr>
<tr>
<td>Non-arts-related in-services held at my school</td>
<td>73%</td>
</tr>
<tr>
<td>Non-arts-related in-services held at my district</td>
<td>69%</td>
</tr>
<tr>
<td>Arts-education-related graduate courses - not at summer institutes</td>
<td>46%</td>
</tr>
<tr>
<td>Non-arts-education-related graduate courses - not at summer institutes</td>
<td>47%</td>
</tr>
<tr>
<td>State professional conferences</td>
<td>71%</td>
</tr>
<tr>
<td>SCDE supported Summer Arts Institute</td>
<td>41%</td>
</tr>
</tbody>
</table>

Source: the Improve Group

Twenty-four percent (24%) of responding teachers said they had not attended any of these professional development activities within the last 1-2 years, while over half had attended a few activities within the last couple years. A minority (14%) report that they have led some activities.

**Summer Institutes**

On the survey, teachers reported participating in a wide variety of summer institutes and almost all felt that this professional experience had a positive impact on them. Nearly 7 in 10 districts in South Carolina have had staff attend these institutes. Positive impact was reported

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on teachers’ understanding and use of State Standards, and almost all participants felt the sessions were relevant and useful.

When asked on the survey which summer institute they had attended, teacher responses showed that their participation had been diverse. CLIA, Creative Teaching in the Arts (Spoleto) and Arts Assessment 1 are the most common events that teachers have attended, as seen in Figure 4 below.

**Figure 4. Teacher participation in Summer Arts Institutes**

Source: the Improve Group
Additional Summer Arts Institute programs that teachers have attended include: Arts Educator Leadership Institute, Arts Go to School, Drama as Classroom Management, FACETS, Summer in Service, Project Artistice and BCSD.

In the 10-year evaluation, Seaman reported that CLIA graduates said their participation in CLIA was important to their understanding of framework-based arts education and their involvement in the arts education reform movement.\(^\text{20}\) Today, survey respondents also had positive reviews of Summer Arts Institutes. For those who attended a State Department of Education Summer Arts Institute, 85% said that the sessions improved their skills and knowledge as a teacher. Only 3% said the institutes did not have an impact on them.

While a minority of arts teachers responding to the survey reported participating in a Summer Institute, a majority of ABC or DAP-funded sites have had staff participate in ABC’s CLIA or SCALSA trainings according Project records. 58% of school sites and 100% of district sites have had representatives at these trainings. Looking statewide, 19% of all schools in South Carolina and 68% of all districts in the state have sent a representative to CLIA or SCALSA.

Feedback surveys from recent Summer Arts Institutes indicate that participants felt the sessions were a positive experience. 90% said they felt more able to use standards-based strategies in class, 87% said they are more able to assess arts standards and 84% said they were more able to interpret the Arts Curriculum Standards after participation. Participants also indicated that the Institutes were relevant and met their needs. 92% said the methods and activities were appropriate to their needs and learning style; 96% said the materials/textbooks were relevant and useful.

While observations about Institutes were generally all positive in interviews with coordinating and non-Coordinating Committee interviewees, two non-Coordinating Committee members added some concerns and suggestions about institutes, such as:

- Institutes should be a collaborative effort to help pre-service teachers
- Now that Institute attendance is required, it is less of an “honor” to attend

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• Some concerns have been voiced by teachers about training on arts education assessment, such as: What is the value? How is the information used?

Teacher Preparation and Training
In interviews, Coordinating Committee members agreed that ABC has had an impact on teacher preparation. While 6 in 10 interviewees mentioned the Institutes as the major mechanism of influencing teacher preparation, four interviewees also described that the availability of standards and the work to provide model curriculum helps to improve teacher preparation. On the survey, 76% of arts teachers reported studying arts or arts standards through teacher training. Forty-six percent (46%) of non-arts teachers reported studying arts or arts standards in through teacher training.

The South Carolina Educator Certification Manual (September 2003, revised August 2008) lists requirements for areas of certification in the following areas:

• Art
• Elementary Education includes requirements for taking one of the following Literature for Children, Art for the Elementary School Teacher, Music for the Elementary School Teacher or Health for the Elementary School Teacher
• Music Education (Choral, Instrumental, Piano/Voice/Violin)
• Theatre
• Fine Arts

In addition, certification codes are listed for:

• Advanced Fine Arts
• Art
• Commercial Art
• Culinary Arts
• Dance

\[21\text{ An initial certificate is issued for three years; 12 semester hours of credit are required for professional certification. Generally, the staff person has a background (professional and academic) in an arts area and passes a content-area exam, but may not have studied teaching methods or education psychology.}\]
• Graphic Communication
• Music Education (Choral, Instrumental, Piano, Violin, Voice)
• Theatre

Table 20 shows that a majority of arts teachers agree that students receive arts instruction from an arts-certified teacher. The agreement on this is stronger for younger grades than for older grades. The table shows slightly more teachers from DAP sites indicate that middle and high school students receive arts instruction from a certified teacher.

**Table 20. Student age groups and who receives arts instruction from a certified teacher**

<table>
<thead>
<tr>
<th>Groups of students</th>
<th>Percent of arts teachers at ABC sites agreeing that students receive instruction from a classroom certified arts instructor</th>
<th>Percent of arts teachers at DAP sites agreeing that students receive instruction from a classroom certified arts instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Kindergarten and kindergarten students</td>
<td>72%</td>
<td>68%</td>
</tr>
<tr>
<td>Special education students</td>
<td>74%</td>
<td>71%</td>
</tr>
<tr>
<td>Grades 1-5 students</td>
<td>86%</td>
<td>84%</td>
</tr>
<tr>
<td>Grades 6-8</td>
<td>48%</td>
<td>59%</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>44%</td>
<td>57%</td>
</tr>
</tbody>
</table>

Source: the Improve Group

Looking at the presence of certified teachers in the classroom, survey responses largely showed that arts classes are being taught by certified teachers. Overall, only 2% of arts teachers responding to the survey indicated that they were not certified to teach in an arts area, but did teach arts classes. The survey further examined the certification of those who were teaching different arts areas. Very few visual arts or music classes are taught by teachers who are not certified, while slightly more theatre, dance and creative writing classes are. Please also see Table 21. Nationally, the National Center for Education Statistics reports data\(^{22}\) that show between 16-28% of high school teachers nationwide had a “main assignment” to teach an arts area but did not have certification to teach that subject.

\(^{22}\) National Center for Education Statistics, “Percentage of public high school-level teachers who reported a major and a certification in their main assignment, by selected main assignments: 2003-04” found at [http://nces.ed.gov/fastFacts/display.asp?id=58](http://nces.ed.gov/fastFacts/display.asp?id=58)
Table 21. Arts areas and level of teacher certification

<table>
<thead>
<tr>
<th>Arts area</th>
<th>% of survey respondents teaching in this subject who are not certified</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual arts</td>
<td>1%</td>
</tr>
<tr>
<td>Music</td>
<td>2%</td>
</tr>
<tr>
<td>Theatre</td>
<td>8%</td>
</tr>
<tr>
<td>Dance</td>
<td>9%</td>
</tr>
<tr>
<td>Creative writing</td>
<td>16%</td>
</tr>
</tbody>
</table>

Source: the Improve Group

The ability to influence higher education institutions has been a challenge for ABC. In the first ten years of ABC, the Project held statewide Higher Education Forums. Doughty describes that the forum “…provided dialogue and study among professionals about issues of special concern to higher education with particular attention to teacher undergraduate and graduate pre-service and in-service programs in the arts.”

However, in his 20-year history Doughty characterizes that,

Over nearly two decades the ABC Project has made only minimal progress in its efforts concerning higher education. Changes have been made in the preparations course content. These changes are due to the 2003 adoption of the South Carolina Visual and Performing Arts Standards which followed the 1993 National Standards for Arts Education both in form and content. These standards were discussed earlier in FACET 4 on Curriculum Development. Consequently, higher education programs have been informed and reformed by these developments. Other notable advances have been made in certificate programs for dance educators and theatre educators, along with opportunities for those preparing to teach subjects other than the arts to learn about the arts as vehicles for learning.

A few Coordinating Committee interviewees said that ABC’s effect on teacher preparation was stronger in post-service education than on pre-service teacher training. One said that ABC needed an overall strategy; a previous task force focused on higher education was not accomplishing what ABC wanted. Another mentioned a lack of response from higher education in participating in events.

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However, many (76%) of the arts teachers who responded to the survey said that they had studied arts or arts standards during teacher certification. Moreover, 46% of non-arts teachers said they had studied the arts or arts standards during teacher certification.

Training and Technical Assistance and Outreach Sites
ABC’s methods of providing professional development, training and technical assistance had to adapt to its efforts to increase its reach to a number of new outreach sites, per the recommendations of the 10-year evaluation. ABC created a network of Regional Outreach Consultants (ROC) who would be able to lead such efforts in their own regions and thus extend the capacity of ABC to provide professional development, training and technical assistance to more sites throughout the state. ABC staff trains these ROCs in the following areas to ensure that quality assistance is provided to outreach sites, consistent with ABC’s goals:

- The history of ABC
- Facilitation skills and techniques
- Strategic planning processes
- Example lesson plans, creating curriculum for a district or school
- The South Carolina Visual and Performing Arts Standards
- Grant-writing
- Establishing local and state arts networks and partnerships, including methods of involving community members, parents and area artists
- Arts integration

Comparison of outreach and non-outreach sites
The survey provided an opportunity to investigate any differences between sites which were the subject of such outreach efforts and all other (“non-outreach”) sites. ABC staff provided a

\[24\text{ ABC-only sites tended to be more in rural areas. The representation of high school teachers is higher in sites that have received both ABC and DAP funding.}\]
list of sites targeted as outreach sites. Differences between these and all other sites were investigated on survey responses using statistical tests\textsuperscript{25}, and are described below.

**Attitudes towards and resources for arts education**

There were no differences in outreach and non-outreach site survey response patterns on items such as:

- The arts should be offered at my school
- Students should have the arts every day
- Students should get a letter grade on report cards
- What arts classes should be required for students
- How important it is for students to take arts classes

There were also no differences in survey responses about arts education being accountable to state standards.

Outreach sites reported less often that arts education was discussed in teacher meetings. Outreach sites also reported less often that their principal felt that arts education was as important as other subjects.

Some differences were evident on items related to resources for the arts. Over one-half (53\%) of outreach-site teachers said that their classes had not participated in arts-related activities because there was not enough money; fewer (41\%) of teachers from non-outreach sites reported the same reason for not participating in art-related activities. When administrators reported on what was included in their arts education budget, 34\% of outreach-site administrators said they included arts teacher salaries, compared to 51\% of administrators from non-outreach sites. Administrators from outreach sites also reported less often that some arts classes were offered in their schools, such as dance and theatre.

\textsuperscript{25}Statistical tests include chi-square tests (significance at < 0.05) for categorical variables and independent sample t-test (95\% confidence interval) for continuous variables.
Strategic planning
While there were not differences in the reporting of whether or not their site had an arts education strategic plan, outreach and non-outreach sites did differ in their reports of who was involved in the process, as seen in Table 22. (There were no differences in reports of the involvement of administrators, arts teachers, parents or students.)

Table 22. School and district sites: Differing views on the involvement of stakeholders in strategic planning

<table>
<thead>
<tr>
<th>Response</th>
<th>Percent of outreach site respondents with this response</th>
<th>Percent of non-outreach site respondents with this response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-arts teachers were involved</td>
<td>58%</td>
<td>67%</td>
</tr>
<tr>
<td>Curriculum experts were involved</td>
<td>55%</td>
<td>37%</td>
</tr>
<tr>
<td>Community members were involved</td>
<td>51%</td>
<td>40%</td>
</tr>
<tr>
<td>Artists were involved</td>
<td>32%</td>
<td>25%</td>
</tr>
</tbody>
</table>

Source: the Improve Group
Advocacy
Comparing outreach and non-outreach sites, there were no differences in responses from arts teachers and administrators about their participation in advocacy to address state arts education policy.

Use of ABC tools and supports
There was no difference between outreach and non-outreach respondents in their reports of being familiar with ABC and its goals. Moreover, there were no differences between these sites in their responses about whether or not they received technical assistance from ABC. Outreach sites did report more often that they received technical assistance on the standards. When asked about the positive impact of the arts curriculum guide, state standards, arts teacher certification or ABC technical assistance on the quality of arts education at their site, outreach and non-outreach sites had similar responses.

Impact of Professional Development, Training and Technical Assistance
One way of looking at the impact of professional development on student achievement is through the achievement data from a test called the South Carolina Arts Assessment Program (SCAAP) which provides results about school level achievement in music and visual arts for 4th grade students, primarily used in districts and schools which have received DAP funding. Twenty-two ABC or DAP sites have multiple years of SCAAP data and have had representatives attend SCALSA or CLIA trainings. Of those, 77% showed improvement in SCAAP assessments from the first to last years. While 93% of participants in recent Summer Arts Institutes said that they were more able to select activities to meet varied student needs after participation in these workshops, only 33-34% of teachers, administrators and arts coordinators responded on the survey that the summer arts institutes had a positive impact on the quality of arts education and student achievement in their school or district. [Note: a minority of respondents have attended these institutes.] More (41-42%) teachers, administrators and arts coordinators said that the arts teacher certification programs have had a positive impact on the quality of arts education and student achievement in their school or district.

ABC’s Ability to Meet Teachers’ Professional Needs
Coordinating Committee and non-Coordinating Committee interviewees weighed in on how they feel ABC learns about what arts educators need to be successful. Most Coordinating Committee members mentioned Summer Institutes as one of the main ways that ABC stays aware of teacher needs. About one-half of Coordinating Committee and non-Coordinating
Committee members said that ABC’s presence in and contact with schools helps them stay abreast of teacher needs. One Coordinating Committee interviewee gave an example of how ABC found, through its work in schools, that working with students with disabilities is a challenge for teachers and put together an institute on the issue. On the survey teachers shared suggestions of professional development sessions that they struggled to find: technology courses (particularly for the use of Smart Board) (n=51), courses on practically integrating the arts into curriculum for particular subjects or age groups (n=32) and workshops on arts education for special needs children (n=9). ABC does offer a workshop focusing on arts education for special needs children.
ABC’s Advocacy: Evaluation Findings

ABC seeks to build support for quality arts education through advocacy at the local, state and national levels. This section of the report presents findings on the activities and accomplishments at these three levels of work.

Advocacy at the Local Level

Prior research studies commented on ways ABC builds support for arts education. In an early 1995 study, the researcher found that there was growing recognition of the value of arts education at ABC sites. Arts programs were being maintained and strengthened, often in the face of district budget cuts. The arts were increasingly being seen as an integral part of the school curriculum, and arts specialists were becoming more active participants in the school community26. In the 10-year evaluation, Seaman found that ABC had affected arts education in South Carolina through the development of a strong arts education network and recommended involving more administrators and teachers in ABC’s network27. AERP28 found that teachers, parents and students had positive attitudes towards the school and the arts program with longer involvement in arts-immersed programs.

ABC primarily seeks to build local support through engaging local stakeholders in strategic planning processes, and maintaining stakeholder involvement through an advocacy network. From comments about the CLIA and other trainings by participants, it appears that creating a positive message about arts education is included in some of the curriculum.

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Strategic Planning Processes and Local Support for Arts Education

At Arts Education Leadership Institutes (AELI), offered between 1991-1996 and restarted in 2001, representatives from school districts throughout South Carolina create strategic plans that include a set of beliefs, mission statement, goals, strategies and action steps; participants are then required to present the plans to their local school boards. Participants say these plans help them to make progress toward ABC’s goal of developing comprehensive, sequential arts curriculums in creative writing, theatre, dance music and visual arts for grades K-12. In turn, these plans can assist sites in advocacy by helping them create a document they can use to communicate local priorities for arts education.

Indeed, to apply for funding for both ABC and DAP grant programs, sites must have a strategic plan in place. However, in survey responses, just over one-quarter (26%) of staff respondents knew that their school or district had an arts education strategic plan; many (71%) said that they did not know if their school or district had an arts education strategic plan. Just under one-half (44%) of survey respondents (staff) said their school renewal plan addresses the arts; more (53%) said they did not know if the renewal plan addresses the arts. About three-quarters of those who knew their school or district had an arts education strategic plan said they were somewhat or very familiar with its contents.

Survey results were examined to better understand any patterns in who did or did not know about the existence of an arts education strategic plan at their site. Non-arts teachers were much less likely to know about the plan. Twenty-one percent of non-arts teachers knew that their site had one, compared to 56% of arts teachers. Many (78%) arts coordinators know about the arts education strategic plan, but over half of administrators did not. On a related note, many of those who did not know if their site had an arts coordinator did not know whether their site had an arts education strategic plan. So, those not involved with the arts at their site are less aware of the arts education strategic plan. In addition, the number of years a respondent had been in their staff position did make some difference to their knowledge about the plan, with those unaware of the plan having a lower number of years in their current position. Staff may not have been involved in the plan creation and/or they may not have opportunities to regularly review or engage with the plan if they are not as regularly involved with arts education.

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Another area of significant difference was in the type of site which received funding.

Respondents from school-grant sites were more likely to know about the existence of the strategic plan. While over 80% of respondents from district-grant sites did not know about the plan, just over 60% of respondents from school sites were unaware of the plan.

Figure 5 below shows that participation is quite broad for those who are aware of a strategic plan in their school or district. Among the arts coordinators whose districts have a strategic planning committee, 42% reported that they served on this planning committee.

**Figure 5. Participation in strategic planning process**

![Bar chart showing participation in strategic planning process](chart_image)

Source: the Improve Group
Respondents who indicated on the survey that their site does have an arts education strategic plan on the survey do indeed show support for arts education. Those who responded that their school has a strategic plan were more likely to say that:

- It is important for students to take visual arts, music, theatre, dance and creative writing.
- Arts education is important because it provides a comprehensive and sequential education in the arts.
- Arts education in their school or district is accountable to state academic standards.
- Non-arts teachers integrate the arts often in their curriculum.
- Faculty discusses arts education with each more often.
- They discuss arts education in curriculum planning and staff meetings.
- Arts education is mentioned more often in teacher or faculty meetings.
- They discuss arts education with educators outside of school at least three times a year.
- They attend arts related in-services at their school given by one of the arts teachers or someone not on the faculty.
- They believe that the principal and other arts teachers think arts education is as important as other subjects.

Evidence of Local Support for Arts Education as Part of the Basic Curriculum

The evaluation looked for evidence of supportive local attitudes toward arts education, including whether stakeholders at ABC sites felt that the arts are and should be a part of the basic curriculum.

As one indication of the level of interest in expanding arts programs, program records of applications to support school arts programs were examined, available from the last five years for DAP and last twelve years for ABC. These show that 35% of all schools in the state have applied for or been part of a successful application for a DAP grant; 25% of all schools across the state have applied for or been part of an application for an ABC grant.
Survey results help to shed light on attitudes towards arts education at school sites. When compared to other school subjects, many survey respondents attach more importance to offering certain subjects at their school, offering the subjects every day, assigning a letter grade on report cards for the subject and including the subject in state testing. For both elementary (K-5) and secondary (6-8)\textsuperscript{30}, these subjects were social studies, science, math and English language. At both elementary and secondary grade levels, staff said that the arts should be offered at their school, but fewer respondents indicated that arts should be offered every day and get a letter grade on a report card. More staff working in secondary grades felt that the arts should get a letter grade on a report card. Please also see Figures 6 and 7.

\textsuperscript{30} In order to separate responses from elementary and secondary levels, staff survey responses were sorted into two categories (grades K-5 and 6-8). Those who work at both elementary and secondary levels were excluded from analysis.
Figure 6. Comparison of the arts to other subject areas (elementary teacher responses)

Source: the Improve Group
Figure 7. Comparison of the arts to other subject areas (secondary grades teacher responses)

In another take on the relative priority of arts education, 7 in 10 survey respondents said that arts should have equal priority with instruction in other subject areas; a quarter of respondents thought that the arts should have less priority than other subject areas. Please also see Table 23.
Table 23. Views on the priority of arts education

<table>
<thead>
<tr>
<th>Views on the Priority of Arts Education</th>
<th>Percent Agreeing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts education should be given more priority than instruction in other subject areas</td>
<td>2%</td>
</tr>
<tr>
<td>Arts education should have equal priority with instruction in other subject areas</td>
<td>73%</td>
</tr>
<tr>
<td>Arts education should have less priority than instruction in other subject areas</td>
<td>25%</td>
</tr>
</tbody>
</table>

Source: the Improve Group

The survey also asked respondents to comment on reasons for having arts classes. Respondents said the two most important purposes for arts education are to teach skills that are important for learning in other content areas and to provide a comprehensive and sequential education in the arts. Please also see Figure 8. Figure 9 examines parent responses separate from other respondent groups; response patterns are very similar.

**Figure 8. Reasons for having arts classes (all survey respondents)**

![Figure 8 Reasons for having arts classes](image)

Source: the Improve Group
Figure 9. Reasons for having arts classes (parent responses)

- To teach skills that are important for learning in other content areas
- To provide a comprehensive and sequential education in the arts
- To provide quality performances and products for parents and the community
- To provide children with an opportunity to be creative
- To provide planning time for classroom teachers

Source: the Improve Group

Next, the survey explored the breadth of respondent’s interest in arts education. Figure 10 shows that respondents attached some importance to students taking classes in all arts areas; those that received the lowest ranking of importance were dance and theatre. “Other” arts courses that survey respondents felt were important include: art history, band, strings, choir, communication/video arts, drama, crafts, media, cultural studies, photography, technology and instrumental music courses. Further, Figure 11 shows respondents’ reactions to making arts classes required. Many respondents felt music, visual arts and creative writing classes should be required, though fewer felt that dance and theatre classes should be.
Figure 10. How important is it for students to take the following arts classes?

Source: the Improve Group
Figure 11. Arts classes that should be required for students

- None of the above: 11%
- Dance: 39%
- Theatre: 41%
- Creative writing: 70%
- Visual arts: 77%
- Music: 79%

Source: the Improve Group

About 3 in 10 staff reported on the survey that their school includes grades from arts classes when calculating Grade Point Averages; one-quarter say that their school does not (remaining staff were uncertain of how averages are calculated). Four in ten staff said their school includes grades from arts classes when determining who is on the honor role. Two-thirds of survey respondents feel the arts should be included in High School graduation requirements.

Attitudes towards funding for arts education can also indicate level of support. The 10-year evaluation found that most school administrators, non-arts teachers and parents at ABC sites believe that funding for arts education should be increased and school should offer students a greater breadth of opportunities in the arts. Table 24 shows that about two-thirds of survey respondents in this 20-year evaluation agreed that funding for the arts should be increased.
Table 24. Attitudes towards funding for arts education

<table>
<thead>
<tr>
<th>Views on Current Levels of Funding in School/District</th>
<th>Percent Agreeing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funding should be decreased for the arts MORE than for other subjects</td>
<td>2%</td>
</tr>
<tr>
<td>Funding should be decreased for the arts AND other subjects</td>
<td>1%</td>
</tr>
<tr>
<td>Funding level is about right</td>
<td>14%</td>
</tr>
<tr>
<td>Funding should be increased for the arts MORE than for other subjects</td>
<td>9%</td>
</tr>
<tr>
<td>Funding should be increased for the arts AND for other subjects</td>
<td>55%</td>
</tr>
<tr>
<td>I do not know about funding for arts in my school or district</td>
<td>20%</td>
</tr>
</tbody>
</table>

Source: the Improve Group

Administrators’ survey responses conveyed some urgency about funding for arts education. Just less than one-half of administrators said they had concerns related to their school’s budget for the arts. Of the administrators with concerns, 46% have concerns related to their school’s budget for the arts and 77% of these concerns are due to a lack of funding or due to cuts in the budget as districts are scaling back. Many respondents felt that the arts would be the first target of budget cuts; others had already lost part of their funding or were dependent upon grants that may not be renewed in the future.

Teachers also characterized the level of support for arts education in their schools on the survey. Regular discussion of arts education amongst school faculty supports the position of arts as part of a basic curriculum. Table 25 shows that about 20% of teachers report very regular discussion of arts education; 64% discuss arts education during the school year, but less often. Those sites which have actively had a grant within the last two years had a higher percent of respondents say that they had more frequent discussions about arts education with other faculty, when compared to those sites where the grant funding ended 3-5 years ago.
Surveyed teachers were also asked about the settings in which discussions about arts education take place in their school to understand if arts education is a topic on the agenda in formal meetings as well as in informal conversations. 23% of responding teachers say that arts education is often mentioned in teacher or faculty meetings; another 44% said it sometimes is. 27% reported that arts education is rarely discussed and 6% said it is never discussed in school faculty meetings. Teachers reported discussing the arts in other settings including: meetings for collaborative projects, emails, committee meetings, department meetings, grade level meetings, during staff development time and when seeking out ways to integrate the arts into their teaching. Survey data also showed that respondents most often discuss arts education in their school in informal conversations, but they do also discuss arts education in more formal meeting and planning sessions.

To explore the extent of participation in a network of educators concerned about arts education, the survey also asked teachers about when and how they discuss arts education with colleagues outside of their school. 31% of responding teachers said they discuss arts education with other educators in settings outside of their school at least three times a year. Another 41% say they have these discussions once or twice a year; 28% say they never discuss arts education with educators outside of their school. Arts teachers are more likely to discuss arts education with other educators outside of school more than non-arts teachers.

Teachers discuss arts education outside of their school again most often in informal conversations, but about one-half of respondents have discussed arts education in professional development sessions or training, as seen in Figure 12. Teachers noted “other” settings where they discuss arts education with other educators outside of their own school,

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**Table 25. Frequency of arts education discussion among school faculty**

<table>
<thead>
<tr>
<th>Frequency of arts education discussion among school faculty</th>
<th>Percent of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>17%</td>
</tr>
<tr>
<td>A few times in the school year</td>
<td>41%</td>
</tr>
<tr>
<td>A few times in the semester or quarter</td>
<td>23%</td>
</tr>
<tr>
<td>Weekly</td>
<td>15%</td>
</tr>
<tr>
<td>Daily</td>
<td>4%</td>
</tr>
</tbody>
</table>

Source: the Improve Group
such as: at conferences or conventions, at arts venues, while planning curriculum, at department meetings, at faculty meetings, with community members out and about and during graduate school classes.

**Figure 12. Where teachers discuss arts education outside of school**

![Graph showing the distribution of where teachers discuss arts education outside of school.](chart)

Source: the Improve Group

In addition, teachers reported on their perception of how important non-arts teachers and administrators consider arts education. Principals are perceived to offer the strongest support; while non-arts teachers are perceived to see arts education as important, teachers responding to the survey felt they did not see arts education as important as other subjects. Those sites which have actively had a grant within the last two years had a higher percent of respondents say that their principal or superintendent felt that the arts was as important as other subjects, when compared to those sites where the grant funding ended 3-5 years ago. Please also see Figure 13.
Finally, the survey also asked parents to describe the arts programs in their child’s school. Figure 14 shows that parents feel that arts education builds their child’s skills and broadens their perspective. In addition, about 8 in 10 parents feel that arts programs help make their child a better student. Almost all parents report that arts education develops their child’s creativity, a quality which educators are increasingly recognizing is a critical element to children’s education today and their ability to adapt to the changing world as they mature.
Local Stakeholders Participation in Advocacy Efforts

47% of arts teachers responding to the survey had participated in advocacy to address state arts education policy; remaining respondents had not participated in this kind of advocacy.

On the survey, examples of advocacy were provided such as forwarding or posting policy updates, showing your support on a petition or at a rally, speaking with government representatives, testifying in a legislative hearing or speaking in support of a policy.

Responding to the same examples of advocacy provided, 17% of administrators said they had been involved in advocacy to address state arts education policy.

Source: the Improve Group
Two non-Coordinating Committee interviewees described that ABC informs teachers and other ABC stakeholders about policy issues. One said, “Anytime something was occurring in Congress, I could pick up the phone and call and they [ABC] could tell me what was going on along with who to contact.”

Local Awareness of ABC

ABC’s 20-year history recounts a number of promotional and marketing efforts to support its mission. A print ABC newsletter was published from 1990-2000. The Project also sponsored publications such as “Where We Stand on Arts Education”, a position paper on arts education, “Arts Integration Continuum” and “Essential Elements for Arts Integrated Programs,” which defined degrees of and conditions needed for successful integration.

Only about one-third of staff survey respondents said they were very or somewhat familiar with ABC and its goals. Those sites which have actively had a grant within the last two years had a higher percent of respondents say that they were familiar with ABC and its goals, when compared to those sites where the grant funding ended 3-5 years ago. Of those who were familiar with ABC, they most often reported hearing about ABC from a colleague or at a professional development event, as seen in Figure 15 below.

**Figure 15. Where survey respondents hear about ABC**

- **From a colleague in my school or district**: 61%
- **At a professional development workshop**: 49%
- **When applying for a grant**: 21%
- **From the ABC website**: 13%
- **Other**: 9%

Source: the Improve Group
Several Coordinating Committee interviewees said that it has been a challenge to communicate broadly about ABC. There were mixed views among Coordinating Committee and non-Coordinating Committee interviewees about how informed administrators were in general and if knowledge about ABC extended beyond sites that had receive funding. Interviewees suggested in what ways they felt people learned about ABC:

- Professional associations (by discipline or position, such as principal and school board)
- Winthrop University summit for higher education
- Meetings/institute participation
- Steering committee membership
- Grant-making
- Brochures and publications (like the 20 year history)
- Web material
- Speaking opportunities, including at conferences (not just arts or arts education conferences, also at general education conferences)

Advocacy at the State Level

ABC has been particularly active at the state level, monitoring relevant state policy and advocating through the network and with partners to ensure that state policy supports quality arts education. Doughty’s history explains that advocacy has been critical to ABC since the Project’s inception, with the South Carolina Arts Alliance working closely with ABC on state arts education issues. The level of ABC engagement and success at the state policy level indicate it can be a model to other such statewide initiatives.

By 2007, the Arts Education Advocacy Network had over 1,500 members who were in touch with one another through personal contacts, email alerts, committee actions and regional advocacy alert groups. The group appears to be active and responsive. Examples of issues addressed include:31

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Ensuring that arts in education grant funds are available from the State Department of Education

Working to have the status of arts education included as a part of the school and district report cards

Protecting and advancing teacher certification in dance and theatre

Supporting and achieving increased funds for gifted and talented arts programs

Sponsoring the annual Arts Advocacy Day at the State House, and leading a delegation each year to the annual Washington, D.C. Arts Advocacy Day

Assisting the Arts Commission in establishing the Arts Caucus within the South Carolina Legislature

Ensuring that the Education and Economic Development Act (EEDA), also known as Pathways to Progress, included arts education components and language supportive of the importance of arts education opportunities for all students

Ensuring that new requirements for Physical Education enacted by the general assembly allow dance and movement education to be included, with language that protects existing arts programs from elimination due to increase in Physical Education time requirements

Planning the release of the State’s new vanity automobile license featuring the slogan “Driven by the Arts”

All interviewees agreed that ABC has had an active role in shaping state arts education policy. Interviewees cited many examples of this role:

Building relationships with policy makers, involving policy makers in ABC

Keeping informed, informing others of developments in state arts education policy

Testifying at the legislature on relevant issues

Supporting the continuing education of arts education teachers

Establishing a task force to create state standards for arts education

Obtaining dollars to support ABC grant-making
• Participating in 1989 arts education reform
• Supporting the creation of the Target 2000 grant program
• Working to ensure that arts careers are included in the Education and Economic Development Act
• Ensuring that “in and through the arts” is included in applicable legislation to clarify that the arts are recognized as part of the legislation
• Advocating for the successful inclusion of dance as a qualifying activity toward the State requirements for physical education
• Including the four arts discipline professional associations in the ABC annual retreat to increase focus on arts education as a whole rather than interests of a particular arts discipline
• Working to include arts education quality on state school report cards
• Developing arts caucuses in both chambers

Many Coordinating Committee interviewees described that ABC is actively involved in any discussions on arts education and regularly consulted on how to address arts education in legislation.

While one non-Coordinating Committee interviewee described this state policy work as ABC’s greatest accomplishment, interviewees also cited a few areas where ABC had not achieved everything they wanted yet. For instance, ABC was not able to get “artistic creativity” changed to explicitly say “the arts” in the electives for the Education and Economic Development Act.

Advocacy at the National Level

Doughty’s 20-year history describes that ABC has served as a model for several statewide arts education partnerships and cites examples in Florida and New Jersey. He also shares that when the South Carolina Arts Commission director went to the NEA in 1993, she suggested a program like ABC could be developed at a national level and, with leadership from the U.S. Secretary of Education and NEA Chairman, the Goals 2000 Arts Education Partnership (AEP)
was created. ABC has documented a history of accomplishments at the state policy level, but may not have realized its potential influence at the national level.

All Coordinating Committee interviewees felt that ABC is involved with arts education reform efforts at the national level, often through Coordinating Committee members’ service on boards. Interviewees explained this involvement helps keep ABC informed of recent developments and opportunities for advocacy. They gave examples such as:

- ABC’s continued involvement with AEP through staff attendance at meetings and a Coordinating Committee member on the board
- Coordinating Committee member involvement on the National Assembly of State Arts board
- Coordinating Committee member involvement with departments of education in other states
- Coordinating Committee member involvement with foundations funding arts and arts education
- Coordinating Committee member on the board of Southern Arts Federation
- Coordinating Committee member involvement with regional arts education coordinators
- ABC staff attendance at National Arts Advocacy Day in Washington

Several interviewees also described that ABC has served as a model for other states in statewide arts education initiatives and arts education standards. All but one non-Coordinating Committee interviewee were aware of ABC’s engagement at a national and regional level. Two Coordinating Committee interviewees felt that ABC could improve their national image and reputation as experts and leaders in arts education nationally, and gave the example of the A+ model, where they would be regularly consulted on arts education initiatives. However, two other Coordinating Committee interviewees did feel ABC was recognized as a national model and leader.

The evaluation identified relevant national scholarly journals and professional forums in the area of arts education, and searched these forums for instances in which South Carolina’s art education initiatives - and the Arts in Basic Curriculum Project in particular - is used as a
model for arts education. No articles referenced South Carolina’s initiatives or ABC in a search of the following journals:

- Art Education
- Arts Education Policy Review
- Educational Evaluation and Policy Analysis
- Education Research
- Journal of Educational Policy
- Journal for Learning Through the Arts
- Review of Educational Research
- Review of Research in Education
- Studies in Art Education
- Teaching Artist Journal

However, South Carolina’s arts education work is referenced in some national forums, including the following:

- In 2003, the ABC Project was highlighted as a national model for arts education reform at a meeting of the National Arts Education Partnership. The Arts Education Leadership Institute was also highlighted on the Arts for Learning website.
- Arts Education Partnership: The Arts Education Partnership has a database of state arts education policies, which includes a summary of South Carolina’s policies. The summary mentions SCAAP and the PACT assessments.
Impact of ABC on Participating Sites: Evaluation Findings

ABC’s funding, ongoing research, training and technical assistance and advocacy activities are all designed to support certain outcomes of quality arts education in the state. This evaluation looked for the presence of such outcomes at ABC and DAP grant sites, primarily through the site survey, on outcomes that have been defined by the program and previous research studies as important to ABC’s goals of supporting quality arts education.

Outcome: Use of South Carolina Visual and Performing Arts Standards
ABC seeks to increase the number of schools incorporating 2003 South Carolina Visual and Performing Arts Standards in their arts or other curricular classes. On the survey, many (85%) arts teachers use the 2003 state art education standards when creating lesson plans. Fewer (13%) of non-arts teachers use the arts education state standards when creating lesson plans. A majority (55%) of arts teachers know that their district has an arts curriculum guide, and fewer (18%) non-arts teachers know that their district has an arts curriculum guide. When asked what ways they consult the arts curriculum guide when preparing for classes, teachers responded that they use it to see if they are targeting the appropriate skills and standards, to plan lessons, to understand sequencing, for examples of techniques that other teachers have used and for ways to integrate the arts into the subjects they teach.

Many survey respondents know about arts education standards and the majority feels that arts education in their school or district is accountable to these standards, as seen in Figure 16.
**Figure 16. Respondent opinions on whether arts education is accountable to standards**

![Pie chart showing respondent opinions on arts education accountability]

Source: the Improve Group

In addition, survey responses of individual groups show many arts teachers, arts coordinators and administrators agree that arts education in their school or district is accountable to standards (see Table 26). Those sites which have actively had an ABC or DAP grant within the last two years had a higher percent of respondents agree that arts education is accountable to standards, when compared to those sites where the grant funding ended 3-5 years ago. Further, while fewer non-arts teachers and parents agree that arts education is accountable to standards, over one-half of non-arts teachers and parents do agree that arts education is based on standards and about one-quarter do not know.

**Table 26. Respondents’ views on whether arts education in their school or district is accountable to standards**

<table>
<thead>
<tr>
<th></th>
<th>Agree</th>
<th>Disagree</th>
<th>I do not know</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts teacher</td>
<td>84%</td>
<td>11%</td>
<td>5%</td>
</tr>
<tr>
<td>Non-arts teacher</td>
<td>58%</td>
<td>16%</td>
<td>26%</td>
</tr>
<tr>
<td>Arts coordinator</td>
<td>87%</td>
<td>12%</td>
<td>0%</td>
</tr>
<tr>
<td>Administrator</td>
<td>73%</td>
<td>16%</td>
<td>11%</td>
</tr>
<tr>
<td>Parent or Guardian</td>
<td>56%</td>
<td>18%</td>
<td>26%</td>
</tr>
</tbody>
</table>

Source: the Improve Group

Figure 17 shows that many survey respondents feel that the State Visual and Performing Arts Standards, which ABC was instrumental in creating, have had a positive impact on student
achievement. A majority also feel that the arts curriculum guide has a positive effect on student achievement. When compared to other ABC activities in Figure 17, more respondents indicate these policy changes have had an impact on student achievement.

**Figure 17. ABC activities’ impact on student achievement**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percent of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC technical assistance</td>
<td>24%</td>
</tr>
<tr>
<td>SCDE Summer Arts Institutes</td>
<td>33%</td>
</tr>
<tr>
<td>Arts teacher certification programs</td>
<td>42%</td>
</tr>
<tr>
<td>Arts curriculum guide</td>
<td>53%</td>
</tr>
<tr>
<td>South Carolina Visual and Performing Arts</td>
<td>70%</td>
</tr>
</tbody>
</table>

Source: the Improve Group

**Outcome: Use of Strong Assessment Methods**

ABC also focuses on encouraging the use of strong assessment methods in the arts. Table 27 shows that many of the teachers responding to the survey are using some form of assessment to structure their grading of individual student work in the arts. Many use their own observation for grading, but only 4% do not use any of these tools.
Table 27. Arts teacher grading methods

<table>
<thead>
<tr>
<th>Grading Methods</th>
<th>Percent of arts teachers using</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observation</td>
<td>91%</td>
</tr>
<tr>
<td>Rubric</td>
<td>80%</td>
</tr>
<tr>
<td>Performance task</td>
<td>73%</td>
</tr>
<tr>
<td>Checklist</td>
<td>73%</td>
</tr>
<tr>
<td>Self critique</td>
<td>59%</td>
</tr>
<tr>
<td>Written test</td>
<td>55%</td>
</tr>
<tr>
<td>Portfolios</td>
<td>35%</td>
</tr>
<tr>
<td>Video performance</td>
<td>25%</td>
</tr>
<tr>
<td>Digital/audio performance</td>
<td>20%</td>
</tr>
<tr>
<td>DO NOT USE these tools when grading students</td>
<td>4%</td>
</tr>
<tr>
<td>Other</td>
<td>2%</td>
</tr>
</tbody>
</table>

Source: the Improve Group

Outcome: Districts have Arts Coordinators
The ten-year evaluation found that 70% of teachers in districts with no arts coordinator report inadequate funding, while 55% of teachers in districts with arts coordinators report inadequate funding. Moreover, in districts with no coordinator, teachers most often referred to coordination as their number one need.

Three percent (n=43) of all schools in the state of South Carolina do not have an arts coordinator, according to State Department of Education contact lists. Half of these sites are located in a single district; the remaining are either technical/vocational or other types of schools (i.e. the South Carolina Public School Charter District does not have an arts coordinator listed). On their survey, 39% of staff respondents said their district had an arts coordinator; 11% said they did not and half (50%) were unsure about whether or not their district has an arts coordinator. Respondents may not be aware that there is an arts coordinator for the district, or the arts coordinator may not be very active at their site.

Indeed, Coordinating Committee members mentioned that the degree to which arts coordinators take on an active coordination role can vary; at some sites, the position may

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largely exist as an extra title for a current staff. Of those who were aware of an arts coordinator in the district, most (94%) said the contributions of this staff were somewhat or very helpful. Administrators from the districts surveyed said they had had an arts coordinator for an average of 10.4 years.

On the survey, arts coordinators were asked how often they meet with arts and non-arts teachers. Only 4% of arts coordinators said they did not generally meet with arts teachers and 13% said they did not generally meet with non-arts teachers. As Table 28 shows, just under half of the arts coordinators reported meeting frequently with arts teachers and slightly less frequently with non-arts teachers.

Table 28. Frequency of meetings between arts coordinators and teachers

<table>
<thead>
<tr>
<th>Frequency of Meeting</th>
<th>Arts Teachers</th>
<th>Non-Arts Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily</td>
<td>25%</td>
<td>0%</td>
</tr>
<tr>
<td>Weekly</td>
<td>21%</td>
<td>17%</td>
</tr>
<tr>
<td>A few times a term</td>
<td>38%</td>
<td>42%</td>
</tr>
<tr>
<td>A few times a year</td>
<td>13%</td>
<td>29%</td>
</tr>
</tbody>
</table>

Source: the Improve Group

Most (88%) arts coordinators said they often or sometimes coordinated professional development activities and 8% said they rarely did. 83% reported that they sometimes or often were involved in coordinating school performance schedules. Nine percent rarely played this role and another 9% said they did not play a role in coordinating school performance schedules.

Outcome: Improvement in student achievement in the arts in participating schools

Prior research studies indicate that ABC’s work had a positive effect on student achievement in the arts. AERP findings include the following:

- Schools that spent more time in arts-immersion showed higher achievement in the arts.\(^{34}\)

\(^{34}\text{Meyer, Patrick; Yap, Ching Ching; Kjerfve, Tania; Kim, Do-Hong; Seaman, Michael. (2003) 2001-2002 Arts Education Project Year-end Report.}\)
In general, most ABC schools scored better than predicted by the poverty index in the SCAAP music multiple-choice assessments. The visual arts multiple-choice assessments, however, evidenced better scores than predicted for non-ABC schools. More ABC schools scored above average in the visual arts performance, while fewer ABC schools scored below average in the music performance tasks. In a subsequent report, AERP found that in schools with low socio-economic status, ABC requirements such as having an arts education strategic plan can help to ensure that these students receive equitable learning opportunities in the arts.

SCAAP data is available for multiple years eleven ABC and DAP sites. Of those, 82% showed improvement from the first to last years in either the visual arts, music or both assessments. Parent survey respondents also commented on their perception of the impact of arts education on their child’s achievement. As seen in Table 29, many parents see an improvement in their child’s skills.

<table>
<thead>
<tr>
<th>Ability</th>
<th>Percent of Parents indicating their child can do this better because of arts classes in their school</th>
</tr>
</thead>
<tbody>
<tr>
<td>Create an artwork</td>
<td>81%</td>
</tr>
<tr>
<td>Perform in a play</td>
<td>68%</td>
</tr>
<tr>
<td>Sing</td>
<td>65%</td>
</tr>
<tr>
<td>Dance</td>
<td>48%</td>
</tr>
<tr>
<td>Play an instrument</td>
<td>44%</td>
</tr>
<tr>
<td>Other</td>
<td>16%</td>
</tr>
</tbody>
</table>

Source: the Improve Group

Outcome: Arts Curriculum is Complete, High Quality and Incorporated throughout Schools
A majority of arts coordinators and administrators report a variety of arts classes offered in their district. Interestingly, survey responses showed that more arts coordinators indicate a broader spectrum of arts classes in their district than administrators report. This may indicate some lack of awareness of arts classes on the part of administrators.

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Five sites received both DAP and ABC grants; six received ABC only.
Fifty-three (53%) of arts teachers also provide instruction in the arts after school. After school activities that are taught by arts teachers include theatre rehearsals, dance classes, instrumental courses or lessons, art club, choir or another musical ensemble, drama club, Gifted and Talented and tutoring.

**Outcome: Arts Integration**

Around 2000, some sites began to express interest in establishing school-wide programs for the integration of the arts across the entire curriculum. Table 30 shows that survey respondents agreed that the arts can be a positive influence in the curriculum of other subject areas. Respondents listed barriers to the integration of the arts into non-arts curriculum including: communication between arts and non-arts teachers, time for planning, a lack of knowledge and a focus on teaching for testing requirements.

**Table 30. Views on integrating arts with other subjects**

<table>
<thead>
<tr>
<th>Views on Integrating Arts With Other Curriculum Study</th>
<th>Percent Agreeing</th>
</tr>
</thead>
<tbody>
<tr>
<td>The arts should be frequently integrated with instruction on other subjects</td>
<td>64%</td>
</tr>
<tr>
<td>Other subjects may benefit from integrating arts into their curriculum from time to time</td>
<td>34%</td>
</tr>
<tr>
<td>The arts should only be in arts classes</td>
<td>2%</td>
</tr>
</tbody>
</table>

Source: the Improve Group

On the survey, 95% of staff respondents say that non-arts teachers often (25%) or sometimes (70%) incorporate the arts in their curriculum. About one-half of non-arts teachers say that they use the arts in their teaching every day or frequently; 41% say they use the arts once in awhile; 8% say they never use the arts in their teaching. Further, non-arts teachers had positive feedback on the impact of using the arts in their curriculum, as seen in Table 31. The 2006 AERP study similarly found that teachers at ABC model sites reported that arts integration produced a number of positive results such as improving teaching and learning at their school, reinforcing classroom concepts, addressing curriculum standards on a variety of subjects and leading to students being more excited and motivated to learn. They also felt that teachers experienced more connectivity and productivity as they collaborated on integrating arts education in the curriculum.
Table 31. Non-arts teacher observations on impact of integrating arts in their class

<table>
<thead>
<tr>
<th>Non-arts teacher observations of what is TRUE because of the arts classes in their school</th>
<th>Percent of non-arts teachers selecting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students do better in my class</td>
<td>67%</td>
</tr>
<tr>
<td>Parents become more involved in school activities</td>
<td>58%</td>
</tr>
<tr>
<td>My students have better focus on their tasks in my class</td>
<td>53%</td>
</tr>
<tr>
<td>There are fewer disruptions in my class</td>
<td>34%</td>
</tr>
<tr>
<td>Attendance is improved</td>
<td>33%</td>
</tr>
<tr>
<td>Teacher morale is stronger</td>
<td>29%</td>
</tr>
</tbody>
</table>

Source: the Improve Group

Outcome: Use of Folk-Life or Traditional Arts
In the most recent strategic plan, ABC defined an objective to encourage participating sites to infuse their arts curriculum with local or traditional arts that engage students and their local community. On the survey, almost all (97%) of arts teachers say they do include traditional arts activities that reflect the local population in their arts curriculum. About one-half of these teachers say they often use such activities in their classroom.

Comparison of ABC Sites to Other Sites
In 2004, the Office of Program Evaluation in the College of Education at the University of South Carolina investigated arts education programming throughout the state and compared students’ standardized test scores between those schools which had participated in ABC and those which had not.

The study found that, on average, arts education programming was more extensive in ABC-participating schools, particularly in the areas of dance and theatre instruction. ABC schools were also more likely to provide after school arts programming than non-participating schools. Teachers at ABC sites were more likely to report receiving arts-specific professional development training.

The 10-year evaluation found that ABC school sites’ arts education is diverse in quality and breadth, and these school sites attain more integration of arts curriculum in other classes when compared to non-ABC schools. The evaluation also found that ABC district sites are more likely to support framework-based curricula development, offer a greater breadth of arts opportunities and have strong district arts program coordination.
A review of the literature on arts education also provides an opportunity to understand ABC outcomes in a broader context. For instance, a 2004 study\(^{38}\) found that general education teachers believe arts education is valuable, but rarely integrate the arts in their curriculum. On the survey for this evaluation, 95% of staff respondents say that non-arts teachers often (25%) or sometimes (70%) incorporate the arts in their curriculum.

Another interesting comparison from a review of literature points to the impact of arts on student behavior. This research\(^{39}\) shows that the performing arts have the potential to positively impact student behavior. On the survey, non-arts teachers observed the impact on students of the arts classes in their school. Over one-half said that students have better focus and about one-third said there were fewer disruptions in their class.

The literature\(^{40}\) shows that evidence is mixed regarding the effects of arts education on student achievement on standardized tests. However, evidence suggests that arts can be used to enhance student learning when they used to present material in other areas, such as reading. A 2005 AERP study\(^{41}\) compared students’ scores on PACT standardized assessments across arts-immersion and traditional schools, from 2001 to 2004. As part of this analysis, the authors conducted a regression analysis predicting student scores at arts-immersion and traditional schools, based on the poverty index at those schools, and then compared the actual to the predicted scores. Student performance on the PACT was mixed over time, but there was not strong evidence that the PACT performance was different between ABC and non-ABC schools.

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Summary Highlights and Recommendations

At their 20-year anniversary, the Arts in Basic Curriculum (ABC) Project can look back on many accomplishments and innovations that have helped the Project make progress on its goal to ensure that every student in South Carolina has access to a quality, comprehensive arts education. Through funding, research, advocacy and training and technical assistance, the Project has been a model for a number of advancements in arts education. The statewide focus, the creation of arts education standards and curriculum, the success of its advocacy and its inroads on arts education assessment and integration mark the ABC Project as a significant leader in the field of arts education. At this 20th anniversary, the ABC Project engaged an independent evaluator to explore the Project’s impact at this stage of its history. Findings are detailed in the full evaluation report. This summary provides highlights for ABC stakeholders and/or other states who are interested in better understanding this successful model of statewide arts education promotion. Finally, recommendations based on the findings are offered for ABC’s continued growth.

Educators will be interested in the following findings about how the ABC model builds support for arts education at a local and state level:

1. ABC has been active in developing curriculum guides and State Standards for arts education. Many survey respondents report that they have observed a positive impact on student achievement from these policy supports. Many arts teachers report using the State Standards when creating lesson plans.

2. The innovative web-based SCAAP assessment tool allows for widespread consistency in arts education assessment. Among the ABC and DAP sites for which multiple years of data is available, eight in ten sites show improvement in achievement.

3. ABC has endeavored to build support for arts education through supporting inclusive arts education strategic planning processes, and by providing training and technical

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42 Available upon request from Katie Fox, Program Director, Arts Education, S.C. Artists' Ventures Initiative, South Carolina Arts Commission. 803.734.8767 or kfox@arts.sc.gov
assistance around topics such as integrating the arts in other subject areas. Findings that show what this support has accomplished include:

- Most staff respondents said that non-arts teachers often or sometimes incorporate the arts in their curriculum.
- Eight in ten parents feel that arts programs help make their child a better student. Even more parents report that arts education develops their child’s creativity, a quality which educators are increasingly recognizing is a critical element to children’s education today and their ability to adapt to the changing world as they mature.
- Seven in ten survey respondents said that arts should have equal priority with instruction in other subject areas.
- Strategic planning takes place at ABC sites and those who know about the arts education strategic plan indicate more supportive attitudes about arts. However, awareness of the site’s arts education strategic plans could be improved among stakeholders who are not directly involved in arts education.
- Increased awareness of the technical assistance that ABC provides could help to sustain support for ABC.

4. ABC’s efforts to engage higher education representatives have been challenging in the past, but in the current study many of the arts teachers who responded to the survey said that they had studied arts or arts standards during teacher certification.

Other states will be interested in understanding how the ABC model operates and what practices support broad access to quality arts education. ABC’s strategies - creating an effective governing structure, administering grantmaking programs, providing training and technical assistance, conducting research and engaging in advocacy - have all strengthened the capacity of the Project.

1. Effective Governing Structure: Many markers of an effective partnership are present at the governance level. The partners exhibit clear communication and leadership, commit funds and other resources to ABC and have shown a commitment to learning

43 ABC is governed by a coordinating committee with members from the three strategic partner agencies.
and adapting. A larger Steering Committee enables a diversity of sector representatives to provide leadership in arts education, represents broad interests, and informs the direction of ABC. The Steering Committee and other arts organization meetings provide a forum for informal communication, helping to keep stakeholders informed and engaged. Because the Steering Committee is large and some stakeholders may stay involved for many years, ABC continues to explore how this body can play a substantial leadership role and bring fresh perspectives into productive planning sessions.

2. Funding and Grantmaking: A substantial portion of schools have received support for the arts and ABC has consistently grown the number of funded sites, including targeted outreach sites. Thirty-five percent of all school sites in the state have applied for or been part of an application for a successful DAP grant; 25% of school sites across the state have applied for or been part of an application for an ABC grant. School staff reports that grants are a significant source of funding for arts teachers’ classrooms.

The survey of school staff highlighted some differences between sites which have received funding from the South Carolina Arts Commission’s ABC Advancement program and the South Carolina Department of Education Distinguished Arts Program. One grant program appeared to better support arts integration, faculty discussions and participation of different groups in local arts education strategic planning. Differences also exist based on whether funding went to a school or to an entire district, a tension which ABC will consider as it seeks to expand funding and grantmaking to more sites in the state.

As ABC looks to continue expansion, the Project will also need to consider differences that the survey highlighted between sites that were the target of outreach efforts and all other sites.\(^4\) Outreach sites reported more often that they had received technical assistance. However, outreach sites report less often that arts education is discussed in teacher meetings and that their principal finds arts education important. Outreach sites also involved stakeholders at different levels in strategic planning.

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\(^4\) These were primarily rural sites.
3. Ongoing Research: ABC has shown a consistent commitment to evaluation of its work and issues relevant to promoting quality arts education in South Carolina. Further, the Project uses evaluation results to improve and hone its work. Since 2000, the Project has worked with the Office of Program Evaluation at the University of South Carolina to commission relevant and methodologically sound research on ABC’s impact. The innovative web-based SCAAP tool has the potential to provide valuable data about the quality of arts education in schools and promote attention to academic achievement in the arts statewide.

4. Training: Statewide, 19% of all schools in South Carolina and 68% of all districts in the state have sent a representative to attend a wide variety of workshops through ABC’s summer institutes. Feedback surveys from recent workshops indicate that participants felt the content was relevant and useful; almost all said the experience helped them to understand and use State Standards in the classroom.

Teacher certification is available in four arts areas and arts courses are required for elementary school teachers. Between 1-9% (depending on the arts area) of arts teachers at ABC sites reported on the survey that they were not certified in the arts area they taught (all grade levels). Nationally, the National Center for Education Statistics reports that between 16-28% (depending on the arts area) of arts teachers are not certified to teach in their arts area (high school level).

5. Advocacy: Through direct conversations with legislators and mobilizing the support of educators, ABC has accomplished a number of policy changes at the state level that support quality arts education for South Carolina students. While ABC has been a model for some other states and is involved in national arts education reform efforts, it may not have realized its potential influence as a model at the national level.

Recommendations for ABC

1. A large Steering Committee provides an opportunity to engage representatives from many sectors who can and do support arts education, but it can also be too large for close involvement in activities such as annual planning. ABC will need to find ways to manage participation so that the various sectors can have a voice in the delivery of arts
education. ABC will also need to find ways for new participants and/or fresh perspectives from these different sectors to provide direction and feedback for the Project. A process should be created to facilitate input from these diverse stakeholder groups for the Coordinating Committee’s valuable annual retreat, to ensure that the Steering Committee representation provides meaningful direction for important annual planning. One idea raised during the evaluation was for Steering Committee members to be tasked with gathering input from relevant stakeholders and reporting to the Coordinating Committee at the retreat.

2. In order to continue to expand ABC’s influence and its arts education reform efforts throughout the state, ABC will likely have to rely even more on site representatives and/or Regional Outreach Consultants. ABC has reached many sites in the state, but current staff levels will not be able to support a significant number of new sites with the same level of service. At the same time, some changes may be needed in the outreach model currently in use. The methods of engaging outreach sites have proved successful in building support for arts education, participation in advocacy and use of ABC tools and support - achieving similar levels as non-outreach sites. But, the model may not be as effective at overcoming some differences in resource availability or in the engagement of faculty in frequent discussions about arts education.

3. Differences between DAP and ABC sites indicate that a review of guidelines, expectations and implementation for these two programs could help to clarify how programs can “learn” from one another to accomplish progress on shared goals.

4. Strategic planning appears to be useful in building support for the arts; however, the methods of engaging stakeholders at district-wide sites should be reviewed to attain the same outcomes of support and engagement achieved at school sites. In general, district-wide sites tend to show lower levels of support for arts education and less awareness of ABC. Overall, ABC must reinforce a message to sites that it is important to engage and communicate with a broad group of stakeholders in the planning process; many staff responding to the survey were unaware of the existence of a plan at their site.

Such widespread engagement can also be a vehicle to sustain progress made in building ongoing support for arts education, as strategic plans are regularly reviewed and
updated. About half of the teachers responding to the survey had participated in advocacy to address arts education issues at the state; fewer administrators had participated in advocacy.

5. Partners emphasized that ensuring smooth staff transitions on the Coordinating Committee is critical. The recent experience with a new staff representative for one partner underscores the need for attention to the position of each partner’s representative. The representative must be in a position to know and relay timely and relevant information between ABC and their organization, and participate in any pertinent decision-making within their own organization, as well as on the ABC Coordinating Committee.

6. Future evaluation and research efforts will be aided if ABC is able to gather consistent data on the impact of professional development opportunities, as well as encouraging participation in SCAAP to build a record of arts education achievement at sites.

7. ABC will need to continue to find ways to maintain stakeholder awareness of the Project and its work. Only about one-third of survey respondents said they were very or somewhat familiar with ABC and its goals. In addition, technical assistance is a major activity of ABC’s Project Director and is reviewed positively by those who receive it. But, ABC’s work in this area is not broadly recognized by stakeholders who do not directly participate in technical assistance or who may not be aware of who provides the assistance.
Appendix A: Arts in Basic Curriculum Evaluation Logic Model

Goal 1: Maintain statewide momentum toward excellent arts education through leadership and strategic partnerships at all levels

<table>
<thead>
<tr>
<th>Activities and inputs</th>
<th>Indicators of success</th>
<th>Measurement tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objective A: Build and strengthen the SC Arts in Basic Curriculum (ABC) coalition.</td>
<td></td>
<td></td>
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</tbody>
</table>
| • ABC Steering Committee  
• Coordinating Committee | • Partners report channels of communication are clear  
• Decisions reflect consensus of partners  
• Common vision of targets is shared by partners  
• Partners’ individual agency actions generally support common vision  
• Transitions are managed to support ongoing partner involvement and support of common vision  
• Partners are well-informed about relevant actions taken by one another  
• Partners have high level of trust of one another  
• Partners contribute needed financial resources to maintain coalition and programming  
• Partners share contacts and help other partners access spheres of influence  
• Influential partners participate in coalition | • Interviews with current and former partners (new) |

Objective B: Stimulate and support partnerships for arts education reform at the local and state levels, linked to regional and national arts education initiatives.
**Goal 2: Increase understanding and support of arts education**

<table>
<thead>
<tr>
<th>Activities and inputs</th>
<th>Indicators of success</th>
<th>Measurement tools</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Objective A:</strong> Define and document the value of arts education and build support among schools and leaders.</td>
<td><strong>Advocacy network increases understanding and support of arts education amongst members</strong></td>
<td><strong>Survey</strong> - teachers, administrators, partners, policy-makers</td>
</tr>
<tr>
<td>• Grow the arts education advocacy network in collaboration with other organizations</td>
<td>• Participating teachers and administrators understand and participate in advocacy</td>
<td><strong>Record review</strong></td>
</tr>
<tr>
<td>• Promote the value of arts education</td>
<td>• State policy on arts education is positively affected</td>
<td><strong>Partner interview</strong></td>
</tr>
<tr>
<td>• Make the case for arts education improvement to administrators in non-participating schools and districts</td>
<td>• Interest from districts in programs to help expand arts programs is increased</td>
<td></td>
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<tr>
<td>• Advocate for policies that move arts education forward</td>
<td>• ABC promotional activities are increased</td>
<td></td>
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</tbody>
</table>
Goal 3: Establish and maintain public policy and systems of accountability that promote quality, comprehensive arts education for all students

<table>
<thead>
<tr>
<th>Activities and inputs</th>
<th>Indicators of success</th>
<th>Measurement tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Monitor changes in state regulations, policies, and legislation that may affect arts education, and educate and inform leaders and decision makers on these issues</td>
<td>• Participating schools and districts adopt use of standards and assessment systems</td>
<td>• Survey - teachers, administrators, policymakers, partners, arts advocates</td>
</tr>
<tr>
<td>• Develop a dialogue with non arts organizations and groups around the value of arts education</td>
<td>• Advocacy network and partners influence any policy change related to the quality of arts education</td>
<td>• Record review</td>
</tr>
<tr>
<td></td>
<td>• Teachers and district arts coordinators report that standards and assessment systems support quality arts education</td>
<td>• Partner interview</td>
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</tbody>
</table>
Goal 4: Increase individual schools and school districts capacities to implement comprehensive, standards-based arts education

<table>
<thead>
<tr>
<th>Activities and inputs</th>
<th>Indicators of success</th>
<th>Measurement tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objective A: Support the arts curriculum development in schools and school districts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Continue and expand ABC Advancement Sites</td>
<td>• The number of schools receiving grants increases</td>
<td>• Survey — administrators, teachers, arts coordinators, parents, other staff</td>
</tr>
<tr>
<td>• Outreach to underserved areas with low accountability ratings, such as Palmetto</td>
<td>• More districts have arts coordinators</td>
<td></td>
</tr>
<tr>
<td>Priority Schools</td>
<td>• The number of schools incorporating arts standards in their arts or other curricular classes increases</td>
<td></td>
</tr>
<tr>
<td>• Provide technical assistance and guide potential applicants to funding opportunities for regional Outreach Consultants to bring new participants into the statewide arts education network</td>
<td>• Teachers and administrators receiving technical assistance report increased knowledge and ability surrounding standards, integration, strategic planning and grant-writing to support arts education</td>
<td></td>
</tr>
<tr>
<td>• Provide incentives to increase the number of District Arts Coordinators</td>
<td>• The presence of folk-life or traditional arts reflective of population in curriculum increases</td>
<td></td>
</tr>
<tr>
<td>• Provide information and technical assistance to potential and existing SCDE’s Arts Curricular Grant Sites</td>
<td>• Other staff and parents report that arts education is accountable to standards</td>
<td></td>
</tr>
<tr>
<td>• Provide workshops and professional development to help teachers develop folk-life or traditional arts curriculum</td>
<td>• Assessments show improvement in student achievement in the arts in participating schools</td>
<td></td>
</tr>
<tr>
<td>• Facilitate implementation of the South Carolina Visual and Performing Arts Curriculum Standards 2003 and development of the SC Assessment Program through professional development activities</td>
<td>• Teachers and district arts coordinators report that standards and assessment systems support quality arts education</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• The number of schools incorporating arts standards in their arts or other curricular classes increases</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Teachers and administrators receiving technical assistance report increased knowledge and ability surrounding standards, integration, strategic planning and grant-writing to support arts education</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• The presence of folk-life or traditional arts reflective of population in curriculum increases</td>
<td></td>
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<td>• Other staff and parents report that arts education is accountable to standards</td>
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<td></td>
<td>• Assessments show improvement in student achievement in the arts in participating schools</td>
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<tr>
<td></td>
<td>• Teachers and district arts coordinators report that standards and assessment systems support quality arts education</td>
<td></td>
</tr>
</tbody>
</table>

Objective B: Improve the quality of preparation and professional development training for arts and non-arts teachers.

| Activities and inputs                                                                 | Indicators of success                                                                 | Measurement tools                                                                 |
|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|                                                                                  |
| • Provide professional development arts education institutes based on teacher needs   | • New teachers report increased knowledge and ability in delivering arts education from professional development institutes. |
| • Collaborate with new providers of professional development (i.e. the South Carolina Center for Dance Education) | • ABC responds to teachers’ needs in professional development opportunities         |                                                                                  |
| • Work with higher education to align pre-service teacher preparation, curricula, instruction, and assessment with the S.C. Standards and “best practices” | • Student achievement in the arts increases with teacher preparation                |                                                                                  |
| • Monitor and recommend changes to state requirements for teacher licensure and certification and program accreditation | • Professional development training is available in all arts areas for teachers      |                                                                                  |
| • ABC 1-day in-services respond to teacher needs (new teachers, teaching children with disabilities, developing curriculum about folk traditions) | • Teacher certification and training for arts and other curricular educators includes study in arts areas and a focus on arts standards |
|                                                                                       | • Administrators are aware of arts education training and seek arts and other curricular educators with this training |
|                                                                                       | • Survey — teachers, administrators, arts coordinators                               |                                                                                  |
|                                                                                       | • Ongoing research                                                                    |                                                                                  |
|                                                                                       | • Partner interview                                                                    |                                                                                  |
Goal 5: Strengthen financial support ABC

<table>
<thead>
<tr>
<th>Activities and inputs</th>
<th>Indicators of success</th>
<th>Measurement tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Create marketing tools</td>
<td>• ABC increases awareness and knowledge of its activities and goals.</td>
<td>• Interview - partner, policy-maker, other funders?</td>
</tr>
<tr>
<td>• Grow and diversify funding sources to meet new program opportunities</td>
<td>• ABC has funds sufficient to cover initiatives, programs and growth.</td>
<td>• Record review</td>
</tr>
<tr>
<td>• Maintain partner funding (including in-kind)</td>
<td></td>
<td>• Survey - teachers, administrators</td>
</tr>
</tbody>
</table>
Appendix B: Evaluation Methodology

This program evaluation provides an opportunity to reflect upon the 20-year history of the ABC Project and to provide a snapshot of its impact on schools and districts throughout South Carolina. While ABC has maintained a consistent vision over its history, as with any program the goals and strategies have evolved in response to current needs and opportunities. The program goals and objectives which framed this evaluation are those defined in ABC’s 2006-2010 strategic plan. Thus, the specific areas of inquiry for this evaluation may differ from other studies of and by ABC. However, that consistent vision ensures that this study reflects lessons and priorities that echo throughout ABC’s history.

A number of previous research studies and evaluations were reviewed to provide context for this evaluation and have been cited when the findings were relevant to the goals under examination in this evaluation. In addition, program records, as available, were analyzed on items relevant to this evaluation. A relationship with the University of South Carolina’s Office of Program Evaluation established an opportunity for regular studies through the Arts Education Research Project (AERP) since 1999. These were referenced for this 20-year evaluation. ABC’s 20-year history provided a number of helpful insights, as did feedback surveys from ABC’s professional development meetings, grant-making records, State Department of Education records and standardized arts achievement test data. This achievement data is obtained through a test called the South Carolina Arts Assessment Program (SCAAP) which provides results about school level achievement in music and visual arts for 4th grade students, primarily used in districts and schools which have received DAP funding. While these sources do not provide comprehensive, historical data relevant to the research questions of this 20-year evaluation, they were able to provide helpful insights on ABC’s impact.

Interviews were conducted with twenty-one key informants who have experience with ABC today and in the past. Half of these interviewees are current or former members of the ABC Coordinating Committee, representing the main ABC partners. The remaining interviewees represented the South Carolina Arts Alliance, the South Carolina Education Oversight Committee, Columbia College (South Carolina Center for Dance Education), The Arts
Partnership of Greater Spartanburg, the South Carolina Art Education Association, the South Carolina Dance Association, the South Carolina Music Educators Association and the South Carolina Teachers Association.

Finally, all ABC and DAP-funded sites were invited to participate in a survey of teaching and administration staff. Liaisons at every ABC and DAP site received instructions on distributing an email invitation and web-based survey to all teaching and administration staff in the site. Site liaisons helped coordinate administration at each site between December 2008 and January 2009.

Ten sites were selected for parent surveys to represent ABC and DAP sites, school and district sites and rural/urban/suburban sites. District arts coordinators or liaisons distributed parent questionnaires, on paper or electronically, at 8 school or district sites and returned the questionnaires to the evaluator. Each school site had up to $50 to spend on snacks or incentives, as determined by liaisons. Liaisons also determined methods or events through which it would be most effective to reach parents at their site. Over 4,000 total responses were received through this survey from parents and staff at ABC and DAP sites across the state. 96% of school sites (71 of 74) and 93% (13 of 14) of district sites are represented in survey results.
Appendix C: Description of Survey Informants

Survey Respondents

Many (96%) school sites and 93% of district sites are represented in survey results. 62% of those responding to the survey were from sites which had received a DAP grant; 77% were from sites which had received an ABC grant (some sites receive both).

Teachers made up the majority of respondents, as seen in Table C-1 below. While parents of students also served in other capacities (such as administrators), there were few of these cases. Most commonly (13%) these parents were also non-arts teachers. A variety of administrative positions responded to the survey, primarily principals. Please also see Figure C-1.

Table C-1. Survey respondents

<table>
<thead>
<tr>
<th>Role</th>
<th>Number of respondents</th>
<th>Percent of all respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts teacher</td>
<td>430</td>
<td>10%</td>
</tr>
<tr>
<td>Non-arts teacher</td>
<td>3007</td>
<td>69%</td>
</tr>
<tr>
<td>Arts coordinator</td>
<td>24</td>
<td>1%</td>
</tr>
<tr>
<td>Administrator</td>
<td>295</td>
<td>7%</td>
</tr>
<tr>
<td>Parent or guardian of student(s)</td>
<td>616</td>
<td>14%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>4,372</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Source: the Improve Group

Figure C-1
Thirteen percent of teachers respondents are arts educators, while 87% are not arts teachers (most of the remaining teacher respondents wrote in that they teach other non-arts subjects). Non-arts teachers responding to the survey mostly teach other “core” subject areas such as social studies, English language arts, science or math, as seen in Figure C-2. Figure C-3 shows the diversity of arts subjects taught by arts teacher respondents, though visual arts are most strongly represented. Arts teachers also explained on the survey what “design” or “other” arts classes they taught. Forms of design that are taught in the schools and districts surveyed include: two and three dimensional design, advertisement design, architectural design and graphic design. Other arts classes that are taught by the arts teachers surveyed include: a variety of different musical instruments, art history, arts appreciation, basket weaving, ceramics, metals and jewelry design, sculpture, photography, printmaking, set and prop creation, and video production.
Figure C-2. Subject areas taught by non-arts teacher respondents

- Other: 22%
- Technology: 15%
- Health/Physical Education: 17%
- Social Studies: 43%
- Foreign Language: 3%
- English Language Arts: 53%
- Science: 43%
- Math: 49%

Source: the Improve Group
Figure C-3. Subject areas taught by arts teacher respondents

Source: the Improve Group
Staff respondents had been in their position at the school or district for an average of 14 years, and the majority has been teaching for at least 6 years (see Figure C-4 below). Also, as seen in Table C-2 below, the majority of teachers responding teach elementary grades.

**Figure C-4. Length of time respondents have been teaching**

![Pie chart showing the length of time respondents have been teaching.]

- 56% have been teaching for more than 10 years.
- 17% have been teaching for 6 - 10 years.
- 16% have been teaching for 3 - 5 years.
- 7% have been teaching for 1 - 2 years.
- 4% have been teaching for less than one year.

Source: the Improve Group

**Table C-2. Grade Levels Taught by Respondents**

<table>
<thead>
<tr>
<th>Grade Level Taught</th>
<th>Percent of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Kindergarten</td>
<td>10%</td>
</tr>
<tr>
<td>K-3</td>
<td>46%</td>
</tr>
<tr>
<td>4-5</td>
<td>28%</td>
</tr>
<tr>
<td>6-8</td>
<td>19%</td>
</tr>
<tr>
<td>9-12</td>
<td>28%</td>
</tr>
</tbody>
</table>

Source: the Improve Group
Appendix D: Selected Comments from Parent Survey Respondents on Arts Programs in their Child’s School

• I believe the arts program is extremely important to the education of our children. I was lucky enough to have my daughter experience [site name removed] and the difference in her education so far and the education of my 18 year old is like night and day. Her self esteem is unbelievable and I am constantly surprised by the knowledge she has retained in everything she learns. She can hold her own in conversations with children much older than she is and she will come up with tidbits of information that I never even knew existed. I can tell you names and dates, but she can tell you names, dates, how they lived, songs they sang, what they ate, or even styles of clothing. The arts program has made her inquisitive. When she is studying anything, she wants to come home and research every aspect of it. Some days she spends hours looking up information on a subject just because she wants to know. In my opinion, this need to know the whole subject makes her retain the information. I have heard rumors of Arts programs being cut, and I am very disappointed. I believe every child in the country should have the opportunity to expand their minds, and secure a better chance for their future.

• I credit the arts program with broadening my child’s views of other people and their cultures. She is accepting of people, supportive of everyone, and I can see that she has a great deal of confidence from participating regularly in performance arts in front of her class and school. She seems to have ample confidence to step out and try new activities and is curious about many things. Getting to participate in a variety of arts has helped her find something she is good at doing, creative writing, drawing, dance, and given her a chance to learn about the creative process. She has received many rewards and has gained an incredibly open lens in which to view the world and continue in her education.

• My son has gone from a child that only participated because I told him that he had to, to a child that comes home with sheets for me to sign because he wants to try out for something like a play, chorus or Mock Trial. Since he has been participating more in
the Arts he has actually brought his grades up and I don’t have to look over his shoulder asking him if his homework is done. He has gone from a child that sits in the corner not doing anything to a child who has the confidence to stand up in front of a crowd and perform as an actor or a musician. For me, the arts are proof that a good mixture of regular classes and the arts classes make things more interesting and fun and in a lot of cases easier to learn a subject. Last year as a substitute teacher I got to sit in on a math class whose guest was a musician. This musician showed by playing different instruments how music and math are linked. It was AWESOME!

- The arts infused model appears to be a less boring, more hands on curriculum which keeps the children engaged and makes them like school. If that interest could be maintained, particularly through the middle school level, our high school drop out rate would probably decrease dramatically. The more lively and interesting the teacher and the curriculum, the more success at educating the child. The arts keep education interesting to children because they touch and develop all the senses.

- The arts program in my children’s school is responsible for reducing or tearing down many social barriers such as racism and elitism, and creates new learning opportunities for all students across the board. The kids who don’t learn well from books can learn from arts activities, and the kids who learn too well from books can stretch their minds further in new ways.

- While I do believe that art is important to a well-rounded education, I feel that it should never be at the cost of the core curriculum. I have concerns that my child’s basic education is being overlooked because of the magnet program that is in place. I am also strongly opposed to any sort of letter grading in any of the fine arts. Poor grades resulting from a genuine lack of talent can be damaging to a developing self-esteem. Not every child is gifted in the arts, and I feel that the magnet program penalized children who might have excelled in other areas such if given the opportunity. Thank you for this chance to voice my opinion.

- The integration of arts into the standard school curriculum has helped my child understand math, science, and history concepts in a way that really works for her. This approach more effectively addresses the many different types of intelligence and learning styles. My child is learning to see the connections across disciplines that are
traditionally taught as separate ideas. Music revealed as a mathematical sequence, drama as an illustration of historical events, and the chemistry of pottery glaze all demonstrate that arts and science (both social and physical) cannot be separated. In an increasingly multi-cultural world tied together by technology, the ability to synthesize ideas with an arts perspective is a critical skill.

- We are thrilled that our son has the opportunity to experience and learn from the wonderful arts programs and teachers at [site name removed]. My son has a mild form of autism, and yet is happy and thriving in school, and we believe that is largely due to the influence of the arts!