

South Carolina's
Arts In Basic Curriculum Project
A History
1987-2007



ABC PROJECT

By
Ray Doughty
Project Director 1991-1998

South Carolina's

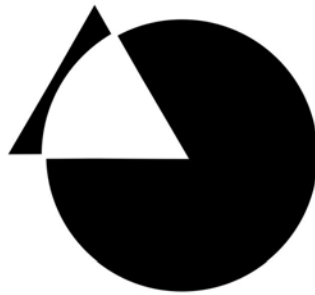
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Introductions



“To say that we at the Arts Commission are proud to have played a part in the founding and ongoing development of the ABC Project would be a serious understatement. Quite simply, we recognize this work as some of the best we have ever done. The ABC Project has had a profound impact on arts education in South Carolina schools, school districts, our whole state education system, and throughout the national arts education community. But its most important impact has been the effect that it has had on the lives of thousands of individual students, whose experience of the arts has been forever changed for the better.

But ABC has also been important to us as a public agency. It taught us the value and power of partnership, and that changed *us* forever as well. It is gratifying, now, to see the history of this project recounted by Ray Doughty, himself one of the key figures in that history, and to be able to take stock of twenty years of consistent and committed effort by many dedicated partners. It has been a long and eventful journey, and the company has been excellent.

At this milestone, it is appropriate that we look back and celebrate our achievements and our story. When we have done this in the past—most significantly at the ten year mark—we have learned important lessons that have informed our continuing work. So let's take this moment to toast our accomplishments and to thank the one who has told their story. Then it will be time to absorb the lessons to be found here and to write the next chapter—as always, together!”

--Ms. Suzette M. Surkamer, Executive Director, South Carolina Arts Commission

“The Arts in Basic Curriculum (ABC) Project has been a stabilizing factor in arts education throughout South Carolina for the past twenty years. As a member of the original ABC Steering Committee, I had the honor to chair the Teacher Preparation and Instruction Committee. From this vantage point, I was able to observe firsthand the rudimentary work of the ABC Project as it grew to influence the face of arts education in South Carolina and the nation. It has promoted innovative practices to engage student learning across all content areas. Research conducted through the ABC Project and its partners has informed the education community of the effects a quality, comprehensive, and sequential arts education has on our students and their achievement. The ABC Project has done this while promoting and strengthening all of the arts including creative writing, dance, music, theatre, and visual arts. The scope and quality of its professional development workshops and summer arts institutes has enabled teachers to move arts education forward and inspire new generations of learners.”



--Dr. Jim Rex, State Superintendent, South Carolina State Department of Education



“All of us at Winthrop University are proud of our involvement with the Arts in Basic Curriculum project since its inception in 1987. The ABC project has always been housed in our College of Visual and Performing Arts while serving all of South Carolina through the innovative partnership with the South Carolina Arts Commission and the State Department of Education. As the pages of this report reveal, it has been a powerful and effective partnership that has positively changed the landscape of education for South Carolina's school children. We at Winthrop are pleased to have made such an important contribution to the development of art education initiatives over the past 20 years and are very proud of the national model the ABC project has become.”

--Dr. Anthony J. DiGiorgio, President, Winthrop University

ABC Project Milestones

Collected and Annotated by Ken May, Ray Doughty, Deborah Hoffman, and Christine Fisher

- 1987** The South Carolina Arts Commission (SCAC) applies to the National Endowment for the Arts (NEA), requesting a planning grant under the new Arts in Schools Basic Education Grants (AISBEG) category.
The SCAC is notified of a \$20,000 AISBEG planning grant.
- The SCAC contracts with Winthrop College Art Department (Wade Hobgood, Chair) to coordinate the planning process.
- The Joint Legislative Committee on Cultural Affairs publishes the findings of its study on the status of arts education in SC schools.
- The Arts in Basic Curriculum (ABC) Steering Committee is organized and meets throughout the fall to develop the ABC Plan.
- 1988** The ABC Plan is published.
- The SCAC applies to NEA for an AISBEG implementation grant and is awarded \$150,000 for a three-year cycle.
- NEA Chair Frank Hodsoll comes to the annual conference of the SC School Boards Association to announce the award and meet with the ABC Steering Committee.
- 1989** The first round of ABC Model Site planning grants is offered by the SCAC. Over 30 schools and districts apply; 11 grants are awarded.
- The South Carolina Arts Alliance (SCAA) is awarded a grant by the SCAC to develop an arts education advocacy network.
- As a result of work by ABC Steering Committee members and SCAA, the Target 2000 education reform bill includes key provisions based on the ABC Plan, and \$389,000 for State Department of Education (SDE) Target 2000 (T2000) arts grants is appropriated.
- The SDE offers and awards its first round of Target 2000 Arts in Education grants.
- Wade Hobgood is named as part-time director, Carol Collins named ABC Administrator and the ABC office is established at Winthrop University.
- 1990** The SCAC awards the first round of ABC Model Site implementation grants to nine schools and school districts.
- Funding for SDE T2000 grants is increased \$1,200,000; over 100 T2000 grants are awarded.
- Curriculum frameworks for dance and drama are adopted by the State Board of Education (BOE) and published.

ABC News is published quarterly 1990-1998.

- 1991** The NEA awards a second three-year AISBEG implementation grant to SCAC for the ABC Project.
- The first ABC Higher Education Forum was presented (annually through 1999).
- The first ABC Arts Leadership Institute (ALI) is presented at Furman University (continued each summer through 1996).
- Ray Doughty is named the first full-time project director, Marty Sanocki becomes part-time administrative assistant.
- 1992** ABC Model Site implementation grants are renewed for another two-year cycle.
- 1993** The comprehensive South Carolina Visual and Performing Arts Framework is adopted by the BOE and published.
- Teacher certification in dance is approved by the BOE.
- 1994** The SC Center for Dance Education is established at Columbia College.
- ABC Project assigned responsibility for developing grant application and program design for an arts education staff development summer institute patterned after the SC Hubs Project for Math and Science.
- 1995** The first Curriculum Leadership Institute for the Arts (CLIA) is presented at Lander University.
- Making the Arts Basic in the Curriculum: Five Years of Progress in the ABC Model Sites by Dr. Sheila Graybeal is published by the SC Alliance for Arts Education (SCAAE).
- ABC Model Site grants are added to SCAC's general arts education grant options and opened to new applicants.
- 1996** Work begins on the South Carolina Visual and Performing Arts Standards.
- 1997** The Arts for Better Schools Institute, organized by the SCAAЕ, is presented at Lander University.
- The ABC Coordinating Committee commissions Dr. Michael Seaman, USC College of Education, to begin a tenth-year evaluation of the ABC Project.
- 1998** The SC Legislature passes the Education Accountability Act (EAA), including arts education language, thanks to determined ABC coalition advocacy.
- "Where We Stand", joint position paper of the state's professional arts education organizations, is published.

The DOE adopts the South Carolina Visual and Performing Arts Academic Achievement Standards.

Teacher Certification for Theatre Education is approved by the DOE.

Dr. Deborah Smith Hoffman is named project director.

1999 The SC Legislature appropriates new arts education funds to the SCAC and the SDE.

The Arts in Basic Curriculum Project: A Ten Year Evaluation by Dr. Michael Seaman is published.

The ABC Coordinating Committee develops the ABC Outreach initiative, based on findings of the Ten Year Evaluation, and requests NEA funds for its support.

2000 The arts are included on the EAA-mandated school report card.

CLIA presented at two sites for the first time (Lander and Coastal Carolina).

The ABC Arts Education Leadership Institute, a revival of the old ALI, is presented for the first time at Winthrop University.

The NEA awards a two year grant to the ABC Project, and the ABC Outreach initiative begins. Marilee Fairchild is named outreach coordinator.

Ray Doughty is named interim project director through December 2000.

2001 The ABC Coordinating Committee develops a new ABC strategic plan, as recommended in the Ten Year Evaluation.

The number of ABC partner-sponsored teacher institutes expands dramatically.

Elda Franklin is named interim project director through June 2001.

The ABC Website is upgraded and redesigned.

Christine Fisher is named project director.

2002 South Carolina Visual and Performing Arts Academic Achievement Standards are revised and aligned with the National Arts Education Standards.

The SDE's Arts Curricular Grants program (the successor to T2000) is revised to include major funding for "Distinguished Arts Programs".

South Carolina Leadership for Success Academy (SCLSA) for new arts teachers is created.

The ABC Project celebrated its fifteenth year anniversary at the fall ABC Steering Committee meeting held on October 22, 2002. Program included a keynote by Doug Herbert of the NEA and recognition by South Carolina House of

Representatives honoring and commending the ABC Project.

The Council of Arts Education Presidents (CAEP) met to revise the position paper Where We Stand. This group includes past presidents, presidents and presidents elect of SCAEA, SCDA, SCMEA and SCTA.

2003 The NEA awarded a two-year grant to the ABC Project and the second phase of Outreach began. The ABC Outreach Regional Consultants (ROCs) was established.

The revised SC Visual & Performing Arts Curriculum Standards are unanimously adopted by the SC Board of Education.

Over 500 teachers from 59 districts in SC attend summer arts institutes.

The ABC Project was one of six arts education reform models across the nation highlighted at the National Arts Education (AEP) Partnership meeting in Washington, DC.

The Arts Education Leadership Institute (AELI) is highlighted by the Arts for Learning website. Video of dance classes from Pine Street Elementary were featured. (www.ats4learning.org).

2004 Over 400 teachers from 53 of the 86 school districts in South Carolina attend summer institutes in the summer of 2004.

ABC Steering Committee reviewed a proposed new ABC Project Five Year Strategic Arts Education Plan. Revisions made and the Plan adopted.

The work of the ABC Regional Outreach Consultants, (ROCs) results in a large number of schools becoming new ABC Advancement Sites.

2005 The ABC Project and CAEP completed the revisions of the arts education position paper Where We Stand.

The ABC logo is created and presented to the ABC Steering Committee.

The ABC Project Advancement Site's seminars redesigned increased to three each year. These to serve as opportunities for professional development. Substitute pay for two representatives is provided by the project.

The five year Executive Summary of Arts in Education Research Project is completed by the USC Office of Program Evaluation and presented by Dr. Ching Ching Yap.

The CLIA II is reestablished after having been discontinued in 1997.

A Task Force is established to develop a clear definition of Arts Integration. Draft documents establishing an Arts Infusion Continuum and Essential Elements for successful arts integration programs are completed.

Approximately 400 teachers from 49 of the 86 school districts in South Carolina attend these institutes in June 2005.

2006

Task Force is established to address need for theatre teachers to be able to achieve “highly qualified status as defined by the No Child Left Behind legislation.

Approximately 500 teachers participate in Summer Institutes in June and July. CLIA II is held for the second year.

ABC Advancement Sites increases to 48.

A summer institute “The Teacher as Artist for Dance, Music, Theatre, and Visual Arts” is established at the SC Governor’s School For the Arts and Humanities.

Legislative action increases the amount of funding for Gifted and Talented set aside for arts education gifted programs from 10% to 12%.

2007

Two new summer Institutes are created: “Arts Teachers and the Special Learner Institute” and CLIA III for training future Regional Outreach Consultants (ROCs).

The ABC Project, in cooperation with the SC Department of Education coordinates the work of selected teachers and other professionals to develop “Scope and Sequence” guidelines.

ABC Advance Sites increase to 56.

South Carolina's Arts In Basic Curriculum Project
A History, 1987 - 2007
By Ray Doughty

Executive Summary

The Arts in Basic Curriculum (ABC) Project is a multifaceted initiative that has positively impacted arts education in South Carolina and the nation. Founded in 1987 the ABC Project has become a national model and influenced the advancement of education in and through the arts with a multitude of programs, models, and schemes. Additionally, it has trained and informed many who have taken major roles in the development of policies and procedures and who have reached top level leadership positions in professional organizations and government.

This Executive Summary is an overview of the full history which is drawn from my own memory and a collection of documents I wrote while on the job, as well as interviews with early and current leaders. Parts I and II will chronicle events that were foundational to the project from inception in 1987 to the celebration of its 20th anniversary in 2007. Part III gives detailed descriptions of ten of the most important facets of the project.

The Arts in Basic Curriculum (ABC) Project promotes the disciplines of dance, music, theatre, visual arts, and creative writing, as basic to the education of all students. The first structure of the Project was a "Blueprint" which outlined a curriculum to be taught by qualified arts teachers and reinforced by other subject area teachers, administrators, professional artists, arts organizations, and community resources.

For more than a dozen years before the ABC Project began, there were many important events that prepared the way for its development. The 1980 Defined Minimum Program (DMP) of the State Department of Education was of importance to arts educators because it required art, music, physical education, and speech teachers as well as librarians for grades 1-6 at a 1:800 teacher-pupil ratio. No dollars were allocated to districts to fund these positions until the Education Improvement Act (EIA) of 1984.

In 1975 the SC Department of Education sponsored a statewide arts education conference to promote collaboration among professional organizations and state agencies. A product of the conference was the *Comprehensive Arts Planning Guide* (South Carolina Department of Education 1976). The guide included many recommendations which found their way into the ABC Project.

In the late 1970's the State Board of Education issued a regulation that students in grades 9-12 could use no more than two credits earned in music and visual arts toward their graduation requirements. For the first time visual arts and music educators joined forces through their professional organizations to "right this wrong." While getting the regulation rescinded was important, the fact that these groups found they could work together successfully to influence policy may have been of more importance in the long run.

In the 1983 the Joint Legislative Committee on Cultural Affairs (JLCCA) was established in the South Carolina legislature. Their survey report, *The Status of Arts Education in South Carolina, 1986-1987*, significantly influenced the design of the ABC Project.

At the national level a variety of events and publications released in the 70's and 80's provided further encouragement to South Carolina's fledgling arts education coalition:

The California *Visual and Performing Arts Framework* of 1977 served as the basis for South Carolina's arts curriculum reform efforts.

A Nation at Risk (The National Commission on Excellence in Education, 1983) focused national attention on education and ignited a "back to basics" pendulum swing, negatively impacting arts education.

The College Entrance Examination Board listed the arts as core subjects in their *Academic Preparation for College: What Students Need to Know and Be Able to Do* (1983), and followed with *Academic Preparation in the Arts: Teaching for Transition from High School to College*, which detailed the content of arts courses recommended for college entrance.

Howard Gardner published *Frames of Mind* in 1983, outlining his theory of multiple intelligences.

In 1987 The National Endowment for the Arts (NEA) offered Arts in Basic Education Curriculum Grants (ASIBEG) to challenge the states to develop innovative approaches to arts education and in 1988 published *Toward Civilization: a Report on Arts Education*.

In 1987 the South Carolina Arts Commission received a National Endowment for the Arts grant to design plans to connect the artists-in-schools programs to the schools' visual and performing arts curriculum. The \$20,000 Artists in Schools Basic Education Grant (AISBEG), with matching funds from the SC Arts Commission, went to Winthrop University in Rock Hill, SC to serve as the fiscal agent and manage the process. That grant provided for the development of a statewide coalition to develop the plan for a second AISBEG grant, this one to implement an arts education plan – to be known as the Arts in Basic Curriculum (ABC) Blue Print.

In fulfillment of the grant requirement of collaboration among state arts agencies, state departments of education and higher education, the executive director of the SCAC appointed the ABC Steering Committee. This committee included more than 50 people from more than 30 categories: education, government, cultural institutions, professional associations, higher education, and virtually any area the fledgling ABC planners could think of that might support and/or oppose the development of the initiatives. The South Carolina Department of Education endorsed the establishment of the ABC project directing the visual arts and music consultants in the DOE to support the project development. With the endorsement of the State Department of Education and the grant to Winthrop University, the Arts Commission met one of the critical grant requirements.

The philosophical benchmark that characterized the comprehensive three year “Plan for Arts in the Basic Curriculum” was that the emphasis would be on arts education as a part of, not apart from, the overall education program. This continues to be a guiding principle of the ABC Project.

The tasks of developing the plan was divided among five subcommittees which addressed arts curriculum, teacher training and certification, arts in the school day, resources, and advocacy. Subcommittee recommendations were reviewed, modified, and/or approved by the full Steering Committee.

The ABC Blue Print was published in April 1988 and included in the SCAC application to the National Endowment for the Arts for a three-year AISBEG implementation grant. The NEA accepted the ABC Blueprint and in October 1988 announced a three-year \$150,000 award for its implementation. This was the second of a number of NEA grants that have supported the Project throughout its twenty year history.

The ABC Project operates with a fulltime director and one administrative assistant, so it is very important that a strong collaborative of supporters be maintained. Many volunteers have given their time, energy, resources, and professional expertise to the Project. Their value to the Project cannot be overstated nor can we adequately thank them for their contributions.

The ABC Project has many facets, all interconnected. The operation of the project can best be understood by following 10 of those facets through their twenty year history. While the Project’s work continues to evolve, these facets are indicative of the wide range of initiatives undertaken. The facets reviewed include: Project Administration, Advocacy and Public Relations, ABC Model Sites, Curriculum Development, and Professional Development. Also reviewed are: Artist Residencies, Grants, Center for Dance Education, Higher Education, and Research and Publications.

The **Project Administration** has evolved to include three elements: A large Steering Committee, a smaller Coordinating Committee, and the Project Office with a director and an administrative assistant. The Project Administration section describes the interaction of these three entities along with information on funding for the project.

Because **Advocacy and Public Relations** are critical to the success of the project they have been ongoing since the very beginning. The ABC Project’s advocacy arm has been the South Carolina Arts Alliance (SCAA), a non-profit organization whose efforts have included ensuring that arts education grant funds flow from the legislature; sponsoring an annual advocacy day at the statehouse; assisting with the establishment of a Legislative Arts Caucus with co-chairs in the House and Senate; and working to achieve the new vanity automobile license with the slogan “Driven by the Arts.”

The **ABC Model Sites program** addressed many of the recommendations of the original Steering Committee: to locate or develop model programs that effectively work in schools; to define the arts as creative writing, dance, theatre, music and visual arts; to establish curriculum

guidelines in the arts; to facilitate the development of curriculum for local schools; to ensure the teaching of the arts by specialists for all students; and to promote the employment of district-wide arts consultants/coordinators. Beginning in 1989 with eleven schools and school districts, the Model Sites program, now called ABC Advancement Sites, has grown to 56 sites.

While the Model Sites were developing their curriculums, which were accessible to other schools and to the Visiting Artists, **Curriculum Development** continued at the State Department of Education. Frameworks for dance and theatre were developed in 1989 with funds provided by SC Arts Commission. Previously developed frameworks in visual arts and in music were reviewed and revised, with the ABC Project providing leadership. These Frameworks served as important directives and models for districts and schools to develop curriculum documents reflective of their schools and communities. The current versions, approved by the SC State Board of Education in 2003, align the South Carolina documents with the *National Standards for Arts Education*.

Professional Development opportunities have primarily come in the form of summer institutes. The Arts Leadership Institute (ALI) begun in 1991 and the Curriculum Institute in the Arts (CLIA) begun in 1995 have brought together teams of school administrators, teachers of the arts, and teacher educators in the arts to learn how to develop arts curriculum and strategic plans at the local level and otherwise strengthen their programs. In the summer of 2007 some 23 institutes will be available to serve approximately 500 educators and teaching artists. Also, the efforts of many people have brought about teacher certification in dance and theatre.

The Artists In Schools Basic Education Grants (AISBEG) originally sought to ensure that the Artists in Schools programming, or **Artists Residencies**, be connected to the curriculum. Also the state legislature had previously encouraged use of the artists in schools and by 1989 was providing funds for these programs. Training for these artists became a major goal and is now available, providing meaningful experiences, appropriate learner goals and the ability to assess student learning in authentic ways. Currently the SC Arts Commission's Roster of approved artists identifies those who have undergone this training.

The ABC Project has evolved with funds from a number of direct and indirect sources. It has also been responsible for coordinating efforts to make **Grants** available to individuals, schools, school districts, higher education, and others. Major sources for the project have been the National Endowment for the Arts (NEA), the South Carolina Arts Commission (SCAC) and the South Carolina Department of Education (SCDOE). NEA grants of approximately \$734,000 have, by always requiring at least a 1:1 match, generated about \$1.6 million to support the project. Including NEA grants and state funds, SCAC has funded the administration of the project through grants to Winthrop University of more than \$114,000 per year on average, and overall investing over \$4.8 million in support of the ABC Project and its many initiatives. With annual allocations from the SC Legislature, the SCDOE has awarded \$1.34 million per year, totaling over \$24 million through 2007 to schools and school districts.

One of the most important contributions of the ABC Project has been in bringing together various groups who have common goals and interests and arranging for them to enter into

collaborative efforts. An example of such an effort was the establishment of the **South Carolina Center for Dance Education** (SCCDE). The SCCDE opened its office at Columbia College in January 1994 and seeks to increase awareness and support for dance education in the state's schools. SCCDE offers pre-service and in-service dance education and also helped establish the teaching credential in dance education for the state. A major grant from the Coca-Cola Foundation helped move the Center from "dream to reality."

The involvement of **Higher Education** with the ABC Project was a NEA grant requirement because any long-range changes in arts education would depend heavily on teacher education both in the arts and in other subject matter. Also the ABC planners realized that a prime source of arts education expertise resided with the faculties of the state's teacher training institutions.

During its first decade the Project partnered with the South Carolina Department of Education to sponsor yearly a Statewide Higher Education Forum to connect K-12 educators to higher education. The forum provided dialogue and study among professionals with particular attention to teacher undergraduate programs and graduate pre-service and in-service programs in the arts. Other forms of interaction with higher education have continued.

The ABC Coordinating Committee reasoned that for the ABC Project to be successful it needed regular evaluation. Six **Research** and evaluation projects have been completed, beginning with a review directed by Dr. Brent Wilson of the Penn State Center for Policy and Evaluation Studies in the Arts of Pennsylvania. The findings of this evaluation led to a number of important recommendations that have since been addressed in a variety of ways.

Other research projects have included a 5-year review and a 10-year review. These have looked at several specific aspects of the program. Dr. Sheila Graybeal addressed the "big question" underlying the study: *how had the ABC grants impacted the student learning, instruction, and school renewal during the early days of the ABC initiative*. Dr. Don Shetler and Dr. Charles Elliott gathered data on teaching staffs, the numbers of students taking arts courses and whether school arts programs were reflecting the work of the ABC Project.

The Arts in Basic Curriculum Project: A Ten Year Evaluation of 1999 was planned and written by Dr. Michael Seaman, a statistics and measurement professor at the University of South Carolina. This study involved matching each ABC Site to a demographic non-ABC twin. The comprehensive report of this research provided important findings and recommendations. These included what Dr. Seaman concluded are the four primary factors that are present in schools with successful arts education programs: 1) supportive principals and school administration, 2) guidance from a district arts coordinator, 3) appropriate teacher pre-service and in-service training, 4) community and parental involvement.

Since the completion of Dr. Seaman's work, the ABC Project has maintained a contract with the Office of Program Evaluation (OPE) at the University of South Carolina to evaluate the effects of arts education reform in elementary and secondary schools of the state. Dr. Ching Ching Yap of OPE has established the Arts Education Research Project (AERP) and has released five research reports about various aspects of the ABC Project's work.

This Executive Summary serves as an introduction to *South Carolina's Arts in Basic Curriculum Project, A History 1987-2007*. Individual sections of the document stand alone so that specific topics of interest to the reader are easily accessible. The references and websites listed in the References section will provide even more details about the ABC Project.

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Prologue

The Arts in Basic Curriculum (ABC) Project is a multifaceted initiative that has positively impacted arts education in South Carolina and the nation. Founded in 1987 the ABC Project has become a national model and influenced the advancement of education in and through the arts through a multitude of programs, models, and schemes. Additionally, it has trained and informed many who have taken major roles in the development of policies and procedures at the local, state and national levels, and who have reached top level leadership positions in professional organizations and government.

The ABC Project has been influenced by arts education events and actions that preceded the project by at least 30 years and in many ways parallel my own career. I was for 26 years a music educator (band director and elementary music specialist), served 10 years as a part time local school district music consultant, five years as SC Department of Education Music Consultant and retired in 1998 after seven years as the ABC Project Director. In 1976 I attended a statewide conference on the arts in education at the SC Department of Education where I met two visual arts educators who, more than ten years later, I would join in developing and implementing the ABC Project. They were Scott Shanklin Peterson and Mac Arthur Goodwin. The conference identified and articulated many of the issues that would be addressed by the ABC Project.

The history that follows is drawn from my own experiences, a collection of documents I wrote as well as interviews with early and current leaders who will be identified as the story unfolds. Parts I and II will chronicle the project from its inception in 1987 to the celebration of its 20th anniversary in 2007. Part III will include detailed descriptions of ten of the most important facets of the project.

Before I begin that story, I offer the following anecdote.

It had been a very long day for the consultants in the Curriculum Section of the SC Department of Education in downtown Columbia, when a telephone call came to the desk of Mac Arthur Goodwin. It was nearly 5:00 p.m. -quitting time at the Department of Education – and since it was Friday, Mac almost left with the phone still ringing. But he didn't. Now, 20 years later, there are thousands and thousands of students, teachers, artists, and school administrators in South Carolina and across the nation who are glad he answered that ringing phone.

The telephone call was from Paul Herbert, an assistant deputy director at the South Carolina Arts Commission, who was working to beat a deadline for a grant application to the NEA - National Endowment for the Arts. Mac provided him with the information he wanted and agreed that the caller's description of the Artists in School Basic Education Grant (AISBEG) application he was working on

sounded like something the Department of Education could support. It had been nearly an hour since he picked up the phone so he was very, very late picking up his wife at another downtown state office building. So when he did leave, he gave little thought to the event. The next week, Mac told me about the call. I was at that time, Mac's co-worker as the Music Consultant at the Department of Education having joined the staff just a year earlier. Mac had come to SDE in January 1985. We had both worked in upstate South Carolina school districts, he in Spartanburg and me in Anderson, so we had a good understanding of the Artists In Schools programs. We had met about 10 years earlier when we worked together on a statewide committee for arts education in South Carolina.

Neither of us thought anything about the grant application until a few days later when we learned that the AISBEG application needed the approval of the State Superintendent of Education to continue its movement through the grant approval process. The director of our office, Mr. Joel Taylor, wanted to know what we recommended the Department should do. Not really knowing for sure what might happen but sensing this was important, we said the superintendent should make a commitment and give the grant his endorsement. Superintendent Charlie Williams did just that. Very soon thereafter, in July 1987, Mac was called to meet with the director of the Arts Commission, Scott Sanders (now Scott Shanklin Peterson), to interview Wade Hobgood who would later be the organizing director of the ABC Project. After that meeting, Mac filled me in on what the AISBEG application was all about. But because we had been "warned" by our immediate supervisor, Beverly Enwald, when we were first hired to "never have anything to do with those people over at the South Carolina Arts Commission," it was with some trepidation that we became involved. As it turned out, our higher ups – those two or more levels up in the bureaucracy – wanted the SC Department of Education to support what would become the ABC Project. In fact they gave over a significant amount of our work load – about 25% of our yearly objectives – to the support of the initiative.

ABC Project Part I AN HISTORICAL PERSPECTIVE

The Arts in Basic Curriculum (ABC) Project promotes arts education disciplines of dance, music, theatre, visual arts, and creative writing as basic to the education of all students. The first structure of the Project was developed as a “Blueprint” which outlined a curriculum to be taught by qualified arts teachers and reinforced by other subject area teachers, administrators, professional artists, arts organizations, and community resources. The ABC Blueprint was grounded in a thorough exploration of four components: aesthetic perception, creative expression, cultural heritage and aesthetic valuing that would be published later as the *South Carolina Visual and Performing Arts Framework*. The plan was initiated with the premise that the arts are an indispensable part of a complete education and that quality education in the arts significantly adds to the learning potential of students. Further, the ABC Blueprint for making the arts basic is structured to provide a working forum for broad-based ideas and plan development, and to act as the foundation for a broad advocacy coalition for arts education reform in South Carolina.

The Formative Years

For more than a dozen years before the ABC Project began, there were many important events that prepared the way for its development. Four occurred in the 1970’s.

Early in that decade the State Board of Education took action which profoundly altered the operation of the state’s public schools and offered new opportunities for the arts. In 1972, an advisory committee of the State Board began work that would continue over the next eight years leading to a plan to advance instruction in all subject areas, including the arts. The plan known as the Defined Minimum Program (DMP) gained legislative ratification in June 1980. Of importance to arts educators was that the DMP required art, music, physical education, and speech teachers as well as librarians for grades 1-6 at a 1:800 teacher-pupil ratio for each of these areas. No dollars were allocated to districts to fund these positions so only a small number of districts implemented the requirement. It was not until the next wave of reform – The Education Improvement Act of 1984 – that funds were finally made available for districts to hire visual arts and music teachers. This made it possible for schools to offer instruction in visual arts and music to grades 1-6 about 40 minutes per week delivered by specialists in these fields. This was important because it established a foundation for the future development of the ABC Project. The DMP remained the ruling force in school curriculum and scheduling until the mid 90’s when deregulation, local control and the publication of Curriculum Standards gradually replaced it.

Another initiative of the SC Department of Education was a statewide arts education conference. This occurred in 1975 to promote collaboration among professional organizations and state agencies. State music consultant Don Lauder and visual arts consultant Tom Hatfield organized the conference. *The Comprehensive Art Conference*, as it became known, brought together arts educators, school administrators, government agencies, local arts agencies, artists,

professional arts education organization leaders and others to review arts education programs in the state and recommend future actions to deal with the promotion of arts education. A product of the conference was the *Comprehensive Arts Planning Guide* (South Carolina Department of Education, 1976). Produced by Tom Hatfield and new state music consultant Alicia Moore, the guide included information on processes for developing arts mission statements, conducting program assessments, and developing arts curricula and budgets, along with strategies to link arts education programs to community resources. More than ten years later the initiatives described in the '76 Conference Guide found their way into the fertile ground of the ABC Project.

In the late 1970's a decision of the South Carolina State Board of Education would result in the establishment of an important coalition among arts education supporters. The State Board issued a regulation that students in grades 9-12 could use no more than two credits earned in music and visual arts toward their graduation requirements. For the first time visual arts and music educators joined forces through their professional organizations to "right this wrong." The South Carolina Music Educators Association (SCMEA) led by their President, Leila Lucas of Sumter, and South Carolina Art Education Association (SCAEA) led by their President Elizabeth Smith, with the assistance of the South Carolina Music Clubs, mounted an intensive campaign which ultimately resulted in the State Board rescinding the so called two-unit regulation. Tom Hatfield and Ray Thigpen, former state music consultant, gave valuable assistance to this effort. While getting the regulation rescinded was important, the fact that these groups found they could work together successfully may, in the long run, have been of greater importance.

A fourth event of the 70's was centered on serving Gifted and Talented (GT) Arts Students. The Greenville County Schools opened their Fine Arts Center in 1975. Founded through the efforts of Virginia Uldrick, it was the first magnet arts high school in the state designed for gifted and talented arts students and it drew students from throughout Greenville County. Five years later Uldrick led the establishment of the South Carolina Governor's School for the Arts which began as a summer residential arts program at Furman University to serve G&T arts students from throughout South Carolina for 5 weeks each summer. {*The school would later become a year round residential school for 11th and 12th grade students located in Greenville, SC with a new name: The South Carolina Governor's School for the Arts and Humanities (SCGSAH). A complete campus designed and built for the school was constructed in downtown Greenville and began serving students in the fall of 1999.*}

In the 1983 the Joint Legislative Committee on Cultural Affairs (JLCCA) was established in the South Carolina legislature. The actions of the JLCCA would be yet another important force under girding the coming of the ABC Project. Governor Richard Riley formed the committee at the request of State Representative Harriet Keyserling of Beaufort. Susan Conaty-Buck served as research director. This committee subsequently formed advisory task forces including one for arts education. The committee also commissioned a comprehensive survey of the state of arts education in South Carolina's public schools. The survey requested the superintendents of the then 92 school districts to report on nearly everything related to arts education in their districts. The resulting findings were published in a report known as *The Status of Arts Education in South Carolina, 1986-1987*. The information in this report significantly influenced

the design of the ABC Project. The report also helped to give greater visibility to the need to reform arts education through continuing implementation of the Education Improvement Act (EIA) of 1984. Documents from the early days of the Project (about 1988) cite the following recommendations of the JLCCA's Arts Education (K-12) Advisory Sub-Committee:

1. The inclusion of theatre and dance in the arts curriculum
2. An increase in the number of periods of arts instruction per week
3. A limit on the number classes an arts teacher must teach each day
4. An establishment of a ratio, with certain exceptions, between the arts specialist and the number of students that specialist serves per class (like that of the regular classroom teacher)
5. A requirement that student's remedial or other course work not take them out of arts classes
6. Resolving the disparity of funding that exists between the academically and the artistically gifted and talented students
7. Additional funding for the SC "Artists-in-Schools" program so that more schools may participate

Another initiative that prepared the way for the ABC Project that is specifically mentioned in the earliest notes for the planning and implementation grants was the "Canvas of the People" conducted by the South Carolina Arts Commission in 1987. The "Canvas" demonstrated SC citizens' recognition and support of the importance of developing the arts as a basic in education. Among the needs for arts education expressed during the "Canvas" were:

1. A unified voice for arts education in South Carolina
2. A comprehensive plan to include arts as a basic in the school curriculum
3. A high school graduation requirement in the arts
4. Consultants in dance and theatre at SDE
5. A model curriculum framework in the various arts disciplines by the SDE

One recommendation of the "Canvas of the People" was already being addressed by the SDE's Curriculum Section: model curriculum frameworks for arts disciplines. The education department was already working to provide arts instructional models to support the growing number of art and music specialists in the schools made possible by the Education Improvement Act of 1984.

Before his departure in 1984 to become the executive director of the National Art Education Association, Tom Hatfield directed the development of a four-component visual art instructional model that would become the model for arts instruction throughout the state. Based on the *California Framework* (California State Department of Education, 1982), the *Basic Art Skills Poster* was released 1985. These basic arts skills were based on the four components – aesthetic perception (knowing about), creative expression (knowing how), cultural heritage (knowing who, what, when, and where), and aesthetic valuing (knowing why) – and were expanded to include a section devoted to early childhood art education. Mac Arthur Goodwin replaced Hatfield as state art consultant in 1985 and directed the dissemination of the visual arts framework.

In August of 1986 Ray Doughty became the state music consultant following Alicia Moore's retirement. Doughty headed the team to develop the *South Carolina Framework for Music Education*. Released in 1987, it was also based on the California Framework and translated the components and levels of the visual arts poster to music education. In addition to the four components for music, the 85-page document included learning objectives for each music course then offered. In 1989, the South Carolina Arts Commission provided the South Carolina Department of Education with grant funds to develop parallel documents for dance and theatre. Dance educator and artist-in-residence Brenda McCutchen and Winthrop College professor Joanne Lunt were contracted to draft the dance framework. University of South Carolina professor Elbin Cleveland and theatre educator Ralph Lawson were hired to draft the theatre framework. These documents were completed in 1990 and published in book format by the South Carolina Department of Education with funds from the South Carolina Arts Commission. These Frameworks for dance, music, theatre, and visual arts would prove to be immensely helpful to the development of the ABC Project's planning grant application and the subsequent implementation of the ABC Blueprint to come.

National Events Encourage SC Actions

In addition to events and movements to bring appropriate education in the arts to the students of South Carolina, a variety of events and activities were taking place at the national level that would provide further encouragement to South Carolina's fledgling arts education coalition. Several publications, research initiatives, and actions of the NEA during the period would impact and assist arts reform in South Carolina. National movements reflected the push for structure, infrastructure, curricular force, and human effort.

In 1977 the California State Department of Education published an expanded version of their 1972 *California Visual and Performing Arts Framework*. As noted above, the 1982 version of this document served as the basis for South Carolina's arts curriculum reform efforts. Also In 1977, the American Council for the Arts in Education (ACA) published the report *Coming to Our Senses: the Significance of the Arts for American Education*. Chaired by John D. Rockefeller, Jr., the ACA reported on findings and recommendations from a national panel of experts and researchers. *Coming to Our Senses* set the stage for important movements to make the arts basic to education.

The National Commission on Excellence in Education, under the direction of the Reagan administration, issued *A Nation at Risk* in 1983. While this document made little mention of the arts, it was the "lightning rod" that focused attention on public education. In some ways, it also ignited a "back to basics" pendulum swing, negatively impacting arts education. The College Entrance Examination Board's response, *Academic Preparation for College: What Students Need to Know and Be Able to Do* (1983), was much more temperate. That publication listed the arts disciplines – dance, theatre, music and visual arts – as core subjects. The College Entrance Examination Board went a step further in 1985 by issuing *Academic Preparation in the Arts: Teaching for Transition from High School to College*, which detailed the content of arts courses recommended while stressing the four components previously mentioned in the California framework.

In the private sector, the Getty Center for Education in the Arts commissioned the Rand Corporation to determine the nature, content and location of schools with effective successful (K-12) visual arts programs in the United States (Day, M.; Eisner, E.; Stake, R.; Wilson, B.; Wilson, M. 1984). The research project led to the establishment of Discipline-Based Art Education (DBAE) and the founding of regional branches of the Getty Center for Education in the Arts throughout the U.S. to serve as research and development clearinghouses for art education.

DBAE as proposed by the Getty Center was remarkably similar to the *California Visual and Performing Arts Framework* (California State Department of Education, 1977). The 1985 release by the Getty Center of *Beyond Creating: The Place for Art in America's Schools* launched a nationwide Discipline-Based Art Education movement. Controversy would emerge within the DBAE movement as the Getty model was designed to be implemented by classroom teachers, while the four-component model in states such as South Carolina was designed for arts specialists. To distinguish the models, the Getty Center utilized uppercase DBAE, while those states using discipline-based arts education with arts specialists utilized lowercase dbae. In 1986, the four professional arts education associations for dance, music, theatre and visual arts, met to discuss and develop an arts education agenda for the nation. They were the American Alliance for Theatre and Education, the Music Educators National Conference, the National Art Education Association, and the National Dance Association. This coalition published their findings in a document entitled *K-12 Arts Education in the United States*, marking the beginning of an important consensus about the arts in education and the power of collaboration that would pay huge dividends just four years down the road with the advent of Goals 2000.

While philosophical developments were brewing in curriculum structure and design, research was emerging on learning theory. Howard Gardner published *Frames of Mind* in 1983, outlining his theory of multiple intelligences. Gardner maintained that humankind is intelligent or "smart" in at least seven ways, including spatially (visual arts), kinesthetically (dance and theatre), and musically. Gardner's message focused on how students are smart, not how smart they are (Gardner, 1983).

The federal government did not abandon the arts in the wake of *A Nation at Risk*. The National Endowment for the Arts (NEA) began to look seriously at arts education and the effectiveness of its artists-in-schools programs. During 1987-88, under NEA Director Frank Hodsoll, two important events occurred. First, the Arts in Basic Education Curriculum Grants (ASIBEG) challenged the states to develop innovative ways to connect the artists-in-schools program to the school's curriculum. By-products of this initiative would become important curricular forces in South Carolina. Secondly, in 1988, *Toward Civilization: a Report on Arts Education* was released by the NEA in response to *A Nation at Risk*. This publication found arts education to be in danger because they were not viewed as serious areas of learning. Where the arts existed they nearly always emphasized production, and stakeholders, including arts educators, did not agree on what constituted an education in the arts. The authors of *Toward Civilization* also noted that the arts should provide "all students with a sense of the arts in civilization, of

creativity in the artistic process, of vocabularies of artistic communication, and of critical elements necessary to making informed choice, about the products of the arts.”

ABC Project Part II THE PLANNING PHASE

A Window of Opportunity

As the decade of the 1980's drew to a close the time was right for the development of an innovative approach to arts education in South Carolina. The events of the 70's and 80's in the state and at the national level provided a fertile ground for reform of arts education in South Carolina. And, as will be explained later, the ABC Project itself would have a major impact on arts education at the national level.

The National Endowment for the Arts, under the leadership of Chairman Frank Hodsoll, offered the State Arts Affiliates grant funds to design statewide plans to connect the artists-in-schools programs to the schools' visual and performing arts curriculum. After word was received that South Carolina would be one of sixteen states nationally to receive a \$20,000 Artists in Schools Basic Education Grant (AISBEG) the activities outlined in SCAC grant application began. With matching funds from the SC Arts Commission, a grant of \$40,000 was awarded to Winthrop College to serve as the fiscal agent for the project. It would be directed by Wade Hobgood, chair of the Department of Art and Design at Winthrop. The grant provided Hobgood and associate Margaret Johnson release time from a portion of their responsibilities at Winthrop to oversee the development of the ABC Plan. The timeframe for the contract was July 1, 1987 to June 30, 1988. The two overarching goals for the grant were to 1) develop a blueprint for establishing the arts as a basic part of education and 2) define the roles of leaders to support the process. The grant included the following charges to the contractor:

1. Develop a feasible project schedule;
2. Coordinate all activities and meetings of the project steering committee and subcommittees;
3. Comprehensively research the current status of arts education in South Carolina;
4. Facilitate the development by the steering committee of a comprehensive plan for making the arts a basic in South Carolina schools;
5. Prepare a grant proposal to NEA based on this plan;
6. Represent the project at various meetings and conferences;
7. Perform other project duties as necessary.

The planning grant was used to design the application for a major NEA grant for the continuing support of arts education. It is important to remember, as this story progresses, how little money - \$40,000 – was needed to launch an initiative as powerful, as successful and as long lasting as the ABC Project. Remarkable progress has been made for arts education with plans developed with this relatively small amount of money.

The AISBEG funds, along with the SCAC match, provided for the development of a statewide coalition to develop the plan for a second AISBEG application to implement a arts education plan – to be known as the Arts in Basic Curriculum (ABC) Blue Print.

This new grant application required a collaborative effort among state arts agencies, state departments of education and higher education. The executive director of the SCAC, Scott Shanklin Peterson, appointed a steering committee of more than 50 people and the process of designing the ABC plan began. Other SCAC personnel involved were deputy director Suzette Surkamer and assistant deputy director Ken May. Wade Hobgood chaired the Planning Committee and Representative J.H. "Hoss" Nesbitt of Fort Mill, was the first chair of the ABC Steering Committee. Of great importance was the careful selection of constituencies which formed the first Steering Committee. This recruiting effort was carefully orchestrated by Scott Shanklin Peterson. Letters and phone calls went to representatives of more than 30 categories: education, government, cultural institutions, professional associations, higher education, and virtually any area the fledgling ABC planners could think of that might support and/or oppose the development of the initiatives. In response to these contacts a committee of 56 members representing 36 organizations and interest groups was formed. The remarkable diversity of the original Steering Committee is evident in the membership list, in Appendix A.

South Carolina Department of Education Superintendent Charlie Williams endorsed the establishment of the ABC project and assigned the work to the Office of General Education directed by Joel Taylor. Mac Arthur Goodwin and Ray Doughty were assigned to support the project development. The ABC Steering Committee planning continued over a four-month period to develop the original ABC plan and grant application.

The ABC Plan – A Blueprint to improve arts education in South Carolina

The philosophical benchmark that would characterize the comprehensive three year "Plan for Arts in the Basic Curriculum" was articulated by Scott Shanklin Peterson in her charge to the Steering Committee. Peterson emphasized the importance of arts education as a part of, not apart from, the overall education program. This continues to be a guiding principle of the ABC Project.

The tasks of developing the plan were divided among the four subcommittees and members were assigned to subcommittees according to their areas of expertise and interest. Their knowledge, experience, ideas and insight were instrumental to the development of the ABC plan, and were an essential component of the research for the plan. The various subcommittees and their chairs were:

- Curriculum Content and Instruction: Mac Arthur Goodwin, State Department of Education
- Teacher Preparation and Certification: Jim Rex, Vice Chancellor for Academic Affairs, Coastal Carolina University
- Arts in the School Day: Harold Patterson, Superintendent Spartanburg District 7
- Resources: Rep. Harriet Keyserling, Joint Legislative Committee on Cultural Affairs
- Advocacy: a tenet of each subcommittee's report, not headed by an individual

Over a four month period of intensive work beginning September 10, 1987 the Steering Committee membership, meeting in subcommittees and in general sessions:

- assessed the current state of arts education using the JLLCA 1987 Survey
- established a vision for the future

- outlined concrete recommendations for realizing that vision

The ABC Steering Committee reached agreement on the philosophical and procedural aspects needed to guide the committee's subsequent meetings. While these statements have been modified as the project has grown into the 21st century, these original five statements remain important:

1. All children in South Carolina schools should have equal educational opportunities to study the arts.
2. The arts are basic to general education and have profound value in shaping the quality of life/education in South Carolina.
3. The arts impart necessary knowledge, skills and understanding, and are a vital part of the education of all children.
4. The arts transmit and express civilization and are an important resource in education.
5. Creativity, critical thinking, and problem-solving skills are fostered through quality arts education.

Procedurally, the ABC Plan was designed to serve as a "blueprint" to improve arts education in South Carolina. This was to be accomplished by:

1. Coordinating efforts among arts education advocates, institutions, and associations
2. Defining specific goals, content, and competencies for the arts in South Carolina schools
3. Assessing the current status and extent of specific objectives curricula measurement and resources for student achievement in the arts in South Carolina
4. Determining the means to train arts educators in methodology to implement the defined goals, content, and competencies
5. Developing strategies to provide more adequate and equitable funding for the arts in South Carolina education

Subcommittees addressed arts curriculum, teacher training and certification, arts in the school day, resources, and advocacy. They made specific recommendations, which were then reviewed, modified, and/or approved by the full Steering Committee. These recommendations were incorporated into a final list of fourteen resolutions, which are the basis of the ABC Plan. These were:

1. To define the arts as creative writing, dance, drama, music and visual arts
2. To establish curriculum guidelines that include appropriate emphases on creative expression, aesthetic perception, cultural heritage and aesthetic valuing
3. To promote statewide endorsement of the arts curriculum frameworks developed by the Department of Education
4. To facilitate the development of curricula at the local level, sequenced grades K-12, within the parameters of state-adopted frameworks
5. To ensure the teaching of the arts by specialists for all students, and to promote the employment of district-wide arts consultants/coordinators
6. To establish curriculum consultant positions addressing all arts disciplines at the Department of Education
7. To locate or develop model programs that effectively work in schools throughout the state and country

8. To conduct a study of the impact of requiring at least one Carnegie Unit in one of the fine arts for high school graduation
9. To ensure that all four of the components in the S.C. Department of Education Curriculum Frameworks for the arts are integrated into the National Association of State Directors of Teacher Education and Certification (NASDTEC) evaluation standards for teacher preparation in the arts
10. To create and implement generic and specialized in-service training packages for classroom teachers and for teachers of the arts
11. To create and implement, on an annual basis, a summer Arts Leadership Institute for selected teams of school administrators, teachers of the arts, and teacher educators in the arts
12. To create a long-range plan for teacher preparation and certification in dance and drama and to conduct a feasibility study to assess appropriate preparation and certification in creative writing
13. To endorse the "Philadelphia Resolution" and "Concepts for Strengthening Arts Education in School" published by the Ad Hoc National Arts Education Working Group, of March 24, 1986, and sponsored by the American Council for the Arts and Music Educators National Conference
14. To develop a strong advocacy program to implement the ABC Project resolutions.

From these fourteen resolutions, the Winthrop ABC office and SCAC staff developed action steps, timelines, and budgets, which were then approved by Steering Committee leadership. Writing in the forward of *The ABC Plan* (1988) Wade Hobgood said:

The individuals of the Steering Committee, representing numerous organizations and constituencies, collaborated to develop a strong and unified proposal to make the arts basic in public education. These participants and their resolutions will guide policy makers in education; the legislature, and the Arts for the next decade.

The ABC Steering Committee deeply felt that every child in South Carolina schools should have equal educational opportunities to study the arts. With the implementation of the ABC plan, South Carolina public schools will have a comprehensive, sequential, quality arts instructional program. This program will be taught by qualified arts teachers and reinforced by classroom teachers, school administrators, professional artists, arts organizations, and community resources, and will be adequately funded by public and private involvement.

The ABC plan establishes a consistent and uniform platform for all arts organizations in the state to support. Within the next several years, the plan will be disseminated, promoted, coordinated, and funded. The support of each artist, arts educator, teacher, principal, and superintendent is necessary to properly and fully implement the goals and objectives of the ABC plan. It is critical for the success of the plan to support in time, effort, and finances these goals.

Several years later (1991), writing in subsequent ABC grant application, Ken May said:

The entire process was characterized by a remarkable level of commitment and hard work on the part of committee membership and an even more surprising degree of consensus on critical issues, some of which were rather sensitive. There was a strong sense throughout the process that something important was happening and that there was a real and, perhaps, "once in a lifetime" chance for great success, thanks to a pro-reform climate in general education in the state and the convergence of a number of positive factors at the same time and place.

The sixty page ABC Plan was published in April 1988 in a slick booklet format. It was comprehensive in its content and professionally designed to capture the spirit of a “Blueprint.” Margaret Johnson and Wade Hobgood collaborated on the content and Hobgood, a graphic designer, created the distinctive cover and layout for the plan. In addition to articulating the resolve of the Steering Committee as outlined above, the “Blueprint” reported on the resolutions developed by the subcommittees; outlined strategies for implementation and included four appendices of support materials; a suggested advocacy plan; and listed a Bibliography.

The plan includes a comprehensive essay defining the need for “United Voices – Unified Strategy and Rationale.” Here the writers of the plan defined the magnitude of the effort to make the arts basic in the SC school curriculum saying that “...it is no understatement that the concept of arts as basic is profound in its societal assumptions, revolutionary in its philosophy, a reaching in its consequences, and contrary to South Carolina attitudes, history, and vested interests.” They also note that “different strategies of persuasion and varying evidence must be prepared for each audience based on their known position.” This entire essay is included as Appendix B.

The “Overview of Implementation Strategies” section of the plan emphasized that the process of implementing the ABC plan would be accomplished over the next several years with the Steering Committee being responsible for in depth planning of each component of the project, monitoring progress, and revising strategies when necessary. Application of the three year NEA Implementation funding would be considered “seed money” initiating, rather than completing the ABC Project. Over the first three years of the project seven of the initiatives recommended by the Steering Committee were to be addressed. These were advocacy and public awareness, in-service, SDE dance and drama consultant positions, model projects, a Leadership Institute, and evaluation. A complete copy of the “Overview of Implementation Strategies” is in Appendix C.

The ABC Plan was published in April 1988 and included in the SCAC application to the National Endowment for the Arts for a three-year AISBEG implementation grant. The NEA accepted the ABC Blueprint and in October 1988 announced a three-year, \$150,000 award for its implementation. The first phase of ABC implementation, supported by the three-year grant from NEA, began with a press conference at the annual SC School Boards Association convention held at Myrtle Beach, SC. The featured speaker at the press conference and convention was then-NEA Chairman Frank Hodsoll, who cited South Carolina's ABC Plan as “one of the most promising programs of arts education in the nation and is in the forefront of national arts education leadership.” In conjunction with this event, the first meeting of the ABC Steering Committee of the implementation phase was held.

The \$40,000 investment used to develop the ABC Plan in 1987 has made a tremendous impact on the arts and arts education in South Carolina through the realization of the ABC Project activities. Part III will show how the Project's work will affect arts education in South Carolina over the next twenty years.

Important as ABC has become to South Carolina, its development and demonstrated success has reached well beyond the state. The ABC Project has served as a model for several statewide arts education partnerships. Examples include Arts for a Complete Education (ACE) in Florida and the Arts Create Excellent Schools (ACES) initiative in New Jersey. Most significant perhaps, is that a national partnership has been developed similar to the ABC Project. When Scott Shanklin Peterson joined the National Endowment for the Arts in 1993, she suggested that a program like ABC could be developed at the national level. Later, with leadership by U.S. Secretary of Education Richard Riley and NEA Chairman Jane Alexander work began to establish the Goals 2000 Arts Education Partnership.

The U.S. Department of Education and the National Endowment for the Arts in June of 1995 entered into a cooperative agreement with the Council of Chief State School Officers and National Assembly of State Arts Agencies to provide administrative support for the "Goals 2000 Arts Education Partnership". In 1999 the partnership was renamed the "Arts Education Partnership" (AEP). When the AEP celebrated its 10th Anniversary in the fall of 2005 in South Carolina its Director, Richard J. Deasy, noted that it was only fitting the AEP 10th Anniversary forum take place in South Carolina, the birthplace for the an idea that became the national Arts Education Partnership. For more information about the Arts Education Partnership go to <http://www.aep-arts.org/> .

Part III THE MANY FACETS OF ABC

The ABC Project, like a beautiful and valuable diamond, has many facets all interconnected. It is best understood by following each facet through the twenty year history of the project. While the Project's work continues to evolve, these facets are indicative of the wide range of initiatives undertaken by the Project.

The ABC Project operates with a fulltime director and one administrative assistant, so it is very important that a strong collaborative of supporters be maintained. Many volunteers have given their time, energy, resources, and professional expertise to the Project. Their value to the Project cannot be overstated nor can we adequately thank them for their contributions.

The descriptions that follow are meant to be "stand alone" and some information from Parts I & II is repeated for clarity.

1. Project Administration
2. Advocacy and Public Relations
3. Model Sites
4. Curriculum Development
5. Professional Development
6. Artist Residencies
7. Grant Programs
8. SC Center for Dance Education
9. Higher Education
10. Research and Publications

FACET 1. Project Administration

The administration of the project evolved during the first several years to include three elements: A large Steering Committee, a smaller Coordinating Committee, and the Project Office with a director and an administrative assistant. This section will describe these three entities along with information on funding for the project.

The enthusiasm of the members of the original ABC Steering Committee, along with the efficient manner in which the subcommittees operated, greatly influenced the planners in their decision to continue having this group guide the implementation of the Project. The original Steering Committee was expanded during this time (1989 – 90) to include comprehensive representation and leadership from every constituency that had any kind of influence on arts education-- legislative, educational, cultural, and arts communities, geographic regions, K-12 education, higher education, artists, special populations, and ethnic minorities. Over the years the membership and leadership have changed as have some roles, but the committee remains the heart and soul of the Project.

During its early days the ABC Steering Committee met four times each year to review project initiatives and to make recommendations for implementation. At the beginning of the implementation grant the Steering Committee followed its successful practice of working through five standing subcommittees. These were: Advocacy, Curriculum, Arts in the School Day, Teacher Preparation and Certification, and Resources. The wide range of professional expertise of the volunteers made possible careful monitoring of the project initiatives through appropriate subcommittee assignments.

This structure remained in place until about 1998 when it was gradually replaced by a "Task Force" system where a group with expertise was appointed to address a specific issue. By 2001, the task force organizational structure had replaced the standing committee system. Two of the most recent Task Forces are as follows: In 2004-2005 a Task Force was created to develop a Continuum for Arts Infusion and a companion Essential Elements of Arts Infusion Programming. Their work was completed and published in late 2005. In 2006 a Task Force was to address the need for theatre teachers to be able to achieve "highly qualified status" as defined by the No Child Left Behind legislation. This work is on-going.

Currently the Steering Committee meets three times each year continuing its role as the eyes, ears and hands of the ABC Project. The leadership of the ABC Project believed deeply that the chair of the Steering Committee should be a recognized state leader who had credibility with schools, the legislature, the governor's office, and the public. Joseph H. "Hoss" Nesbit of Fort Mill, a former school superintendent and state legislator, was the first chairman, followed by Representative Mike Jaskwich of Greenville (1991-1995), First Lady Mary Wood Beasley (1995 to 1999) First Lady Rachel Hodges (1999-2001), Representative Rita Allison of Spartanburg (2001-2004), and Senator Nikkie Setzler of Lexington County (2004-2006). In 2006 Molly Spearman agreed to chair the committee. A long time friend of the Project, Spearman had been the director of one of the first ABC Model Sites (Saluda County Schools) and currently is the Executive Director of the South Carolina Association of School Administrators (SCASA). Having these significant persons literally "standup" for the ABC Project has never failed to enhance the project's credibility and impact.

The South Carolina Arts Commission (SCAC) worked closely with the State Department of Education (SDE) in planning and initiating all implementation strategies called for in the *ABC Blueprint* document of 1988. Winthrop College (now University), a state supported coeducational four year college in Rock Hill, was contracted through a "request for proposals" (RFP) process to administer the planning, implementation, and coordination of project activities. The heart of the implementation work was established within the School (now College) of Visual and Performing Arts (CVPA) at Winthrop. Office space and support services were provided by Winthrop. The day-to-day expenses (phone, printing, mailing, etc.) and salaries for part-time Project Director Wade Hobgood (then Chair of the Art & Design Department) and full-time Project Coordinator Carol Collins were provided by SCAC with support from the NEA. Wade and Carol were contracted to manage the ABC initiatives.

With this arrangement in place Winthrop became the third partner in a triad that gave day-to-day leadership and management to the ABC Project. The power and prestige created by bringing

together higher education, a statewide arts agency (SC Arts Commission) and the State Department of Education to bear on improving arts education in South Carolina has been a unique and powerful combination from the beginning.

While the Steering Committee involved a large number of volunteers, the Coordinating Committee was a much smaller group representing the three state agencies and was formed to facilitate communications among the agencies. They also provide essential day-to-day support of the ABC Office. The first Coordinating Committee included the following: Dr. Bennett Lentczner, Dean of SVPA; Wade Hobgood and Carol Collins from Winthrop; Scott Sanders (Scott Shanklin Peterson), Executive Director; Suzette Surkamer, Deputy Director; Ken May, Director of Planning; and Brenda McCutchen, Director of Arts in Education from SCAC; and Art Consultant Mac Arthur Goodwin and Music Consultant Ray Doughty from SCDE.

Throughout its history, the ABC Coordinating Committee has worked to organize, create and oversee the many aspects of the Project. This is a very active committee, meeting regularly in person and corresponding often by phone and e-mail. They also conduct an annual three day planning retreat, a custom that began in 1990. While the persons representing the three agencies – Winthrop, SC Arts Commission, and SC Department of Education – have changed almost yearly since 1989, the group has remained a cohesive and effective committee supporting both the Steering Committee and the Project office.

From 1989 until the middle of 1991, Wade Hobgood directed the project and Carol Collins administered its day-to-day operations. Following a national search for a full-time Project Director, Ray Doughty was appointed to the position in July 1991. Marty Sanocki was appointed the Project's part time administrative assistant in October of that year. Doughty remained in the position until retirement in 1998 when Dr. Deborah Smith Hoffman began a two-year term as Project Director and Cheryl Taylor was hired to replace Sanocki as the administrative assistant. Dr. Hoffman left the ABC Project to join the SDE as Education Associate for the Arts in the summer of 2000. From August through December of 2000 Ray Doughty returned to serve as interim director and Dr. Elda Franklin held the interim position from January until July 2001 when current leader Christine Fisher assumed the role of Project Director. Cheryl Taylor continued as administrative assistant, now a full time position. Both are currently serving in these leadership roles.

Answering to both the Steering Committee and the Coordinating Committee, the director manages initiatives in advocacy, professional development, model site management, research, and outreach coordination. It is a most challenging position that gives new meaning to "multi-tasking." The director might be characterized as a "broker of people and ideas."

Since its inception the ABC Project has been funded through a variety of sources. In the early days nearly all funds for the project came from the SC Arts Commission with assistance from the National Endowment for the Arts (NEA). The start up money was a \$20,000 Arts in Basic Education Grant (AISBEG) from the NEA which was matched by the SC Art Commission for the \$40,000 that enabled SCAC to obtain the services of the first project director, fund the work of the Steering Committee and develop the ABC Plan in 1988. Three AISBEG awards supported

the project in a similar matching formula at about \$100,000 per year through 1996 when the NEA reclassified funding, dropping the AISBEG awards. (The new funding plan awarded all education grants to the states in one funding category. This meant that the state arts agencies received a single grant for all the eligible programs.) The ABC Project began receiving funds from the SC Department of Education in 1995 to design and manage professional development programs. These first funds were used to develop the prototype Curriculum Leadership in the Arts (CLIA). This program has grown to about seventeen different professional development opportunities. Details on Professional Development initiatives by the ABC Project are available in other sections of this paper.

Since 2000, the Project has received two grants directly from the National Endowment for the Arts (NEA). (See details in Facet 7 of part III). The first grant provided funds for the Project to establish a full time ABC Outreach Coordinator. Marilee Fairchild held this position for two years beginning in the fall of 2000. Her work targeted underserved schools and districts by assisting in development of grant applications, strategic planning, curriculum development, and professional development for arts education.

The second NEA grant supported outreach to schools by developing a team of Regional Outreach Consultants (ROC's), teachers who are trained in arts programming and are strategically located throughout the state. They give individual assistance to schools and school districts, continuing the work begun by the ABC Outreach Coordinator in 2000.

Major sources for the project have been the National Endowment for the Arts (NEA), the South Carolina Arts Commission (SCAC) and the South Carolina Department of Education (SCDOE). NEA grants of approximately \$734,000 have generated at least \$1.6 million to support the project. Including NEA grants and state funds, SCAC has funded the administration of the project through grants to Winthrop University of more than \$114,000 per year on average, and overall investing over \$4.8 million in support of the ABC Project to include advocacy, institutes, the SC Dance Education Center among others.

FACET 2. Advocacy and Public Relations

Critical to the accomplishment of the important initiatives of the project is the ongoing advocacy effort spearheaded by the South Carolina Arts Alliance (SCAA). A non-profit statewide arts organization established in 1979, the SCAA has been involved with the ABC Project since the implementation of the plan in 1988. During the statewide Arts Education Conference held in 1976, early in ABC planning, it was agreed that a strong advocacy voice was needed to implement reforms in arts education. The resources subcommittee enlisted the aide of Kay Teer, Director of the Sumter Arts Council. SC Arts Commission contracted with SCAA to make this possible. The SCAA was then a coalition of local arts agencies which had become a 501(c)3 non-profit in 1982. In 1989 Teer left the position and Betty Plumb of Rock Hill took over the advocacy work. Plumb later became the Alliance Director and continued to develop the advocacy arm of the ABC Project. The effectiveness of the SCAA-led advocacy effort has been, and continues to be, one of the most important reasons for the project's success.

As an advocate for arts education SCAA sets up vehicles to enlist advocates and to inform legislators, school board members, the general public, business and industry, school administrators, and others about arts and arts education. SCAA members and others have formed a highly effective coalition under the leadership of Plumb. The SCAA Arts Education Advocacy Network has well over 1,500 members who are always ready to support and speak out for arts education. They do this through a combination of personal contacts, e-mail alerts, committee actions, and recently organized regional advocacy alert groups. This allows SCAA to keep daily tabs on the activities of the state legislature, the state board of education and other agencies where changes or new interpretations of laws and statues might effect arts education in South Carolina. Recent examples of issues addressed include:

- Ensuring that arts in education grant funds are available from the 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, DC Arts Advocacy Day
- Assisting the SC Arts Commission in establishing the Arts Caucus within the SC 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 PE time requirements
- Planning the release of the State's new vanity automobile license featuring the slogan "Driven by the Arts"

As well as advocating for arts education the SCAA promotes many other initiatives related to the arts in South Carolina. For additional details about the SC Arts Alliance go to www.scartsalliance.net.

While much of the advocacy work has been initiated by the SCAA, the ABC Project has mounted several important advocacy and public relation projects. Two examples are the "In South Carolina Arts Education Means Business" campaign and the "Where We Stand on Arts Education" brochure.

"In South Carolina Arts Education Means Business" was a public awareness campaign developed over a three year period and released in October 1993. The purpose of the campaign was to inform members of the business community, educators, parents, students and other citizens of the value of the arts in developing personal qualities that lie at the heart of both good job performance and successful adult life, and that these qualities are developed by students who study the arts.

Materials were prepared for speeches, the newspapers, schools, the legislature, and the media. The ABC Project worked with the American Council on the Arts (ACA), on the publication of brochures, bumper stickers and a 30 second public service video. The video featured students from the Ashley River Creative Arts Elementary School in Charleston. Dubbed "The Tomato Boy" because the opening scene shows a young boy in a tomato suit with a voiceover, saying "... in future years John will use his experience as a tomato to further his career in" the video was used extensively for about a year in South Carolina. Subsequently it has been adapted for use in other states including Illinois (about 1995), and most recently in New Hampshire (2003). The slogan was developed by Chernoff Silver of Columbia and the video was produced by Kingfisher Production of Charleston. The SC Alliance for Arts Education (SCAAE, an affiliate of Kennedy Center Alliance for Arts Education) provided funds for the publication of a poster sent to all schools in the state.

"Where We Stand," a position paper on arts education, was released in 1998. It was inspired by a similarly named project developed at the national level by a coalition of the national level professional organizations in music, dance, theatre and visual arts. The 2005 edition of the South Carolina document is a colorful, four fold brochure which addresses mission, beliefs, and visions for arts education in South Carolina. The brochure also includes a list of significant endorsements of arts education and outlines a challenge to ensure that "arts education is a vital part" of any education reforms. This brochure is available for free download at the ABC Project Website: <http://www.winthrop.edu/abc>.

Discussions about the development of this document had begun when the ABC Project brought together the presidents of the state's professional arts education organizations in the mid 1990's. This was the first time officers from these four organizations--dance, music, theatre, and visual arts--had ever met. The meeting was planned for these leaders to discuss mutual interests and concerns, and to participate in a portion of the annual planning retreat of the ABC Coordinating Committee. This cooperative effort not only produced the position paper, including updated editions in 1998 and 2005, but resulted in the formation of the SC Council of Arts Education Presidents (CAEP) which originally included the president, past president, and president-elect of each of the four professional organizations. A fifth, the SC Dance Education Organization was added in 2006. The ABC Project continues to sponsor and coordinate biannual meetings of CAEP.

The ABC Project created a distinctive Logo for the Project in 2005. Attempts were made to develop an identity a logo (brand) for the Project in 1993 and once again in 2000. The Logo was designed by a graphic artist and approved by the Steering Committee in April 2005. The Logo gives attention to the current fashion of using nonrepresentational "iconic" identities for programs and products incorporating colors and geometric shapes. These colors and shapes are an abstract design signifying that the arts are essential and critical part of the life and development of every child in South Carolina, echoing the goal of the Project. The Logo and an explanation of the design elements are on the back cover.

FACET 3. Model Sites

The ABC Model Site initiative has implemented several of the recommendations brought to the original Steering Committee by its working subcommittees in the fall of 1987. Specific recommendations addressed include:

- To locate or develop model programs that effectively work in schools throughout the state and country
- To define the arts as creative writing, dance, theatre, music and visual arts
- To establish curriculum guidelines that include appropriate emphases on creative expression, aesthetic perception, cultural heritage, and aesthetic valuing
- To facilitate the development of curricula at the local level, sequenced grades K-12, within the parameters of state-adopted frameworks
- To ensure the teaching of the arts by specialists for all students, and to promote the employment of district-wide arts consultants/coordinators

With funding from the SC Arts Commission and the National Endowment for the Arts the ABC Project awarded the first model site grants in 1989 to eleven schools and school districts. School grants of up to \$7,500 went to Aiken, Pine Street and Redcliffe elementary schools and Spring Valley High School. District level grants of up to \$15,000 went to Beaufort, Charleston, Fairfield, Laurens 55, Lexington 2, Oconee and Saluda school districts

All grants required a 1:1 match. These were planning grants for the development of comprehensive, sequential arts education programs. Using these funds, the sites were able to develop curriculum, provide staff development, establish local advocacy networks and community support, design implementation strategies, and create documentation and evaluation procedures. Ten planning grants were awarded specifically for developing district-wide or school-based discipline based arts education programs in dance, theatre, music, visual arts and creative writing. One implementation grant was awarded for exploring assessment methods in the arts.

In 1990, the ABC Project grants were renewed for implementation at eight of these sites: school districts in Beaufort, Charleston, Laurens 55, Lexington 2, Oconee, and Saluda counties; Pine Street and Redcliffe elementary schools. The design and funding plans for the Model Sites remained about the same until 1998 when the number of sites reached 20, including eight of the original eleven.

In 1992 the ABC Project inaugurated a Model Site Seminar program to bring the leadership of the model sites together on a regular basis. These seminars were held with various sites hosting the day long events. Tours of the host schools were held along with sharing curriculum, staffing and scheduling ideas. Also guest presenters were included and participants often shared information about artists-in-school residencies. Recently these seminars have been expanded to include sessions for professional development. The ABC Project budgets funds to pay substitutes for a limited number of participants from each site to attend these day long

workshops. These workshops focus on a current or new initiative which has been requested through surveys of site seminar participants.

The work of the ABC Outreach efforts initiated in 2000 (see Facet 1) has brought about a significant increase in participation for schools and school districts in the model site program. Participating schools and districts sites totaled 56 in 2007. For the first ten years of the program most of the participating schools were elementary, but secondary participation is growing. A list of current ABC sites is available at <http://www.winthrop.edu/abc/schoolsites.htm>.

As more and more districts and schools sought to become ABC Sites and the National Endowment changed their funding strategies, it became apparent that a new granting process was needed. A new design was developed by the SC Arts Commission in cooperation with the ABC Coordinating Committee and with approval of the ABC Steering Committee. The new design modified the program design and changed the funding requirements.

Currently the ABC Arts in Education Grant program which funds model sites has three components: Comprehensive Planning, ABC Advancement, and Support for District Arts Coordinator. Comprehensive Planning grants provide funds at a 1:1 match to South Carolina public and private K-12 schools, school districts and Gifted and Talented Consortiums. ABC Advancement Grants are two year grants available to the same constituencies with the added requirements that districts must have named district level arts coordinators. Research has shown that the level of success of arts education programs at all school levels is more comprehensive and successful when there is a district level arts coordinators. Gifted and Talented Arts Education Consortiums must be year-round and local funds must match the award 2:1. Grant awards for these programs range from \$1,500 to \$15,000. To enhance the potential of districts to appoint arts coordinators SCAC established a grant program to assist districts in establishing such positions. These grants are for three years. The first year grant is \$20,000 with a 1:1 match required, year two is \$13,333 grant with 2:1 match, and year three is a \$10,000 grant with a 3:1 match required. For detailed and most current information the Arts in Education ABC grant opportunities go to www.state.sc.us/arts/grants/aie/aieover.html.

Since the inception of the Model Site/ABC Advancement Site program nearly \$2 million have been awarded to schools and school districts sites. This amount doubles to \$4 million because at least a 1:1 dollar match applies to all these grants.

During the first ten years of the ABC Project the emphasis was on the development of programs to address the arts as important areas of study as disciplines in and of themselves. The grant applications stressed the need for funds to *enhance* visual arts and music, the predominant art forms available in most schools, and to *develop* programs for creative writing, dance and theatre. Another important initiative prevalent in Model Site programs was the writing of locally developed curriculum guides to codify and articulate curriculum in the arts in a local school and/or across a local district.

The ABC Project's first allegiance was teaching the arts--dance, music, theatre, and visual arts--as disciplines. Concurrent with the beginning of the Model Site program was the release of

curriculum frameworks in these art forms by the SC Department of Education. These frameworks are discussed in more detail later in this paper, but it is important to know here that each framework stresses four components: aesthetics, performance, history and culture, and criticism. Model Sites were also required to develop approaches to teaching creative writing. However, no framework for teaching writing as an art form, outside those developed for language arts courses, was ever developed.

With the increased number of specialists and the availability of frameworks, at the beginning of the 21st century ABC Advancement Sites began expressing interest in establishing school wide programs for integration of the arts across the entire curriculum. While recognizing the value of integration, the ABC Project does not require the Advancement Sites to embrace integration. ABC's resolve in sanctioning integrated arts education programs was to first insure that all five arts disciplines are being taught as arts disciplines "in and for themselves" before becoming "vehicles for learning" in other subjects. Many sites develop comprehensive *discipline based* curriculums grounded in aesthetics, performance, history and culture, and criticism, without initiating any formal arts integration initiative.

However, new evidence that the arts are a needed component in the lives of everyone, not just "artists," is being reported regularly. It is generally accepted that the arts bring joy and beauty into the lives of young people, and now research has demonstrated that the arts contribute to basic education and can, when appropriately applied, contribute to teaching and learning in other disciplines. The arts have important *intrinsic value* which must be the first consideration for their inclusion in a school's course of study. That does not preclude taking full advantage of what research is now telling us about the *extrinsic value* of the arts. Once students have knowledge or skills in an art form, those arts learnings can be used to enhance learning in other subjects. If students are to role play a meeting between Presidents Kennedy and Lincoln in a social studies class, they need to know role playing and improvisational techniques learned in the theatre class. If they are to draw a fish, a bird, or a leaf in the science classroom, they should bring their understanding of perspective and color from the visual arts studio to the science lab.

FACET 4. Curriculum Development

The Arts in Basic Curriculum Project began with support from and takes its name from a National Endowment for the Arts grant program known as Artist in Schools Basic Education Grants (AISBEG). This program was established to encourage development of *curriculum* in schools that would make the arts *basic* to the education of all students. Important too was the need to connect the artists-in-schools presentations to the arts curriculum. Thus, grant schools were expected to develop curriculum in the arts, and this curriculum would be accessible to visiting artists.

Further, an AISBEG grant required that the state arts council gain the approval and support of the state education agency. This requirement established a powerful new collaborative between the SC Art Commission (SCAC) and the State Department of Education

(SDE). Underlying and aiding this new collaborative were several issues that gave both of these state agencies new leverage. The ABC initiative provided SCAC with a way to strengthen and expand opportunities for members of its Artists Roster. Arts residencies connected to the curriculum and artists working cooperatively with teachers were natural ways for the artists-in-schools and arts-in-residence programming to gain credibility. SDE arts education curriculum consultants saw the ABC initiative as an effective way to access a state agency vitally interested in arts education. They felt this cooperative work would help bring understanding of arts education pedagogy to the artists working in the schools; increase the need to develop state curriculum guides in the arts; and offer access to the political forces outside SDE.

When the planning grant was developed, a third ally was added: Higher Education. The College of Visual and Performing Arts of Winthrop College--now Winthrop University--signed on first to direct the planning phase of the ABC Project, then later as the home of the ABC administrative office. The Winthrop connection brought several other needed ingredients to curriculum development: teacher pre-service and in-service training, expertise in dance and theatre as well as visual arts and music, and a different level of political clout.

Once the implementation phase of the ABC Project got underway it was quickly determined that districts and schools needed to *have* a specified curriculum in the arts for arts to become basic to the general curriculum. Also Artists-in-Schools programs could not “connect” their work to an arts education curriculum that did not effectively exist. Most K-8 general music and visual arts courses were organized around state adopted textbooks in music and visual arts. At the middle and high school levels most visual arts studios and classrooms focused on *production* of two and three dimensional works while the music rehearsal halls were focused almost exclusively on *performance*.

Arts curriculum guides were available in the more progressive “big city” systems but even there, only in visual arts and music, and almost exclusively based on production and performance. There was no evidence of any curriculum directives for dance, theatre or creative writing. A major goal of the ABC Project was to “ensure that every child in South Carolina ... has access to a quality, comprehensive education in the arts” in dance, theatre, music, visual arts and creative writing. This meant that an early challenge to the ABC Project was the development of curriculum for schools and school districts. For *arts in the basic curriculum* to be a reality, there needed to be clear delineation of what that meant and what it looked like in practice.

Fortunately, the State Department of Education had released a framework for visual arts in the form of a poster (1985) and *Music Education Curriculum Framework* (1987) just prior to the establishment of the ABC Project. Recognizing the importance of these documents and since SDE had no dance or theatre consultants, the SCAC provided funds for writing and printing frameworks for these areas. They were published in 1990.

All four frameworks were based on the *Visual and Performing Arts Frameworks* published by the California State Department of Education. These frameworks stressed an approach to arts education grounded in four components. Briefly the components are:

1. Aesthetic Perception. The development of an understanding of the qualities of an art form through an analysis of aesthetic concepts and how the art form communicates. *Knowing about* terminology, materials, techniques, and media
2. Creative Expression. (performance and production).The development of skills used to express, produce and communicate through the arts. *Knowing how* to be actively engaged in the performance or production of an art form
3. Historical and Cultural Heritage. The study of historical and cultural settings for the art form. *Knowing the who, what, when, and where* of the art form as it relates to socioeconomic, political, ethnic, religious, and philosophical considerations
4. Aesthetic Valuing. (criticism). The development of the ability to make informed judgments regarding excellence in the arts. *Know why* is to be able to compare and contrast; interpret and find meaning; and articulate and defend criteria for one's preferences of the arts.

Three years later the SC Frameworks for dance, theatre, music and visual arts were consolidated into the *South Carolina Visual and Performing Arts Framework*. Each retained most of the original wording of the 1990 documents. Each described a discipline based approach to arts education referenced in the literature at the time as DBAE- Discipline Based Arts Education.

Creative writing is considered an essential art discipline by the ABC Project. While there is no SC Department of Education framework for creative writing, all ABC Advancement Sites include creative writing in their arts education programs and some have locally developed guides. In its introductory section, the *South Carolina Visual and Performing Arts Framework* (1993) describes creative writing as including four elements: 1) creative writing as an art form, 2) the arts as a catalyst for creative writing, 3) creative writing as a link between the arts and humanities, and 4) the relationship between writing and the student's individual voice. The SDE English Language Arts Standards only allude to it in this statement "Demonstrate the ability to write multiple-paragraph compositions, friendly letters, and expressive and informational pieces." This statement is from the secondary (grades 9-12) area of the document available at <http://ed.sc.gov>.

The *South Carolina Visual and Performing Arts Framework* of 1993 was among the first three frameworks approved by the State Board of Education. It was among the first published because of the work previously done by the ABC Project and the SC Arts Commission. Framework development for all subjects was promoted by Barbara Neilson, state superintendent education 1991-1998.

At the time that South Carolina was pioneering the development of a discipline based arts education model, a national push was underway to develop a national arts education curriculum. The catalyst for this occurred in 1990 when the National Governor's Conference announced *Goals 2000* – six goals for U.S. schools to accomplish by the year 2000. The arts were not mentioned. Between 1990 and 1992, the Consortium of the National Arts Education Associations was organized to insure that the arts were among the core subjects for American education. During this same period the Consortium wrote and published the first ever *National*

Standards for Arts Education. The availability of national standards for arts education and significant advocacy work resulted in the inclusion of the arts in the passage of the Goals 2000, Educate America Act (1992). This Act wrote into law that the eight core subjects include the arts.

Secretary of Education Richard W. Riley, formerly governor of South Carolina, gave strong support to this milestone event. Working with Riley was Dr. Terry Peterson, who had served on the original ABC Steering Committee. When the Visual Arts Task Force for the development of the Visual Arts National Standards was formed, it included Mac Arthur Goodwin, also a member of the original ABC Steering Committee.

Borrowed from the work of the National Association of Teachers of Mathematics, the “Standards” descriptor had become the vernacular in education for describing “what every young person should know and be able to do” in a given subject. The team developing the national standards gave strong consideration to using a model for the national standards arts education similar to that developed in California and adapted by South Carolina. This model emphasized the four components of discipline based arts education (dbae). While the National Standards are not worded in SC’s “four component” language, they are remarkably similar in content.

The *National Standards for Arts Education* asks that students should know and be able to do in the arts the following by the time they have completed secondary school:

- *They should be able to communicate at a basic level in the four arts disciplines—dance, music, theatre, and the visual arts.* This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.
- *They should be able to communicate proficiently in at least one art form,* including the ability to define and solve artistic problems with insight, reason, and technical proficiency.
- *They should be able to develop and present basic analyses of works of art* from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.
- *They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods,* and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.
- *They should be able to relate various types of arts knowledge and skills within and across the arts disciplines.* This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.

--The National Standards For Arts Education (1994)

These statements provided an overall frame for individual standards for Dance, Music, Theatre, and Visual Arts.

In response to this national development the ABC Project brought together the four South Carolina professional arts organizations to discuss bringing *The South Carolina Visual and Performing Arts Framework* in line with the new Standards. Building on the work of ABC Project, the SC Department of Education appointed committees from persons nominated by the four organizations and funded and supervised their work. The committees continued the use of the four component approach adopted some ten years earlier, basing their work on the 1993 Framework which in turn had grown out of the original frameworks in visual arts (1985), music (1987), theatre (1990), and dance (1990). The new *South Carolina Visual and Performing Arts Curriculum Standards* was completed in and released in 1999.

At the beginning of the new millennium it became apparent that South Carolina needed to join other states and align their arts standards even more closely with the National Standards. Work to make this transition was again directed by the South Carolina Department of Education under the leadership of Dr. Deborah Smith Hoffman, Education Associate for Arts. The previously successful model of using representatives from the four professional arts education associations was employed. The completed document was approved by the South Carolina State Board of Education in 2003. This excerpt from the introduction describes the SC Standards as they are currently being used:

In South Carolina Visual and Performing Arts Curriculum Standards 2003, each of the sections for the four arts disciplines—dance, music, theatre, and visual arts—is introduced by a brief essay that describes and explains the appropriate use of the South Carolina standards in the state's classrooms. Next, in each of the four sections, the national content standards are given verbatim. These national content standards are also repeated throughout the South Carolina curriculum standards in the primary headings. While some changes in the wording of the discipline-specific national achievement standards have been made here, the essential beliefs and intent of these standards remain intact. In addition, our document contains standards that are original and unique to South Carolina.

These standards have aided in “ensuring every child in South Carolina [a] comprehensive education in the arts ” by defining appropriate course content; structuring professional development; aiding pre-service teacher education; and providing instructional information for age appropriate arts activities. They have provided an invaluable aid to administrators and supervisors for evaluating arts instruction in their schools. These state and national standards have profoundly affected arts education programs in the state's schools.

A recent development in the ABC Project involvement with curriculum development is the planned publication of “Scope and Sequence” directives as companion documents to the *SC Visual and Performing Arts Curriculum Standards*. With funding from the South Carolina Department of Education teams of teachers are preparing “Scope and Sequence Curriculum Guides” for dance, music, theatre, and visual arts that further expand the each of the State Arts Curriculum Standards for these art forms pre-K through grade twelve.

FACET 5. Professional Development

The plan for implementation of the 1988 ABC Blue Print established four recommendations relating to professional development for teachers, school administrators and teaching artists. These have served as important catalysts for this aspect of the ABC Project:

1. To facilitate the development of curriculum at the local level for sequenced grades K-12, within parameters of state-adopted frameworks.
2. To create and implement generic and specialized in-service training packages for classroom teachers and for teachers of the arts.
3. To create and implement, on an annual basis, a summer Arts Leadership Institute for selected teams of school administrators, teachers of the arts, and teacher educators in the arts.
4. To create a long-range plan for teacher preparation and certification in dance and theatre and to conduct a feasibility study to assess appropriate preparation and certification in creative writing.

Most of these recommendations have been fulfilled, some more successfully than others. This section will chronicle the work the ABC Project has done directly and indirectly in professional development.

Before the ABC Project was established there had been institutes designed for specific arts areas such as the Summer Institute for Visual Arts Educators held at Winthrop College under the direction of Margaret Johnson from 1989 through 1990. These institutes, which received support from the South Carolina Arts Commission and the South Carolina Department of Education, were designed to familiarize art teachers with a discipline-based art education approach and to transform discipline-based art education from a theoretical concept to classroom reality.

Another program outside the scope of ABC was the establishment of summer institutes focused on Discipline-Based Art Education (DBAE) which addressed a multicultural integrated fine arts curriculum. These summer DBAE Institutes were led by Dr. Phillip C. Dunn in collaboration with the University of South Carolina at campuses in Columbia and Spartanburg with the support of the State Department of Education.

The first initiative of the ABC Project in professional development was the Teacher In-Service Packages (TISP). Funded by Target 2000 School Reform initiatives in cooperation with the SC Department of Education, the TISP were designed for delivery by one workshop leader within a five-hour, one-day workshop or its equivalent. These in-service sessions were to be designed for teachers and administrators involved in implementing the arts education curriculum. The work was begun in late 1989 by a team of highly qualified professionals, but field testing determined that the product was not cost effective and trial runs proved that the concept did not work. The entire project was abandoned in 1993.

Pursuit to the charge to “create and implement, on an annual basis, a summer Arts Leadership Institute,” The South Carolina Arts Commission (SCAC) and the ABC Project invited proposals for development of a Summer Arts Education Leadership Institute. The institute would provide assistance and support to school districts that were developing comprehensive, sequential arts curriculums in creative writing, theatre, dance, music and visual arts for grades K-12. The institute was offered without cost to participants other than transportation to and from the Institute site. In 1990 the ABC Project and SCAC sought proposals from colleges and universities within the state. A panel reviewed the proposals and Furman University was chosen as the contractor. The first institute was held in July 1991. Dr. Herb Tyler, chair of the Furman Education Department and former superintendent of Richland County School District Two, was named the director of the institute. Dr. Tyler drew on his experience as music educator and professor of school administration programs to devise a strategic planning process which employed a “business style” approach. Dr. Patricia Burns, then with the Greenville County Schools, assisted in this process. A pre-conference in the spring and follow-up conference in the fall supplemented the four-day summer institute held at the Furman Campus. Typically, 5 to 7 teams from school districts from throughout South Carolina participated, including many ABC school district sites. Each team produced a strategic plan which included a set of beliefs and a mission statement as well as goals, strategies and action steps. A requirement of the Institute was that these completed plans would be presented to the local school boards. Graduate or renewal credit through Furman University was made available to participants. The Institute ran very successfully for five years, aiding many districts and schools to upgrade and expand their arts education programs.

After a four year hiatus the Leadership Institute was reborn at Winthrop as the Arts Education Leadership Institute (AELI). ABC contracted with Ray Doughty, former ABC Project Director, to plan and implement the Institute. Doughty asked Dr. Burns, who had assisted with the design of the Leadership Institute at Furman, to update and re-write the Institute planning manual and serve as a consultant to lead the teams through the process. Barbara Benisch, then with Southern Arts Federation, also contributed to the re-design. With a plan similar to the previous Institutes 7 teams were served through pre and post sessions in Columbia and five days at Winthrop University. Subsequently the institutes have been managed by Dr. Elda Franklin, Kathy Stanley, and Christine Fisher. Dr. Burns served as the lead consultant in 2001, Dr. Bill Chaiken in 2002 and 2003 and Ray Doughty handled the consulting role for the strategic planning in 2004. The program will continue in 2007. These AELI programs have continued to be underwritten by the SC Arts Commission and managed by the ABC Project Director, with graduate credit available to all participants each year. Many teams have completed their first five year strategic plans and returned to upgrade and plan for the next five years. Participants continue to praise the process and report positive effects of their work in moving towards and often reaching the goals set by the original ABC Steering Committee back in 1987: to develop comprehensive, sequential arts curriculums in creative writing, theatre, dance, music and visual arts for grades K-12.

Another important professional development for arts education emerged when the South Carolina Department of Education asked the ABC Project to prepare a grant application to the US Department of Education to establish a leadership institute for arts education similar to those

operating for science and math. Though that application was not successful, the SDE agreed to provide the needed \$100,000. The agreement was made possible by the encouragement of Mac Arthur Goodwin and strong support from state superintendent Dr. Barbara Neilson. As will be seen, this effort served to launch an amazing number of different professional development opportunities that would become available during the next ten years.

The Math and Science Hubs, begun in 1994, were funded by a large grant from the National Science Foundation and were located in 13 geographically diverse areas of the state. The arts education based “clone” institute, was planned for summer 1995 and would be at a single site. Emphasis would be on professional development and curriculum development in the arts as a supplement to the AELI which deals with district level strategic planning.

During the fall and spring of 1994 - 1995 the Curriculum Leadership in the Arts (CLIA) was designed. Assisting Doughty were Drs. Elda Franklin and Linda Whitesett. Working closely with the leadership of the Math and Science Hubs these three arts educators developed an institute which would replicate the math and science institutes but was based on the needs of teachers of dance, music, visual arts, and theatre. Doughty attended nearly all of the Math and Science Hubs working sessions during the 1994-95 school year and the CLIA was referred lightheartedly as the “14th Hub” by many of the participants and the Hub director, Dr. Denis Bartells. Also, offering valuable assistance to the entire CLIA development process was an appointed advisory committee. This group represented higher education, arts organizations, artists, school administrators and the SC Department of Education. The advisory group met bi-monthly and constantly reviewed documents delivered to them as well as responding to telephone calls.

South Carolina colleges and universities with arts education pre-service programs responded to a Request for Proposals (RFP) to host the first CLIA. Elda Franklin was responsible for visiting the sites submitting responses and the advisory committee was charged with selecting the host site. Lander University in Greenwood was chosen. Participants in the institute were solicited through announcements at statewide meetings and by word of mouth. School district superintendents were asked to submit nominations. Approximately 75 nominations were received and in the early spring of 1995 a team of teachers and administrators met and selected the participants. About 30 arts educators, balanced in the four art disciplines, geographically and ethnically, were chosen for the first CLIA held in June 1995.

Dr. Roxanna Albury, Professor of Arts Education at Lander, was the onsite coordinator with curriculum design and instruction led by Ray Doughty, Elda Franklin and Linda Whitesett. Dr. Bonnie Rushlow, arts coordinator for the Oconee County Schools, served as the evaluator. The first CLIA began with participation in a two-day arts education conference of the SC Alliance for Arts Education in Columbia. The conference featured noted arts educator and author Dr. Elliott Eisner. CLIA participants enjoyed a private dinner and Q&A session with Dr. Eisner. They then traveled to Greenwood where they settled into campus housing for the remainder of the two week Institute.

Based on a constructivist educational model, with its roots in the Bay Area Writing Project (California) and the California Arts Project (TCAP), the CLIA focused on the implementation of

the South Carolina Visual and Performing Arts Framework. Included were teacher in-service issues pertaining to curriculum, instruction, assessment, technology in the arts, and linking the arts to other disciplines. CLIA graduates also develop and sustain partnerships with artists, community arts organizations, and higher education. For most participants the CLIA was their first encounter with use of e-mail and exploring the World Wide Web.

In 1996 a similar CLIA, now called CLIA I was offered at Lander. In keeping with the design of the math and science hubs, a second year experience known as CLIA II was added. That year CLIA II ran concurrently with CLIA I. This follow-up Institute was directed Dr. Donna Goodman, a Francis Marion University (Florence) arts education professor, and administered by Delores Johnson, a music and dance teacher also of Florence. Donna and Delores had both been participants in the first CLIA. The focus of CLIA II was to equip teachers to serve as consultants, make presentations and assume leadership roles at their school sites as well as in their professional associations. This second level, CLIA II, was discontinued after 1997 due to budget constraints, but resumed in the same format in 2005.

In 2000 the Institute was offered in two locations. Dr. Susan Slavik hosted CLIA I at Coastal Carolina University and Dr. Albury continued to host at Lander. Susan Cooper, a visual arts teacher in Rock Hill, served as the Lead Facilitator at both locations. Recently, CLIA I has emphasized development of complex standards-based lesson plans; models of best instructional practice; development of leadership and presentation skills; arts education advocacy techniques; and the development of a multi-arts professional network

In 1997 a one time only professional development event occurred. "An art for Better Schools" was designed to offer school administrators hands-on experiences in dance, theatre, music and visual arts. The underlying notion was that administrators who have had good experiences are more supportive of the place of arts programs in their schools. The South Carolina Alliance for Arts Education coordinated ABS with a grant from the South Carolina Arts Commission (SCAC). Dr. Roxanna Albury coordinated the weekend retreat held in May at Lander University with a one day follow-up session that fall. Thirty-seven educators took part in the event which was led by Dr. Albury and four facilitators. Facilitators were recent graduates of the CLIA I and CLIA II programs. There was general consensus by the granting agency, the participants, and the ABC Project that ABS was a success. Unfortunately there were no grant funds to continue it.

Since 1995 and into the twenty-first century, the CLIA model has served as the basis for many additional institutes. These summer programs, first envisioned by the original ABC Blue Print back in 1987, have served to expand knowledge and understanding of teaching in and through the arts to hundreds of arts teachers, classroom teachers, teaching artists, as well school administrators. The following paragraphs will describe some of the many arts in education professional development opportunities available at this writing. For more details and current offerings visit the ABC Project Website: <http://www.winthrop.edu/abc/>.

The next expansion of development opportunities came with the creation of CLIA Assessment (CLIAA) by Dr. Robert Johnson, professor of education testing and evaluation at USC,

Columbia. CLIAA used hands-on experience to focus on assessment in arts theory and practice.

The Assessment Institute is offered on two levels with the prerequisite for CLIAA I being completion of CLIA I. This first level of arts assessment deals with the purposes and uses of assessment; construction of assessments to demonstrate an understanding of the basic principles of measurement and evaluation; the relationship of national and state standards, curriculum development, instruction, and assessment, among other topics.

The prerequisite for CLIAA II is the first level assessment Institute. This institute provides participants with additional training in developing and applying assessment tools. Participants apply evaluation principles and statistical measurement procedures; design long range assessment plans; apply skills in valid grading procedures; develop electronic grading systems; understand the relationship of national and state standards, curriculum development, instruction, and assessment; and conduct research on best assessment practices.

Recognizing that many new teachers leave the profession after only three years, ABC Outreach Coordinator Marilee Fairchild and Director Christine Fisher developed the South Carolina Arts Leadership for Success Academy (SCALSA). Designed to offer support and encouragement to inexperienced teachers, this program was begun in 2002 at Lander and Winthrop, using the CLIA I model. The Academy was offered to arts teachers who have taught fewer than three years and to critical needs teachers in the arts. SCALSA emphasizes the development of standards-based arts curricula, instruction and assessment. Topics include hands-on development of standards-based arts lessons, strategies for ADEPT success (SC's teacher licensing process), long-range lesson planning, arts classroom management strategies, identification of teaching and learning styles, arts education advocacy techniques, and development of a multi-arts professional network.

Since 2001 the CLIA I, CLIA II, AAI I, and AAI II, and SCALSA institutes, have been supported by grant funds from SC Department of Education. Special legislation, dating back to 1989, has provided more than 1 million dollars a year for a competitive art in education grant process. It is through this grant program that teachers apply for participation. In addition to those previously described, the following professional development programs have been created since 2001 and will be offered in the summer of 2007.

Music and Technology, Visual Arts and Technology, and Dance/Theatre and Technology. These three, separate courses are designed to prepare certified South Carolina public school teachers to use technology in managing their classes and to use technology as a tool in teaching.

MUSE Machine: The Institute is designed for classroom teachers of all grade levels and subjects. The course includes hands-on activities in the visual and performing arts led by professional artists, and instruction in the multiple intelligences and using the arts across the curriculum.

Creative Teaching Institute at Spoleto, USA: The Institute is designed for elementary classroom teachers (administrators and arts specialists welcome) who do not have a strong background in the visual and performing arts but are interested in integrating the arts in their classroom.

Arts Teachers as Artists Institute: Designed for those who have completed either SCALSA or CLIA this institute offers teachers the opportunity to strengthen their own art in classes taught by highly regarded teachers and professional artists in the field.

Three institute programs will be added to this growing number of professional development institutes in the summer of 2007. One is a long standing and successful arts education teacher workshop offered by POP, the Outreach Program of the Peace Center for the Performing Arts in Greenville. The Peace Center is making this workshop available to classroom teachers on two levels, one basic and one advanced. The second new institute will provide assistance to arts educators who work with special populations, including the physically and mentally challenged. A CLIA III will also be inaugurated in 2007 for training future Regional Outreach Consultants (ROCs) .

The number of institute offerings has continued to grow through cooperation between the ABC Project and the SC Department of Education and the SC Arts Commission. By the summer of 2007 the number of Institutes had grown to 17 reaching about 518 teachers from 79 of the 87 districts in the state. Overall, since 1995 the institute programs have provided professional development opportunities to 2,759 teachers, administrators and artists. The visions for professional development set forth in the original ABC Project Blueprint in 1987 have become a reality. This could not have happened without cooperative planning and partnerships involving the SC Arts Commission, the SC Department of Education and many of the state's colleges and universities, coordinated by the Arts in Basic Curriculum. This cooperation has been the hallmark of South Carolina's successes in the development of arts education for many years and Project Director Christine Fisher is to be commended for her careful and enthusiastic management of so many different institutes with so many collaborators.

FACET 6. The Teaching Artists Residencies

From the very beginning of the ABC Project it was apparent that the long established artists' residency or artists in the schools programs were important ingredients for the new initiative. The SC Arts Commission and the State Department of Education found the Teaching Artists, as they are now called, to be a cause around which they could rally. In fact, though most don't recall it, a major reason the National Endowment for the Arts (NEA) offered the Artists In Schools Basic Education Grants (AISBEG) originally was to encourage Artists in Schools programming to be *connected* to the curriculum. Then Chairman of the NEA Frank Hodsoll, a strong proponent of the AISBEG program, believed that what the artists presented in the schools should be related to what was being taught in that school and that the artists and the teachers needed to work cooperatively to plan and evaluate the lessons and presentations.

The concept of bringing professional artists into schools had begun in the sixties. Earlier, according to Jane Remer in *Beyond Enrichment* (1996), artists came to school auditoriums to perform for students. Occasionally artists would stay after the program for Q and A sessions with student audiences. This led to the practice of the “artists in schools,” which used other arts in addition to the performing arts. The NEA was established in the early 1960’s and began sponsoring the program. Subsequent to the establishment of the NEA most states inaugurated state arts agencies like the SC Arts Commission and the artists in the schools broadened. Artists began to get training through professional development for their roles in schools.

Coincidentally at the same time that the Artists in Schools program was expanding, the curriculum specialists at the SC Department of Education were looking for support for the development, promotion and implementation of Curriculum Frameworks for visual arts, music, dance, and theatre. This presented an opportunity for a win-win collaboration between the Arts Commission and the SDE. A successful Artist in Schools program would benefit the SCAC by generating more work for the artists from their approved roster, while having artists’ work tied to an arts curriculum would necessitate there *being* a stated curriculum. The SDE would have additional motivation to produce these curriculum documents, thereby supporting the hopes of the curriculum consultants. The ABC Project was a natural vehicle to carry out the cooperative plan.

Groundwork for these new opportunities for Teaching Artists and curriculum development had been laid by two prior events. The first is the Education Improvement Act (EIA) of 1984. Included in the provisions for gifted and talented arts education programming was permission to employ professional artists to work in the Gifted and Talented (GT) programs in the Arts. However the priority system for use of the money placed “academic” subjects at the top and arts programs near the bottom. Nevertheless, teaching artists were on their way to becoming new partners in South Carolina’s growing acknowledgement of the importance of arts education for the gifted and talented.

A revision of the GT legislation to designate 10% of the GT monies to support the arts education programming was approved in 1985. This was accomplished through intense advocacy work, led by the Joint Legislative Committee on Cultural Affairs and the South Carolina Alliance for Arts Education. This provision was set to go into effect for the 1986-87 school year but the newly elected governor (Carroll Campbell) with line-item budget veto power, struck down the ten percent set aside for the arts. More intense advocacy work got it restored and the following year saw the inauguration of a new GT arts programs – many employing teaching artists. Working with the Education Oversight Committee (EOC) and with support from Senator Linda Short (R) Chester, the 10% set aside funding for arts education GT programs was increased to 12%.

The second event preparing for the Artists in Schools program was the startup of a grant program by the state legislature. In 1987-88, as the ABC Project was being developed, the legislature appointed a committee to look at the Education Improvement Act of 1984 to ascertain if there were needed changes. It was important to the founders of the ABC Project to

promote the AISBEG philosophy of connecting the professional artist's work to the school curriculum so a Resources Committee from the ABC Steering Committee approached the legislators. They pushed the idea that arts education for the general student--not just the gifted or talented students--needed special funding. The legislation became known as the Target 2000 School Reform for the Next Decade Act. With intense advocacy by the entire ABC coalition, a substantial grant program was funded for arts education. The initial grant in 1989 was \$389,000. This program has continued with at least a million dollars (up to \$1.7 million) per year, through school year 2006-07, being granted. (See FACT 7) For the professional artists the most important provision in the 1989 legislation was:

Funds for the program must be used by school districts to...hire certified arts specialists, or contract with professional artists approved by the SC Arts Commission, to assist certified arts specialists or appropriate classroom teachers or both in planning, developing, and implementing discipline-based arts education curricula.

ABC's role in this legislative grant program is to advocate through the SC Arts Alliance annually for its inclusion in the state budget.

With this legislative funding in place, the SC Arts Commission continued to certify artists through the Artists Roster. Those accepted had to undergo a screening process to show cause why they should be listed. Each year, the Arts Commission operates an Arts in Education Booking Conference in Columbia at which school representatives come to interview and often contract with Teaching Artists for the next school year. Information is sent to schools, arts councils, and previous AIE grantees. At the conference more than 100 professional artists exhibit skills focused on serving school arts programs. Disciplines usually include visual and performing arts, crafts, media, literature, storytelling and photography.

While the SCAC was developing their Artists Roster, consultants at the SDE were working on the curriculum. The visual arts specialists had developed a Curriculum Framework for visual arts, published as a poster in about 1984. The department approved the development of a framework for music in late 1986. The Framework for Music Education, published in booklet form, was made available to schools and teacher training institutions in January 1988.

To fulfill the goal of addressing dance and theatre, and as a result of the collaborative nature of the ABC Project, the SC Arts Commission provided grant funds for the SC Department of Education to hire writers for the development of curriculum frameworks for these other two arts forms. Once the documents were completed (1990) the SC Arts Commission funded their publication. As noted in more detail in FACET 4, these four completed documents were based on a model that addressed four distinct components: Aesthetic Perception (*knowing about*), Creative Expression (*knowing how*), Historical and Cultural Heritage. (*knowing who, what, when, and where*), and Aesthetic Valuing/Criticism. (*knowing why*).

These four Frameworks became the basis for locally developed curriculum guides. They provided for both the design of content for teaching the arts, and as a rubric for measuring student and program success. And, important for the Teaching Artists, the Frameworks

provided details about what the students and teachers were doing in the arts. Artists could better tailor their residencies to the curriculum and could market themselves more specifically to the schools.

A very important final ingredient of the Artists Residence/Teaching Artists story is the development of appropriate and timely training for artists entering a residency role. This has been important because artists are approved for inclusion on the SCAC Artists Roster by “artistic merit.” Little if any consideration is given to how they might relate to students in a residency program. This oversight made the early days of artists in the schools program somewhat bumpy. Another factor to be overcome was occasional animosity between the practicing artists and the school arts specialists based on the worn-out adage that “those who can make art do so, and those who can’t, teach it...”

To address these issues of delivery through artists’ residencies, the ABC Project mounted numerous efforts to provide appropriate training. These have been done in collaboration with the Arts Commission, the Department of Education and higher education. Examples of these efforts include workshops during the annual booking conference and two intensive retreat sessions held in the mid-nineties. The latter were held on consecutive years at the Riverbanks Zoo in Columbia and included hands on activities led by teachers and artists known to have been successful in their residencies. These events were organized and led by Brenda McCutchen and addressed dance, theatre, music and visual arts. Ms. McCutchen was at the time serving as the Program Director for Arts in Education at the SC Arts Commission. Until 2000 these efforts continued, mostly in conjunction with Artists’ Booking Conference.

Currently, because of the pressures placed on teachers to improve test scores and meet the challenges of the No Child Left Behind (NCLB) mandates, teachers are reluctant to give up teaching time for visiting artists. The visiting artists are also being challenged to not only teach the arts standards but also to integrate their art form with non-arts curricular areas. This requires much broader knowledge and more varied skills than performance/production in their chosen art form.

The Arts Commission continues to work on improving the Teaching Artists program. In 2005 SCAC partnered with the SC Alliance for Arts Education (SCAAE) to survey first the Teaching Artists and then the classroom teachers to identify strengths and areas needing improvement. The results of the surveys were used in a series of training sessions developed in 2006 offered via the SCAAE annual conference (first in the fall of 2006 and annually thereafter), 2-3 day workshops in Columbia, and evening sessions in local areas. Training topics included:

- Trends in education and learning theory (NCLB, Standardized testing, SC Education and Economic Development Act, Anderson’s Revised Bloom’s Taxonomy, Multiple Intelligences)
- Arts Integration (using the SC standards and understanding natural, significant integration. This training in some instances also incorporates the creation of marketing materials highlighting integration skills)

- Arts and Special Learners (ADD, ADHD, hearing and sight impaired, English as a Second Language learners)
- Lesson Plan Development
- Student and Self-assessment

More in-depth professional development opportunities from SCAC are planned for the future. A week-long retreat has been designed that brings together teaching artists and their cooperating classroom teachers for in-depth training in communication, collaboration, and integrated residency. The initial results of the pilot have been quite positive, and the SCAC will continue to consider future possibilities for the program.

In general, the SCAC in partnership with SCAAE and the ABC Project are working to increase the sophistication and effectiveness of residencies in all South Carolina schools. The goal continues to be for teachers and teaching artists to provide meaningful experiences and to assess student learning in authentic ways.

FACET 7. Grant Programs

It may be impossible to isolate information about the grant programs that established, sustained and built the ABC Project, but this history document would not be complete without such a review. It is important to remember that the work of the ABC Project has evolved with funds from a number of direct and indirect sources. The project has also been responsible for coordinating efforts to make grants available to individuals, schools, school districts, higher education, and others. Most, if not all, of the programs, projects and services covered in the ten FACETS documents were funded either directly or indirectly by grants.

As already noted the ABC Project itself was initiated by a grant from the National Endowment for the Arts. NEA funds were directly used for the start up and operation of the ABC office through about 1994. These Arts in Schools Basic Education Grants for the operation of the ABC Project came as follows: in 1987 a \$20,000 planning grant, in 1988 NEA a \$150,000 three year implementation grant and in 1991 a second \$150,000 three-year grant.

Prior to the founding of the ABC Project, the South Carolina Arts Commission had in place grant programs to support artists in schools and other arts initiatives. The organizing body for the ABC Project wanted to identify and encourage schools throughout the state that were already emphasizing the arts as part of the basic curriculum as well as to encourage the inclusion of all the arts as basic to the education of all children. This led the SCAC to the establishment of a grant program to identify and fund ABC Model Sites. (The ABC Model Site Program, with details about the SCAC grants, is reviewed FACET 3)

The ABC Project leaders went one step further and in 1989 initiated contact with the legislature to request funds for basic arts education programs. At this time the legislature was conducting a mandated five-year review of the 1984 Education Improvement Act (EIA). Several members of the ABC Steering Committee, including Chair Hoss Nesbitt and Resources Subcommittee members Dr. Jim Rex and Dr. Terry Peterson, approached the legislative committee to urge

support for arts education. They asked that the next reform of the EIA include special funding ear-marked for arts education. Following a study of the cost of such funding and concern that other subjects might want the same consideration, a compromise was struck: a grant program for arts education initiatives. *Thus was born the Target 2000 Arts in Education Grant Program.*

The ABC Steering Committee made a recommendation to the legislature that funds for these grants be channeled to the South Carolina Department of Education for a competitive granting program. The funds would support dance, theatre, visual arts and music in the public schools by providing staff development, framework implementation, and the use of artists in residencies. The arts education consultants, Mac Arthur Goodwin and Ray Doughty, developed the grant process using the Arts Commission’s ABC Arts in Education grant program as a model. The first grants were offered in 1989 and awarded in January 1990 with a one time allocation of \$389,000. The grant review team, coordinated by the SC Department of Education, reported that there were many more deserving applications that should be funded. The report back to the legislature noted that an additional million dollars was needed. With some excellent advocacy work by the ABC Resources Committee, the legislature increased the total of the grants to well over \$1 million. Here is a list of each year’s Arts in Education (originally Target 2000) grant funding:

Fiscal Year	Amount
89-90	\$389,000
90-91	\$1,160,000.00
91-92	1,179,589.00
92-93	1,179,589.00
93-94	1,182,614.00
94-95	1,232,614.00
95-96	1,232,614.00
96-97	1,182,614.00
97-98	1,182,614.00
98-99	1,182,614.00
99-00	1,682,614.00
00-01	1,682,614.00
01-02	1,682,614.00
02-03	1,597,584.00
03-04	1,597,584.00
04-05	1,597,584.00
05-06	1,597,584.00
06-07	<u>1,723,554.00</u>
TOTAL	\$24,265,594.00

Other grant awards have been made throughout the history of the ABC Project that were either direct or indirect results of the Project’s work. Most of the programs and events developed with grant support are described among the Project’s various FACETS. The following list highlights some of the significant grants which have supported the project’s work.

Year	Purpose	Granting Agency	Amount
1987	AISBEG planning grant	NEA	\$20,000
1988	AISBEG Implementation grant	NEA	150,000
1991	AISBEG Implementation grant	NEA	150,000
1994	CLIA planning/implementation grant	SC Dept. of Edu.	100,000
1994	SC Dance Center founding grant	Coca Cola Foundation	25,000
1994	AISBEG Implementation grant	NEA	150,000
1995	Arts for Better Schools Institute	NEA	24,000
2000	ABC Outreach program	NEA	150,000
2003	ABC Outreach program, second phase	NEA	<u>90,000</u>
Total			\$859,000.

FACET 8. South Carolina Center for Dance Education

One of the most important contributions of the ABC Project has been in bringing together various groups who have common goals and interests and arranging for them to enter into collaborative efforts, without further input from ABC. One such effort resulted in the very successful South Carolina Center for Dance Education (SCCDE). The ABC Project had as one of its original initiatives to pursue support for increased awareness and support for dance education in the state's schools. The best way to do this turned out to be finding others who were also interested and able to make things happen.

Work on the project began in 1993 and the SCCDE opened its office at Columbia College in January 1994. (See Appendix E for press release of the opening.) Libby Patenaude, then chair of the Dance Department at Columbia College and member of the ABC Steering Committee, developed the concept of a statewide center to promote dance education.

The center grew out of the specific need for increased awareness and support for dance education in the state's schools. The goal was to expand pre-service and in-service dance education, and to work toward the establishment of the teaching credential in dance education for the state. Working with Scott Shanklin-Peterson and the ABC Coordinating Committee, Patenaude submitted a grant application to the Coca Cola Foundation for funding the startup of what would become the SCCDE. When the grant was funded at \$25,000, negotiations began to establish the Dance Center at Columbia College. These influential partners were involved: State Department of Education, the Arts Commission, Winthrop University, Coker College, and the Arts in the Basic Curriculum (ABC) Steering Committee.

Coca-Cola Foundation President Donald Greene had a strong commitment to dance education and welcomed the opportunity to illustrate how a private foundation might work cooperatively with educational institutions to enhance dance education in South Carolina. Columbia College and its Department of Dance has a long history of providing both dance performers and dance educators and recognized the value of having the center on their campus.

The Department of Education saw the dance center as way to provide dance education expertise and program development to help compensate for the lack of a curriculum specialist in dance at SDE. The SC Arts Commission had invested in the ABC Project and saw the Center as another way to enhance the work of ABC as well as offer important new opportunities for the dance teacher artists on the SCAC Artist Roster. Winthrop University and Coker College, at the time the other two teacher training institutions with dance education programs, saw the establishment of the Center as a major boost to their programs. Also, the location of the ABC office at Winthrop offered an important link to outreach opportunities for the SCCDE.

The following information is from the SCCDE Website as of August 24, 2006:

The SCCDE, currently operates as a partnership of Columbia College, the SC Arts Commission, and the SC Department of Education. The Center acts primarily as the dance arm for the partnership providing advocacy, on-site assistance, professional development, and classroom resources to schools and districts. Previous and current activities include:

- providing professional development workshops and graduate courses for dance specialists and classroom teachers
- participating in outreach efforts to establish relationships with schools and districts in which there are no dance programs
- working in partnership with schools and school districts to develop model programs for arts and arts infusion
- providing assistance with grant writing and curriculum development
- establishing and maintaining a resource center and web site
- establishing a network of dance specialists
- collaborating with state agencies and arts education organizations to inform policy that impacts on dance education in the state

SCCDE activities have had an impact on dance education in the southeast region as well. The center has worked with the NEA, the Southeast Center for Arts Education, the states of Alabama and Tennessee, Brown University, and the American Dance Legacy Institute to provide materials and learning opportunities.

Libby Patenaude led the inauguration of the Center. Katherine Lee served as its first director (1994-1996), Diane McGhee followed as director for four years (1996-2000) and Wrenn Cook is the current director. Patenaude is currently Dean of the College of Visual and Performing Arts at Winthrop University.

FACET 9. Higher Education

The original NEA funding of the ABC Project required that any proposed initiative must involve higher education. And the early planners knew that any long-range changes in arts education would depend heavily on teacher education both in the arts and in other subjects. Additionally, they realized that a prime source of arts education expertise resided with the faculties of the state's teacher training institutions. Consequently there were ten people on the original steering

committee from five different South Carolina colleges and universities. The following was included in the fourteen recommendations included in the ABC Blue Print completed and published in 1988.

“To ensure that all four of the components in the S.C. Department of Education Curriculum Frameworks for the arts are integrated into the National Association of State Directors of Teacher Education and Certification (NASDTEC) program evaluation standards for teacher preparation programs in the arts.”

From the beginning of the ABC Project representatives of higher education have filled many roles. For example, Wade Hobgood directed the development of the steering committee and served as the project director. His colleague at Winthrop, Margaret Johnson, co-edited the ABC Blue Print, serving as its chief writer. Other higher education persons made these contributions:

- Jim Rex was Dean of Education at Coastal Carolina University (Conway, SC) when he joined the ABC Steering Committee. He worked on the resources committee and helped obtain state funding for the Target 2000 Arts in Education Grant Program. (Rex began a four year term as the SC State Superintendent of Education, January 2007).
- Cynthia Colbert of USC Columbia created a Teacher In-service Package (TISP) for visual arts.
- Elda Franklin of Winthrop University created a Teacher In-service Package (TISP) for music.
- Herbert Tyler of Furman University created the Arts Leadership Institute held at Furman to train district teams in development of strategic plans for arts programs.
- Don Shetler, emeritus professor Eastman School of Music, developed a training video to illustrate the implementation of the SC Framework for Music Education in the music classroom and rehearsals.
- Charles Elliot, USC Columbia, with Don Shetler conducted and published a survey of the impact and frequency of music, dance, visual arts and theatre programs in the state’s public schools.
- Leo Twiggs, SC State University, championed the importance of multi-cultural arts education development and served as an important voice for cultural diversity for the Steering Committee.
- Phillip C. Dunn, USC Columbia, pioneered summer visual arts and arts integration professional development courses as well as introduced many arts educators to the world of computer assisted lesson planning through his published work *Creating Curriculum in Art*.
- Libby Patenaude, served on the Steering Committee and developed the SC Center for Dance Education while at Columbia College. In 2006 Patenaude became Dean of the College of Visual and Performing Arts at Winthrop University.
- Roxanna Albury, Lander University, served in a variety of capacities including the Steering Committee, director of the Curriculum Leadership in the Arts for three years and Arts for Better Schools initiative both held at Lander University.

During the first decade of the ABC Project a Statewide Higher Education Forum was held each year. Sponsored jointly with the South Carolina Department of Education, the annual forum

worked to connect K-12 educators to higher education. 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. The forums were held at various colleges and universities, both public and private, and usually featured a prominent speaker and a specific program emphasis. Unfortunately records of some of the forums were not retained. The following summaries provide some information about each:

Year	Location	Speaker/Program
1990	Winthrop University Rock Hill	The first Forum included overview of ABC Project and introduction of "ABC Model Sites" programming. Other topics addressed included the need for teacher certification for dance, theatre and creative writing and new requirements in visual arts, music and arts education needs for the general classroom teachers. Speakers included Dr. Elmer Knight, office of Certification, SC Department of Education; Lynda McCulloch, Chief Consultant, NC Department of Education; and Dr. Bennett Lentczner, Dean of the School of Visual and Performing Arts, Winthrop University.
1991	Winthrop University Rock Hill	The keynote Speaker was Dr. Jerome Hauseman of Urban Gateways, Chicago and adjunct professor at the School of the Arts Institute of Chicago. The Forum focused on developing strategies for student assessment in the arts.
1992	University of SC. Columbia	Dr. David Ecker of New York University was the featured speaker. His topic was a paper prepared for the Forum titled "The Distinctive Nature of Research in the Arts and Arts Education." Breakout sessions were held to discuss Dr. Ecker's proposals and South Carolina's involvement with John Goodlad's "Center of Educational Renewal." Dr. Charles Elliott of USC School of Music chaired the planning committee for the forum.
1993	Lander University Greenwood	The theme of the fourth annual forum was the <i>South Carolina Visual and Performing Arts Framework</i> , published in 1993. Featured speakers were Francie Alexander, Deputy Assistant Secretary of Education, US Department of Education, and Fred Sheheen, SC Commissioner of Higher Education. A panel discussion and breakout sessions addressed the resources needed by higher education to move forward with changes in teacher education as directed by the <i>SC Visual and Performing Arts Framework</i> .
1994	Converse College Spartanburg	Dr. Patti Foy of the Converse College School of Music chaired the planning committee which focused on the theme "Preparing Tomorrow's Arts Educators Today/Preparing Today's Arts Educators for Tomorrow." Featured speaker was Leilani L. Duke, director of the Getty Center for Education in the Arts in Los Angeles, CA.

Year	Location	Speaker/Program
1995	Coastal Carolina University Conway	The Forum featured a keynote address by Dr. Charles Leonard of the University of Illinois at Champaign Urbana. Carolyn Cox of the music faculty at Coastal Carolina served as host and coordinator for the forum.
1996	Furman University, Greenville	The Furman University Forum featured the internationally known Dr. Maxine Greene, Founder and Director of the Center for Social Imagination, the Arts and Education at Teachers College, Columbia University, where she has been on the faculty since 1965. Assisting with the forum planning was Virginia Uldrick, President of the SC Governor's School for the Arts.
1997	Winthrop University Rock Hill	The third hosting of the Forum by Winthrop was coordinated by the College of Visual and Performing Arts and the ABC Project Office. Featured speaker was Dr. Samuel Hope, executive director of National Association of Schools of Music, National Association of Schools of Art and Design, National Association of Schools of Theatre, and National Association of Schools of Dance.
1998	Anderson University Anderson	Dr. David Larson and Dr. James Clark assisted with the planning and hosted the 1998 Forum. The Keynote address was given by Dr. Scott Shuler, Arts Consultant for the Connecticut Department of Education. Dr. Shuler is currently an assistant superintendent for the Simsbury, CT public schools.
1999	Francis Marion University Florence	The Tenth and last Forum was organized and hosted by a committee chaired by Dr. Donna Goodman of Francis Marion University. The keynote speaker was Dr. Rayburn Barton, Executive Director of the SC Commission on Higher Education. Roundtable discussions were held regarding content accreditation for colleges and universities; achieving NCATE accreditation; teacher training and recruitment; and grassroots arts advocacy.

With conclusion of the 1999 Forum, the coordinating committee determined that the forums had “run their course” and new approaches for the ABC Project work with higher education were in order. The alignment of what is being taught in pre-service programs with what needs to be taught in the arts continues to be a concern of the ABC Project. Therefore, efforts to work with higher education will continue.

One area of continuing interaction with higher education has been the ABC Project's summer institutes that are housed and associated with various colleges and universities throughout the state. Details about this work are covered in FACET 5.

Another tack, taken in 2001, was spearheaded by the South Carolina Alliance for Arts Education (SCAAE). In the spring of that year SCAAE hosted an Arts Education Summit. Major funding for

this initiative was provided by the South Carolina Department of Education, SC Arts Commission, with assistance from BellSouth, and Kennedy Center Alliance for Arts Education Network. The purpose of the Summit was to review the state of arts education, chronicle its history and set goals for future development. The two-day Summit was coordinated by Eve Walling-Wolford, executive director of SCAAE, and facilitated by Marete Wester, executive director of Alliance for Arts Education New Jersey.

One of the initiatives that came out of the 2001 Summit was a follow-up conference on higher education and arts education. This conference was held at Winthrop University in May 2003. A position paper came out of this effort and it is included in Appendix F.

The Department of Education has issued a grant to SCAAE to conduct a similar summit in the spring of 2007. It is anticipated that this summit will again address higher education issues, in addition to other initiatives and concerns.

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.

Finally, a recent decision by the South Carolina Commission on Higher Education to require a unit in the arts for entrance to a state supported institution of higher education is significant. This begins with the class of 2012. The requirement will move the ABC Project toward a de facto fulfillment of another of its original recommendations: *To conduct a study of the impact of requiring that at least one Carnegie Unit in one of the fine arts be required for high school graduation.*

Perhaps higher education has been listening after all.

FACET 10. Research and Publications

While ABC Project's design was based on and drew from a number a research sources, the original thirteen recommendations did not include a recommendation for research. The Coordinating Committee reasoned that for the project to be successful it needed to include a collection of baseline data and it needed regular evaluation. In early 1991 the South Carolina Arts Commission and the South Carolina Department of Education jointly contracted with The Penn State (Pennsylvania) Center for Policy and Evaluation Studies in the Arts to evaluate the planning and implementation of the Arts in Basic Curriculum Project, including the Target 2000 Arts In Education Grant Program. Important to this selection was the fact that lead evaluator

would be Dr. Brent Wilson, an internationally recognized researcher in arts education who was closely associated with and the evaluator for the Getty Center for Education's Regional Arts Education Centers. It was felt that his endorsement and recommendations would be valuable and could add to the prestige of the newly developed ABC Project. Dr. Wilson's associate for this work was Constance Bumgarner (Gee).

The Wilson/Bumgarner report, completed in 1991, was in the form of two publications:

- *Technical Report of the South Carolina Arts in Basic Curriculum and Target 2000 Arts Education Initiatives: An Evaluation and Recommendations* (321 pages)
- *Overview – The South Carolina Arts in Basic Curriculum and Target 2000 Arts Education Initiatives: An Evaluation and Recommendations*. (83 pages) An Executive Summary provides an outline of the major findings, conclusions, and recommendations that are found in the report.

Wilson and Bumgarner conducted many on site visits to schools, interviewed a cross section of the ABC Project's leadership, and reviewed documents, reports and curriculum related to the ABC Project and Target 2000 Grants. Their findings led to a number of important recommendations that have since been addressed in a variety of ways in both programs. Notable examples include the ABC Project's responses to six of the reports recommendations:

Observations/Recommendations

The established pattern of staff development meetings and institutes is excellent. We recommend they continue.

The curriculum frameworks provide a solid foundation from which to proceed with arts education reform. They will need to be revised continually in order to meet the higher expectations.

A considerable amount of work remains to be accomplished if arts specialists are to be prepared to provide instruction in a discipline based arts education that is integrated into holistically-oriented arts curriculum and instruction.

Infusion and integration with other subjects should be broadened. Arts teachers should engage teachers of other subjects across the curriculum and should be in discussions about how the study of works of art broadens and enriches the content of their subjects.

Resulting Actions

Professional development has grown beyond the expectations in 1991. See FACET 5 for details.

The SC Frameworks of the early 1990's have been updated three times since the beginning of the ABC Project. They now are called Standards and conform to the National Standards but continue to include the important components of the earlier frameworks. See FACET 4 for details about the revision processes.

At the time of the evaluation most arts education programs emphasized performance and production to a greater extent than other components – esthetics, criticism, and cultural heritage. Grant requirements, professional development, the advent of national standards and state standards, and available resources from publishers have provided an impetus for a more inclusive arts education, but the struggle to do so continues for many arts educators.

At the time of the Wilson evaluation the emphasis of the ABC Project and the Target 2000 Grant programs was on making the arts disciplines integral to the basic education, not on integration across the curriculum. As those programs have become enriched by the new curriculum directions

Observations/Recommendations

Many instances were observed where artists residencies were tied directly to the basic arts curricula. Most artists observed appeared to be unaware of principles that underlie comprehensive or discipline-based arts education. The content of the residencies generally supplemented, but was not integrated with the content of the basic arts education curriculum.

Assessment in arts education is receiving increased interest through growing pressures from within and without. Yet arts educators have not yet developed comprehensive arts assessment strategies. There is much more to assessment than evaluating students' performances, processes and products to arrive at a grade. There were two sites in SC observed to have assessment programs for school-wide and district wide assessments. In most programs only criticism and grading were routinely employed.

Resulting Actions

and certification of teachers the emphasis has shifted to include development of infused and/or integrated programs at all levels. This has occurred most readily at the ABC School Sites.

The Wilson report identifies a very important issue that has not been addressed adequately to date. However, the immediate future holds promise for appropriate training for what we know now as the "Teaching Artists." See FACET 6 for details about Artists Residencies.

Addressing the need for more appropriate and broader defined assessment in arts programming has come slowly but steadily. Through Target 2000 grants, ABC Site initiatives, and specialized professional development institutes focusing on assessment progress had been made. Also the SC Department of Education has developed assessment programs and administered the same to 4th grade students in music and visual arts, with theatre and dance assessments projected. In their report the evaluators projected eight "assessment scenarios." Several of these models have found their way into the assessment designs in SC arts education programs.

In the concluding section of the "Executive Summary" the authors wrote:

The South Carolina plan was found to be exceptionally visionary and effective . The remaining problems relating to the reformation of arts curriculum, instruction, and assessment are not unique to South Carolina. To the contrary, they are the very issues that educators throughout the nation must confront if arts education is to fulfill its promise to provide young people with the special and unique understanding of themselves and their worlds that can come only through the creation, performance, and study of the arts. When that promise is finally met, most surely we will be able to point to the influential example provided by the exceptionally fine pioneering efforts currently underway in the Palmetto State.

Between the Wilson/Bumgarner report and the next major study of the project in 1999, two important in-state research projects were completed. These were a result of a desire by the ABC Project to encourage its stakeholders to conduct research and to take a closer look at the progress of the ABC Model Sites after five years. Grants were awarded for this purpose and they led to two important reports.

The first report, *Making the Arts Basic in the Curriculum; Five Years of Progress in the ABC Model Sites*, was researched and written by Dr. Sheila Graybeal and printed and distributed by the South Carolina Alliance for Arts Education in 1995. The focus of the research was on the first five years of the Model Site program (1989-1994) and involved two elementary schools and six school districts who had received grants to support the development of models for comprehensive arts education. These eight sites were developing resources and implementing strategies in areas such as curriculum, instruction, assessment, professional development, community involvement, and arts advocacy.

The study included two parts: a questionnaire and a follow-up interview with each model site coordinator. Eight broad topics or categories were addressed:

- program (facilities, materials, staffing, time, budget)
- curriculum
- instruction
- assessment
- evaluation
- professional development
- collaborations
- public relations

These categories were chosen to answer the "big question" underlying the study: *how had the ABC grants impacted the student learning, instruction, and school renewal during the early days of the ABC initiative?* Frequency tables of the questionnaire responses are provided in the body of the 72 page report.

In the author's concluding remarks there is a cogent summary of the answers to the "big question" (pages 43-45). The following are excerpts from that summary.

For this report, the model site coordinators provided information about progress in, and the current status of, arts education in their districts and schools. Many elements of the sites' arts programs were addressed: facilities, instructional materials, staffing, scheduling, funding, curriculum development, instruction, assessment, professional development, collaborations, and public relations. From the site coordinators' responses, it is clear that the ABC grants, along with other state initiatives such as the Target 2000 grants, have had a substantial impact on arts education in the model sites. During the past five years, the arts programs have grown substantially, in both quality and quantity. Improvements or increases have occurred in virtually every element addressed in this study and in all arts areas. As a result of these changes, students in the model sites are receiving a more complete and comprehensive arts education

Increasing numbers of students are participating in the arts in new and more substantive ways - experiencing more arts areas; using a wider variety of materials and arts media; engaging in more in-depth, hands-on activities; exploring the historical and cultural origins of arts from many times and places; taking part in cross-curricular studies.

The progress that has expanded educational opportunities for students has also garnered new attention and respect for the arts in the model sites. There is growing recognition of the value of arts education. Arts programs are being maintained and strengthened, often in the face of district budget cuts. Increasingly, the arts are being seen as an integral part of the school curriculum, and arts specialists are becoming more active participants in the school community.

There also appears to be growing evidence that arts education programs are having an impact beyond the arts classroom. Improvements in standardized achievement test scores, student behavior, and attendance rates have been noted in several sites. One coordinator, for example, reports that the school has been a State Incentive Award Winner for the past four years and that there has been a significant decrease in percentages of students in the bottom quartile and a concomitant increase of students in the top quartile over the five years of the ABC grant period. While results such as these cannot be attributed solely to the school's arts program, the arts program did become an integral part of the total school environment during the grant period.

Despite the progress made in arts programs during the past five years, the model site coordinators recognize the need for further improvements. Inadequacies still exist - in facilities, instructional materials, staffing, instructional time, instructional quality, and staff development. While some of these inadequacies extend to all the arts areas, dance and theatre programs are generally in most need of improvement. Dance and theatre, though included in the ABC plan developed in 1987 and the *South Carolina Visual and Performing Arts Framework* published in 1994, still represent relatively new areas for arts education in the schools and districts of the state.

Among the model sites' most crucial needs at this point are staffing and scheduling. Many of the site coordinators report inadequate numbers of arts specialists (particularly for dance and theatre, but also for music and visual arts) and, concomitantly, insufficient instructional time in the arts. Other topics of major concern to the site coordinators are assessment in the arts, professional development activities for dance and theatre specialists, and collaborations with businesses.

As South Carolina moves forward with implementing the ABC plan and the guidelines in the *South Carolina Visual and Performing Arts Framework*, efforts should be made to utilize the model sites' experiences of the last five years and to encourage future initiatives. From the model sites have emerged valuable resources and strategies for implementing comprehensive arts education - resourceful approaches to staffing, scheduling, and budgeting; model curricular and instructional materials; exemplary cross-curricular projects; alternative assessment strategies; and innovations in professional development, collaborations, and public relations. Clearly, the "lessons learned" in the model sites can inform the efforts of other districts and schools that are seeking to improve arts education, as well as state agencies that are revising or formulating policies and guidelines for arts education.

The evidence presented in this and the other nine FACETS shows how a good number of the concerns reported in 1995 have been addressed. It is also equally evident that many of the issues are still with us, joining new ones that did not exist in the early days of the ABC Project.

The second research project of 1995 was *The Status of Arts Education in South Carolina* by Charles Elliott and Don Shetler. These two researchers selected a process originally designed by Dr. Charles Leonhard of the University of Illinois for use nationally. The authors determined, during planning and preparation for this study, that no state-wide data base existed on the specifics of arts education programs in the state. They noted that although the South Carolina Joint Legislative Committee on Cultural Affairs had collected information (1988) on teaching staffs, and the numbers of students taking arts courses, the data were out of date and incomplete. In addition, they noted that while surveys of a national scope are useful in determining national and regional trends, it is difficult to generalize from such data to the state level. A reason for this may be the enormous differences found among states with regard to the structure of public education and the specifics of arts education courses offered.

The ABC Project felt, at the time, that a study of this nature would be appropriate since to date the South Carolina Department of Education along with the State Arts Commission had invested nearly eight million dollars in the ABC Project initiatives. It was also a time when advocacy support groups in South Carolina needed evidence that arts education programs were indeed reflecting the work of the ABC Project and the reforms indicated in the newly developed curriculum frameworks. The need for a much more detailed picture of the status of arts education was clear.

The data for the study were gathered by questionnaires modeled after those used in the University of Illinois study. According to Dr. Leonhard the development of the Illinois questionnaire involved reviewing models and data from other questionnaires from "state departments of education, doctoral dissertations, and private survey organizations, professional associations and federal agencies." The final version of the questionnaire was designed to elicit data in the following areas:

- demographic data (number and ethnicity of students, the number of teachers and their personal and professional characteristics);
- curricular data (courses and activities in the arts education program, arts requirements, the content of arts instruction and evaluative procedures used);
- data on the adequacy of instructional materials, equipment and facilities for arts education
- data on support for arts education (parental support and funding)

Two similar questionnaires were used. This first was designed to elicit data at the elementary, middle school and high schools. Versions were designed for each of the four areas of music, visual arts, theatre, and dance. These questionnaires were to be completed by teachers.

The second questionnaire was to be completed at the district level and its purpose was to elicit general information about arts programs from the superintendent's view.

The resulting Elliott/Shetler document presents detailed analysis of the data collected. The information is reported in both narrative and tabular forms not lending itself to a general summary here. The authors did not present a general summary of their findings. However, at the time of publication (June 1995) the data given was in line with generally held beliefs about arts education programs in South Carolina. For example, music and visual arts programs were shown to be strong and dance and theatre programs to be weak. Also, the data revealed that nearly all arts teachers were just beginning to use the *South Carolina Visual and Performing Arts Framework* released in 1993; that at every grade level there is a need for program funding and teaching/performance facilities; that scheduling arts programs during the school day at both middle and high schools is a problem; and that there is chronic need to better understand assessment in the arts.

As the ABC Project was approaching its 10 year anniversary the coordinating committee decided that an evaluation was needed to objectively look at the Project with the primary purpose of revisiting the specific goals of the ABC Project and the extent to which these goals have been met. Later that year Dr. Michael Seaman, a statistics and measurement professor at the University of South Carolina, was contracted to plan and conduct an in-depth evaluation of the ABC Project. Dr. Seaman came to this project with no preconceptions about arts education because he brought no arts background to the task. This lack of experience in the field of arts education became his strength because he would not allow himself or his staff to assume *anything*. He approached the project unencumbered by preconceived notions about the arts in education and proceeded to apply an arsenal of educational research techniques to the project. A summary of the final report was delivered to the ABC Steering Committee Meeting on February 9, 1999. The published full report was distributed at the 10th anniversary meeting of the ABC Steering Committee later that year. The report is a documentation of the ABC Project's accomplishments with a focus on the research findings and thoughtful recommendations for the future.

In the overview to *The Arts in Basic Curriculum Project: A Ten Year Evaluation* (1999) Dr. Seaman elaborates about the preparation of the report:

The direction and scope of this evaluation were developed with a team of consultants representing expertise in the four arts areas of music, theatre, dance, and visual art, as well as expertise in assessment, research, and evaluation. Several of these consultants have been involved in the ABC Project since soon after conception, and were able to provide historical context for the Project. This team informed the evaluator about key variables, made recommendations as instruments were constructed, and helped delimit the evaluation so that the most important elements of the Project could be observed within time and funding constraints.

The evaluator spent approximately four months learning about arts education, in general, and specifically the ABC Project, in particular, before beginning formal data collection. This learning process continued through the data collection phase of the study, and still continues. The Coordinating Committee's decision to contract with an educational researcher, rather than an arts educator, is evidence of the Committee's desire to obtain objective information to inform the decision-making process. Nonetheless, the

interpretations given to the data collected in this evaluation might sometimes reflect the naiveté of the evaluator about the arts and arts education. Because of this possibility, an attempt has been made in this report to distinguish between factual presentation and interpretation. This is especially important to remember when considering the recommendations in this report. The recommendations are meant to be the informed thoughts of a scientist, and therefore may sometimes stray from accepted arts education practice.

The methods used to make observations and collect data included interviews, surveys, and direct observation. Interviews were conducted with members of the ABC Project Coordinating Committee, the Steering Committee, arts teachers, classroom teachers, principals, and district administrators. Surveys were administered to arts teachers, classroom teachers, school administrators, parents, and Target 2000 recipients. Direct observations were made in arts classes, schools, and at professional meetings sponsored by, or pertaining to, the ABC Project.

In the spring of 1999, the *ABC News* Volume 9, Number 2 included a general summary of the Ten Year Evaluation report. It was prepared by then ABC Project Director Dr. Deborah S. Hoffman. This article is definitive but now unavailable. The following is information from that summary:

Each ABC site was matched to a demographic non-ABC twin. The sites were matched on the following criteria: the percent of students obtaining free and reduced-cost lunch, the percent of students identified as academically gifted and talented, the pupil/teacher ratio, and site location (i.e. urban or rural). To collect the data, Dr. Seaman conducted 91 classroom observations, 90 interviews, and six district focus groups. He collected 974 surveys from ABC Sites and gathered information from 119 Target 2000 Grant applicants.

In addition to the primary purpose of the evaluation, there were three other objectives: to conduct a preliminary investigation of the impact of arts education on children; to identify areas of need and to make specific recommendations. The evaluation did not survey or evaluate student achievement in the arts, determine progress or current status of arts education in SC, compile data for use in advocacy efforts, nor identify schools that do or do not have quality arts education programs.

Dr. Seaman summarizes information about the arts education programs in the schools and districts he and his fellow researchers visited:

- It is diverse both in terms of quality and quantity
- The quality is higher when arts teachers are part of the State arts network
- The most visible differences occur in schools located in low socioeconomic communities
- There are two approaches to arts integration: “arts immersed” where all students are required to take classes in all four arts discipline; and “arts integration” which emphasizes school-wide thematic units, team planning and other means of collaboration among arts and classroom teachers
- These two approaches yield different outcomes

The study identified four primary factors that are present in schools with successful arts programs: 1) supportive principals and school administration, 2) guidance from a district arts coordinator, 3) appropriate teacher pre-service and in-service training, 4) community and parental involvement.

Seaman noted that ABC Sites are almost exclusively a part of large school districts located in cities such as Columbia, Charleston and Greenville. These are also areas that have teachers that stay actively involved in professional education endeavors, and often know how to pursue funding opportunities for their arts students. Noting the absence of rural sites in this group, his primary recommendation was focused on outreach to schools and districts that are not a part of the ABC network.

Based on his findings, Dr. Seaman has made the following recommendations:

- Establish multi-tiered levels for ABC Sites with goals and standards for each level
- Strengthen district arts coordinators' statewide network
- Widen the existing arts teachers' network
- Shift some advocacy resources to local school administration

The complete text of the Dr. Seaman's study can be read and/or downloaded at <http://www.winthrop.edu/abc/abcevaluation.htm> .

In response to the Seaman research Dr. Hoffman recorded the following comments:

In response to these recommendations the ABC Project has already begun a strategic outreach program to several school districts. We are working to help develop both an organization to inform and support district arts coordinators, as well as an 18 semester hours certificate at Winthrop University for people who wish to become arts coordinators. We hope to widen the arts educators' network by staying actively involved with professional arts education and other education related organizations and also with schools and districts. The relationship between the higher education programs and those of K-12 is another area that continues to be nurtured by the Project. Our support of grass roots arts education advocacy can be seen both by our work with local arts agencies of the SC Arts Alliance and by answering requests for help from specific schools and districts. The ABC Coordinating Committee is studying Dr; Seaman's report and recommendations and will take appropriate action.

There are many evidences of initiatives resulting directly form the Ten-Year Study. Many are articulated in various FACETS herein. Here are several specific examples

Recommendations

Establish multi-tiered levels for ABC Sites with goals and standards for each level

Strengthen district arts coordinators' statewide network

Widen the existing arts teachers' network

Resulting Actions

The ABC Arts in Education Grant program now has three components: Comprehensive Planning, ABC Advancement (requiring a district arts coordinator), and Support for District Arts Coordinator. See FACETS 1, 3, & 5
also www.state.sc.us/arts/grants/aie/aieover.html

To encourage the appointment of district level arts coordinators SCAC established a three year grant program to assist districts in establishing such a position. The grants are for three years.
See FACET 3

Several initiatives have been established to accomplish this:

- SC Council of Arts Education Presidents (CAEP) which includes the president, past president, and president-elect of the professional organizations in South Carolina for music, dance, visual arts and theatre. See FACETS 2 & 4
- Regional Outreach Consultants (ROCs, see FACET 1)
- ABC Site Meetings See FACETS 3 & 5

The Changing Roles of Arts Leadership, published in 2005 by the National Art Education Association and edited by Dr. Bonnie Rushlow, contains a chapter by Dr. Seaman and Dr. Hoffman titled "Mapping a Data-Informed Path to Change: Selected Research Findings and Their Implications for Arts Education Leaders." The chapter includes a summary of selected findings from Dr. Seaman's 1999 report that are given not because of their importance to the project, "rather, those outcomes that best illustrate facets of the evaluation and those that would be most relevant to arts education administrators everywhere." The recommendations were written nearly five years after the ten-year study was completed and, according to Dr. Seaman, are perhaps more compellingly clear than in the 1999 publication (telephone conversation October 31, 2006).

In all there are 10 findings, each with several paragraphs of explanation, reported in the chapter. The findings are:

1. Arts Education is Both Qualitatively and Quantitatively Diverse
2. ABC Project Participation is Geographically Linked
3. Realizing State Arts Education Goals Requires an Arts Teachers Network
4. Commitment to Arts Education Does Not Lower Test Scores
5. Most Obvious School Differences are in Impoverished Neighborhoods
6. Principals Significantly Affect Arts Education
7. Arts Coordinators Significantly Impact Standards-Based Arts Education
8. In-service Teacher Training Addresses Pre-service Failures

9. Parents and Communities Embrace Arts Education Reforms
10. Educators' Beliefs Reflect Existing Arts Education Models

Seaman and Hoffman conclude their chapter with a "Recommendations and Summary" section (pages 152-154). They note that many of the recommendations have already been implemented by the Project, to "systematically create short-term and long-term strategic plans that were consistent with both Project goals and empirical evidence." Readers interested in launching an arts education reform model will find these recommendations instructive. Please see Appendix F.

The ABC Project leadership has continued contracting with the Office of Program Evaluation (OPE) at the University of South Carolina to evaluate the effects of arts education reform in elementary and secondary schools of the state. Led by Dr. Ching Ching Yap, OPE established the Arts Education Research Project (AERP) in 1999. To date, five research reports about various aspects of the ABC Project's work have been released.

In August of 2005 Dr. Yap prepared an Executive Summary of AERP which notes key findings and recommendations. Highlights from Dr. Yap's summary follow:

For the purposes of this research the authors classified arts education reform in to three general categories:

- *Arts Enhancement*, in which the goal is increased opportunities in arts for all students, with a modification of the arts curriculum to emphasize standards;
- *Arts Integration*, which emphasizes the integration of the arts into other content areas, and the integration of other content areas into the arts;
- *Arts Immersion*, with the central focus of the school on the arts, which combines elements of both Arts Enhancement and Arts Integration.

Based on observations, the researchers stipulated that different types of arts education reform may contribute to different levels of impact on schools. They believed that the types of reform should be considered when conducting comparative studies. Further understanding of the differential effects of arts education reform types may assist educators in implementing arts education reform.

A synthesis and analysis of the findings in the previous four (2001-2005) studies revealed seven primary themes.

1. Standard-Based Curriculum and Content Changes: In terms of the quality of arts instruction, researchers observed changes in the teaching approaches of the arts teacher who had participated in the professional development courses. Those changes included additional efforts to implement arts integrated curriculum, use of classroom assessments, and alignment of instructions to the state visual and performing arts standards. The integration efforts, however, were mostly observed in arts classes rather than general classes.

2. Equitable Learning Opportunities: Arts education reform increased arts learning opportunities for students. Teachers and administrators indicated that they believe that the arts provide students with increased opportunities for authentic learning experiences.
3. Parent Attitude and Involvement: Over the years of arts education reform, parents who were concerned about the lack of time for non-arts subjects due to increased time for arts have changed their attitude.
4. Teachers and Administrators Attitude: An increase in teacher enthusiasm for the arts as well as a collaborative effort between arts and general teachers was reported by the observers. Arts teachers and classroom teachers have become increasingly positive about the integration of arts into other subject areas and also the instruction of arts as separate subjects.
5. Transformation of a School's Learning Environment: Implementing arts education reform resulted in an improvement of overall school climate.
6. Well-Rounded Education: In the early stages of transition to an art-immersed school, parents showed concerns about the possible effects on general education achievement. The study of the PACT score trends demonstrated, however, that increased time spent on arts instruction did not lead to lower test scores in other subject areas.
7. Standard-Based Curriculum and Content Changes: In terms of the quality of arts instruction, researchers observed changes in the teaching approaches of the arts teachers who had participated in the professional development courses. Those changes included additional efforts to implement arts integrated curriculum, use of classroom assessments, and alignment of instructions to the state visual and performing arts standards.

This documents concludes with “Challenges and Recommendations” listing a number of challenges that confront schools transitioning to an arts education program. They note that most teachers reported that over-emphasis on state mandated assessments for non-arts areas have been a “barrier for an effective implementation of arts-immersed curricula.” The researchers note that implementing arts education programming should be “viewed as a work-in-progress that requires continuous effort,” and suggest that at least five areas be considered in those efforts. Described in detail in the completed document these areas are: Leadership and Advocacy; Realistic and Endorsed Expectations; Mutual Respect and Appreciation across Disciplines, Resources; and Communications and Feedback.

At the time of this writing a new AERP was underway, begun in March 2006. The purpose of this study is to determine the effect of arts education reform, as outlined by the ABC Project, on student achievement, behavior, morale, and student's perception of schools, parental participation, and other variables that are either direct indicators or known correlates of school success. It is anticipated that this phase of the AERP will be completed in spring 2007 with a report to be released later that year.

The study will focus on the relationships of the of arts integration efforts and arts opportunities, to student achievement and motivation. Arts integration efforts will be measured by using “An Arts Infusion Continuum” and “Essential Elements for Arts Infusion Programming” developed by ABC Project. Student levels of motivation will be measured using surveys adopted from

“Patterns of Adaptive Learning Surveys (PALS).” Current ABC school sites that participated in the South Carolina Arts Assessment Program (SCAAP) 2006 assessments will be invited to be a part of this study. About 15 elementary schools are expected to participate.

All of the AERP reports and associated data can be viewed in full in PDF files currently on the Web at <http://ope.ed.sc.edu/aerp.htm>.

Other Publications:

One of the most important publications of the ABC Project was its newsletter. First published in February 1990 as the “Arts In Basic Curriculum Newsletter” and changed to “ABC NEWS” in the fall of 1991, the newsletter was published quarterly each year through the spring of 1998. “ABC NEWS” was issued twice a year through June of 2000 when it ceased publication. Before the availability of electronic means – e-mail and web sites– the regular release of communication about the Project was accomplished through the newsletters.

The ABC Project has released a modified version (1997) of *The Opportunity-to-Learn Standards for Arts Education (OTL)*. The OTL Standards were developed by the Consortium of National Arts Education Associations and address the conditions needed for all students at every level, pre-kindergarten through grade 12, to have access to a balanced comprehensive and sequential program of instruction in the arts, taught by qualified teachers. The original document is divided into four sections: dance, music, theatre, and visual arts. Because each art covers a distinct area of human knowledge and creativity, these sections function as semi-independent. Standards are given for (1) curriculum and scheduling, (2) staffing, (3) materials and equipment, and (4) facilities.

The ABC Project developed an OTL checklist in the form of worksheets, providing a convenient and systematic process for assessing the conditions needed for student success in meeting the state and national standards. In 2000, the worksheets were incorporated into the ABC’s process for developing strategic arts education plans and continue to be used for that purpose at the annual Arts Education Leadership Institute (AELI). The worksheets directly reflect the wording of the original publication and include spaces to check whether the standard *is lacking, is met, or is exceeded* in a given school or school system. They describe conditions needed, in discrete sections, for pre-kindergarten, kindergarten, elementary, middle and high schools for dance, theatre, music and visual arts. An Introduction and Instruction sheet and all the worksheets are available in PDF format at <http://www.winthrop.edu/abc/learn.htm> .

“Where We Stand on Arts Education,” a position paper on arts education, was released in 1998. It was inspired by a similarly named project developed at the national level by a coalition of the national level professional organizations in music, dance, theatre and visual arts. The 2005 edition of the South Carolina document is a colorful, four fold brochure which addresses mission, beliefs, and visions for arts education in South Carolina. The brochure also includes a list of significant endorsements of arts education and outlines a challenge to ensure that “arts education is a vital part” of any education reforms.

Two new documents have been developed for publication in 2007. The “Arts Integration Continuum” and the “Essential Elements for Arts Integrated Programs” were developed over a two year period beginning in 2005 by a Task Force of the ABC Steering Committee chaired by Ray Doughty. These documents define the various degrees of arts integration incorporated into programs and the conditions needed for integration programs to be successful. “Essential Elements” supplements the information prescribed by the OTL Standards noted above. Like the OTL Standards, the “Continuum” and “Essential Elements” are available at <http://www.winthrop.edu/abc> .

In addition to research and publications for and about the ABC project and those by the project itself, the ABC project has been cited in a number of other publications. These are:

- Deasy, R. (Ed.) (2002) *Critical links: Learning in the Arts and Student Academic and Social Development*. Washington, DC: Arts Education Partnership.
- Cornett, C. (2006) *Creating Meaning through Literature and the Arts*. Upper Saddle River, NJ: Pearson, Merrill, Prentice Hall.
- Rabkin, N. and Redmond, R. (Ed) (2004) *Putting the Arts in the Picture; Reframing Education in the 21st Century*. Chicago, IL: Center for Arts Policy and Columbia College Chicago.
- Rushlow, Bonnie B. (Ed.) (2005) *The Changing Roles of Arts Leadership*. Reston, VA: National Art Education Association.
- Illinois Arts Alliance.(2004) Julie Adrianopoli (Editor/Researcher) *Arts Education: Trends in Public Policy Development and Implementation*. Chicago: The Illinois Arts Alliance.

Epilogue

Growing up in South Carolina, I can view the development of arts education from my school days in Columbia, beginning in the early 1940's, finishing high school in 1954 and graduating from the University of SC in 1958. My first band class, with clarinet in hand, was held in a drafty auditorium in elementary school. In junior high we met in the wood shop, finally entering a real band room in high school. At USC there was a faculty of 7 full time professors, only one of which taught instrumentalists. The music department was in one old house on the Horseshoe and the band met in an upstairs warehouse type building over a portion of the engineering school. I entered the teaching profession as a band director in 1960 in Florence, SC. I was provided a new but relatively small band room with three dozen chairs and a new piano. So, I definitely have the long view of the growth and acceptance of the importance of education in and through the arts in South Carolina.

That the ABC Project continues 20 years after its founding is testimony to its resiliency and effectiveness. Over the past two decades the Project has been the forum in South Carolina for promoting collaboration, cooperation and consensus among arts educators and supporters. It has championed a now legendary advocacy network through the SC Arts Alliance with support from the SC Alliance for Arts Education and other arts agencies and professional organizations. As an often behind the scenes player, ABC has provided training and equipping of many past, present and future leaders for arts education at all levels.

As has been documented in Part III, the ABC Project has supported many causes, founded many programs, and offered many opportunities for individuals to develop and practice leadership.

One of its most enduring qualities has been its role as catalyst for bringing the diverse agencies and individuals together through committees, task forces, and partnerships. In doing this the ABC leaders have remained true to their roots to ensure quality arts education for all students. Because of this, a collaborative spirit for support of quality education in and through the arts is widespread. It is present in classrooms, in many school boards, in higher education, in local arts agencies, and many social services agencies. Of great importance is that this spirit of partnership has brought about support for the Project's work from the state legislature, the State Department of Education, the state School Board, and many other statewide organizations and agencies.

In preparing for writing this history I contacted some of the leaders who took part in the formative days of the project as well as a few from the recent past. When asked "what is your most vivid memory of the project?" their answers most often reflected some aspects of a spirit of cooperation and collaboration characterized in these themes:

- the amazing opportunity to move the arts in education forward
- the energy and passion among a wide variety of stakeholders
- the participants left their egos at the door
- how quickly a collective vision for arts education developed within the group

Others spoke passionately about how their association with the ABC Project had enlightened, educated and inspired them as well how their association with the project had enhanced their professional lives. Still others wanted to reminisce about the people they met and worked with noting how those contacts had changed them personally as well as educating them about other art forms about which they knew very little.

The ABC Project has achieved success because of people, from the many who have served the project by virtue of their positions at the three agencies – SC Arts Commission, SC Department of Education and Winthrop University – to the hundreds of volunteers who have served on committees and task forces. The Project has also been blessed with professionals who have answered requests to serve professionally as writers, researchers and program coordinators. And the project has been kept on course by strong day-to-day leadership to manage the nitty-gritty details of the project: Wade Hobgood, Carol Collins, Deborah Hoffman and Christine Fisher along with Marty Sanocki and Cheryl Taylor. I was also privileged to be part of this long line of ABC Project leaders.

So, it is all about people cooperatively going about the work of addressing the ABC's founding goal "SC students should have access to a quality, comprehensive arts education that is comparable to instruction in other basic subjects." And working cooperatively is what the SC Arts Commission and the SC Department of Education did to develop a vision that became the ABC Project.

Appendix A

Members of the Original ABC Steering Committee

Reproduced from the ABC Plan of 1988 Pages 29-31

ORGANIZATION AND THEIR REPRESENTATIVE

House Education and Public Works Commission

Representative Joseph H. Nesbitt
Stephen Elliott, Staff Counsel

Joint Business Education Sub-Committee of EIA

Dr. Terry Peterson, Executive Director

Joint Legislative Committee on Cultural Affairs

The Honorable Harriet Keyserling, Chair
Susan Conaty-Buck, Director of Research
Senator John C. Hayes, III
Representative Tim Rogers

Office of the Governor of South Carolina

Dr. Floride Martin, Executive Assistant for Education

Select Committee on the Education Improvement

Trisha Bockus, Director of Research

Senate Education Committee

Joanne Anderson, Director of Research

Department of Education

Dr. Ruth Earls, PE Consultant
Mac Arthur Goodwin, Art Consultant
Ray Doughty, Music Consultant
Dot Martin, Director, Leadership Academy

Department of Education/Very Special Arts-SC

Dr. Renee Archer, Consultant for the Mentally Handicapped

SC Alliance for Arts Education

Roy Biddle, Chairman

SC Arts Alliance

Nancy Howell, President

SC Arts Commission

Scott Sanders, Executive Director
Susan Williamson, Chairman
Marion Draine, AIE Director
Suzette Surkamer, Arts Development Division Director
Ken May, Director of Planning, Research, and Grants

SC Committee for the Humanities

Dr. Bryan Lindsay, Professor of Fine Arts and Humanities, USC Spartanburg

SC Education Television Network

Henry Cauthen, President and General Manager

SC Association of Elementary and Middle School Principals

Jane Matthews, Principal, J.S. Lynch Elementary School

SC Association of School Superintendents

Dr. William Chaiken, Superintendent, Anderson School District 4

SC School Boards Association

Chris Robinson, Artist

Palmetto State Teachers Association

Dr. Elizabeth Gressette, President

SC Art Education Association

Chris Davis, Art Teacher, Dorman High School

SC Association for Health Physical Education, Recreation and Dance
 Libby Patenaude, Vice President - Dance

SC Music Educators Association
 Jackie McNeill, Vice President

SC PTA Association
 Kitty Waikart, Arts Committee Chair

Ashley River Creative Arts Elementary School
 Rose Maree Myers, Principal

Fine Arts Center Greenville
 Jesse Beck, Principal

Laurens School District 55
 Edith Davis, Assistant Superintendent

North Springs Elementary School
 James Price, Principal

Rock Hill High School
 Missy Crommer, Drama Teacher

Rosewood Elementary School
 Carol Stewart, Principal

SC Governor's School for the Arts
 Virginia Uldrick, Executive Director

Spartanburg School District 7
 Harold Patterson, Superintendent

Sumter School District 17.
 Dr. Lawrence Derthick, Jr., Superintendent

SC State Museum
 Lise Swensson, Curator of Arts

State College at Orangeburg I.P. Stanback Museum
 Dr. Leo Twiggs, Executive Director

Furman University
 Dr. Herbert B. Tyler, Chair, Education Department

University of South Carolina
 Connie Buford, Assistant Dean, College Education
 Elbin Cleveland, Department of Theatre and Speech
 Dr. Cynthia Colbert, Art Education Department
 Dr. Marie Roseborough, Department of Education Leadership and Policies
 Barbara Tartaglia, Director Education, McKissick Museum

University of South Carolina—Coastal Carolina at Conway
 Dr. James Rex, Vice Chancellor for Academic Affairs

Winthrop College
 Professor Wade Hobgood, Chair, Department of Art and Design
 Professor Margaret Johnson, Art Education, Department of Art and Design

SC State Poet Laureate
 Bennie Lee Sinclair

Actor
 Steve LePre

Dancer
 Brenda McCutcheon

Poet
 Scott Gould

Student Representative
 Gary Poster, IV, Greenville

Appendix B

United Voice – Unified Strategy and Rationale Reproduced from the ABC Plan of 1988 Pages 29-31

The statewide endorsement and advocacy of the arts in general must have a tremendous thrust if our effort is to find success. Once curricula for drama/theatre and dance which parallel those in art and music have been developed, they must be circulated to appropriate professional organizations and to arts agencies for endorsement. Their support will be instrumental in securing subsequent approval of the ABC Plan by various direct stakeholders such as parents, students, and teachers.

Persuasive efforts must also be directed toward decision makers in the state legislature, boards of education, and educational administration. It is already evident that there will be significant obstacles to surmount with regard to economic, social, regional, political, and vested interests. A coherent, unified strategy for presentation, clear pedagogical philosophy, sound documentation, and attainable goals with assessable objectives will be critical for acceptance and successful implementation of the ABC Plan. To this end, the Curriculum Content and Instruction subcommittee suggested a specific strategy to address ABC Steering Committee concerns, a list of target groups, outcomes, methodology, strategies, and a possible time-frame. (Note: These items are presented in Appendix D of the original report.)

With regard to the role and value of arts in South Carolina culture, and of the arts as basic in the South Carolina school curriculum, it is no understatement that the concept of the "arts as basic" is profound in its societal assumptions, revolutionary in its philosophy, far reaching in its consequences, and contrary to South Carolina attitudes, history, and vested interests. Consequently, it is no understatement that we are confronted with affecting a major shift of public sentiment. For, while we may identify "target groups" to facilitate our campaign, we must not fail to realize that the ultimate objective is not an organization but South Carolina citizenry. Consequently, this campaign of the Arts Basic in Curriculum" must be broader than narrow constituencies and small interest groups. Differing strategies of persuasion and varying evidentiary materials must be prepared for each audience based on their known (generalized) position. We know that the arts are basic skills, and integral to a quality education. But the meaning and measure of the ABC concept differs with different audiences. For example, those audiences interested in the arts as basic skills for the college-bound would be persuaded through reference to the 1983 pamphlet *Academic Preparation for College*, published by the College Board, which includes the arts as one of the six basic academic subjects, reading,

Preparation in the arts will be valuable to college entrants whatever their intended field of study. The actual practice of the arts can engage the imagination, foster flexible ways of thinking, develop disciplined effort, and build self-confidence. Appreciation of the arts is integral to the understanding of other cultures sought in the study of history, foreign language, and social sciences (1983, p. 16).

On the other hand, those audiences interested in the arts as basic skills for all students would be better persuaded through reference to William Bennett's remarks from his first major study as U.S. Secretary of Education, *First Lessons: A Report on Elementary Education* in which he wrote,

...the arts are an essential element of education, just like reading, writing, and arithmetic...Music, dance, painting, and theatre are keys that unlock profound human understanding and accomplishment. (1986, p. 35)

Moreover, in a letter reproduced in the December, 1986, *NAEA News* Bennett quotes Eliot Eisner as noting that intellectual skills developed by art education "not only represent the mind operating in its finest hour but are precisely the skills that characterize our most complex adult life tasks."

Yet Bennett's remarks may seem vague to some audiences who would be better persuaded by understanding that the arts are considered "basic" by such organizations as the Council for Basic Education. Since the late 1970's, and as a reflection of the "Back to Basics" movement of the time, this group has argued that the arts are basic to education. They advocate the arts for their generative powers and as a learning process: In an article written for the *Bulletin of the Council for Basic Skills*, Ann Benson wrote,

...the arts, properly defined and well-taught, should have generative effect: that is, students should develop some of the same kinds of skills and basic knowledge from studying anyone of the arts that are developed from studying other basic subjects. (1977, p. 8)

Charles Fowler expanded on this notion of "basics" in learning in a 1970 article "The Arts in General Education" for *The Education Digest*. He wrote,

.."basic" refers to the skills that are prerequisite to learning – the ability to distinguish and interpret symbols, organize words, into expression, coordinate muscles, harness imagination, hone perception, sense spatial relationships; concentrate, grasp essentials, of cultural history. Collectively, the arts can relate to all these skills and make major contributions to human mental, psychological, and physical development. (p. 54)

Fowler related learning in the arts to learning in general, noting that artistic process involves the mental skills of coding (perceiving, reacting, and creating) and decoding (recreating, interpreting, and evaluation). He wrote that coding in the arts is analogous to coding in the basics, "Each of the artistic coding systems provides a metaphor for symbolic processes that are the essence of learning verbal, mathematical, and scientific symbols" (1978, p. 54). Likewise, Howard Gardner (1983) advances a theory of multiple intelligences including musical, spatial; and bodily-kinesthetic intelligences along with the more familiar linguistic and logical-mathematical intelligences. There is indeed a strong case for artistic process being basic to learning in general.

However, those audiences who would be persuaded by references to the creative, as differentiated from the intellectual, benefits of arts education, might consider the remarks of Thomas Ehrlich, President of Indiana University, in his recent inaugural address in Bloomington,

The arts provide an important dimension in education that is so obvious that it is sometimes ignored. In considering that most elusive of all human traits-- creativity--the arts forge unique links between rational analysis and intuitive insight. With experience and knowledge, our perceptions and abilities to make critical judgments become sharpened and educated, and

our lives enriched. We develop our abilities to see and to hear, to discern the meaning and quality of what we see and hear, and then to experience and improve our surroundings.

But South Carolina audiences might as a whole be better persuaded to consider the arts as basic skills through reference to the recommendations of the joint Business-Education Subcommittee of the South Carolina Education Improvement Act (January, 1988),

If South Carolina students are to be competitive at the upper.-end of national achievement measures, problem solving and higher order thinking skills must be emphasized and improved, and programs in the arts and artistically gifted and talented programs must be expanded (p. 3)...The solid foundation in basic skills in the early grades provides an opportunity to go beyond memorization and move to higher level thinking and problem solving skills. This foundation also allows a broadening of the curriculum to include well thought out arts programs (p. 29)

In other words, the E.I.A. Joint Business-Education Subcommittee felt that a solid foundation to develop these basic skills includes a comprehensive, sequential, quality arts program. The persuasion in this case is that college entrance SAT scores would likely be improved to upper level scores (over 600 in verbal or math) if students had developed more problem solving and higher order skills. These skills are demonstrated in analyzing and synthesizing information beyond memorization and recall. And these are precisely the skills a quality arts program develops.

Now is the time to implement South Carolina's ABC Plan; for, as we all recognize, we stand on the brink of inestimable opportunity to better ourselves, our children, and the future of the entire state of South Carolina. The individual arts advocacy voices of the ABC Steering Committee have been united in the creation of the ABC Plan; their strategies will have been unified in the collective work of the next phase: the implementation of the ABC Plan in the South Carolina school curriculum.

Appendix C

Overview of Implementation Strategy

Reproduced from the ABC Plan of 1988 Pages 32-34

It should be emphasized that the process of implementing the ABC plan over the next several years necessarily involves a sense of continuity from its initial, planning, stage. While the South Carolina Arts Commission (SCAC) will be responsible for administering the ABC Implementation Project, all organizations involved in the development of the ABC Plan have been invited to continue their participation through the ABC Leadership Coalition (derived from the ABC Steering Committee). This committee will be responsible for in- depth planning of each component of the project, monitoring progress, and revising strategies when necessary.

The SCAC is applying to the National Endowment for the Arts (NEA) for the funding, over a three-year period, of seven projects recommended by the ABC Steering Committee and incorporated into their resolutions: advocacy, public awareness, in-service, SDE dance and drama consultant positions, model projects, a Leadership Institute, and evaluation. It was the thinking of the ABC Steering Committee that the three-year NEA implementation funding would be considered "seed money," initiating rather than completing the ABC Project. These seven projects are outlined below.

Advocacy and Public Awareness

As regards advocacy, during the next three years, the SCAC will contract with the SC Arts Alliance to develop a statewide arts education advocacy network, providing training to its participants, and coordinating its activities. The network will be designed to effect change on both the state and local levels; therefore it will be structured to address advocacy within each of South Carolina's 91 school districts, as well as the state as a whole. All advocacy plans would be carefully coordinated with the ABC Leadership Coalition, and the "partnership" of the SC Alliance for Arts Education, the SC Arts Commission, the SC State Department of Education the State PTA and the Joint Legislative Committee on Cultural Affairs. During the initial three years of implementation, the SCAC and the ABC Leadership Coalition will plan and implement a major statewide campaign to increase public awareness of the importance of arts education in, the curriculum, and to recognize successful arts education mode projects.

In-service

With regard to teacher preparation and training, and again during the three year implementation grant period, the SCAC will contract with South Carolina colleges and universities to develop in-service teacher training packages which will assist arts specialists, classroom teachers, and school administrators in incorporating the State Department of Education's (SDE) arts curriculum frameworks into, their own curriculum plans, The development of these packages will be tied to the SDE's timeline for developing these frameworks over the next three years. At the end of the three-year grant period, South Carolina will have a complete "library" of the SDE arts

curriculum framework packages, This "library" will be utilized by school districts across the state as they move to incorporate the arts as a basic in the curriculum.

SDE Drama and Dance Consultants

In addition, the ABC Steering Committee had recommended that the SCAC provide matching grant funds to assist the SDE during FY: 89 in hiring part-time drama and dance consultants to work with their current staff and curriculum task forces. This will allow the SDE to immediately proceed with the development of curriculum frameworks for these two arts. Once these curriculum frameworks are developed and tested with pilot-site school districts, South Carolina will be well on its way toward providing the guidance which school districts must have in order to incorporate the arts into the basic curriculum. At the same time SCAC will continue advocacy efforts with the legislature to establish permanent SDE dance and drama consultant positions.

Model Projects

Basic curriculum model projects will be developed in the second and third years of the implementation grant period. With the guidance of the ABC Leadership Coalition, the SCAC will develop ABC Incentive Grant Program Guidelines to fund arts in basic curriculum model projects. The Arts in the School Day subcommittee recommended, and the ABC Steering Committee agreed, that funding for such projects should be distributed among both rural and urban school districts, as well as to both elementary and secondary schools. SCAC incentive grants would require local matching dollars, but the ratio of required match may vary, if necessary, depending on the financial needs of the school district.

In addition, sites also receiving Arts in Education (AIE) artist residency grants will be expected to demonstrate how those residencies relate to the ABC Project. Grant sites would be required to document their projects, monitor student achievement as it relates to the SDE arts curriculum frameworks as well as general student achievement test scores, and evaluate their overall programs. The ABC Project public awareness plan will include publicizing the results of model projects, in professional education journals, and at education association meetings.

Leadership Institute

During FY: '90, the second and third years of the implementation grant period, SCAC will issue a Request for Proposals (RFP) for a college or university to develop a summer arts education leadership academy which will be implemented during the third year of the project. Plans for the leadership academy will be developed with the SDE, with the Commission on Higher Education, and with selected teachers and school administrators. It is anticipated that approximately 40 participants would benefit from the academy annually. A registration fee would be required, and recertification or graduate credit would be awarded. In this manner, once the initial model for the project had been developed, the Academy could be continued on an annual basis, with earned income from registration fees and minimal support from the SCAC. As conceived, the Leadership Academy in Year Four and thereafter would become the "doorway" for participation in Model Projects Grants.

Evaluation

Documentation and evaluation of the ABC Implementation Project have been included in the planning of each project component, and, as noted above, will be an on-going activity of the ABC Leadership Coalition. In addition, during the third year of the project, after all components have been implemented, an extensive, formal evaluation of the overall project will be conducted by qualified professionals. This will include evaluation of the effectiveness of the SDE curriculum frameworks, in-service training, student achievement, the advocacy effort, the public awareness activities, the model projects, and the leadership academy. The resulting data, analysis, and recommendations will be used to report to the National Endowment for the Arts (NEA) with regard to the effectiveness of the Implementation Grant. At the same time, this data will be used to modify and improve project activities which are planned for Year Four and beyond.

Appendix D

Arts and Education in Higher Education A Platform for South Carolina

We, the endorsers of the Arts and Education in Higher Education Position Paper, have come together from disparate arts disciplines and positions within education in South Carolina to address our fellow teacher educators and education advocates about the place of the arts in education in colleges and universities in the Palmetto State.

Our Basic Orientation

We note with growing concern that large segments of the people being trained as educators in South Carolina and students and teachers in South Carolina schools are not receiving, either in quantity or quality, opportunities to learn about and experience the arts in meaningful and lasting ways. We are troubled by the decline in support for arts education and the increasing threats to the minimal support and emphasis that currently exists in our teacher education programs and in schools across South Carolina. The foundational research on the impact of the arts in education and pedagogy as an aesthetic endeavor supports and implores the growth of arts education in the training of teachers and in our schools. There is a dedicated and committed core of educators and citizens in South Carolina who are focused on bringing about increased support for and emphasis on the arts in education and we support their profound influence on the positive growth of arts education in those arenas where such growth has taken place. The challenge before us is to find legitimate and empirically sound ways to constructively address concerns about the training of teachers and the state of the arts in education in South Carolina. At the same time, we express solidarity with the work of the Arts in Basic Curriculum Project, the South Carolina Alliance for Arts Education, and the South Carolina Arts Alliance in their efforts to advocate the improvement of the arts in education and to implement strategies that make positive changes in our schools. In the same vein, we applaud the efforts of the South Carolina Arts Commission and the South Carolina Department of Education in their pursuits of enhancing arts in education in the State.

The approaches we favor are:

- Continued dialogue and closer relations between colleges, schools, and departments of education and arts teacher education faculty and administrators in South Carolina higher education and P-12 education. In particular, the need to support enhanced pre-service opportunities for non-arts-education education majors to experience and encounter arts education in their certification programs and to encourage changes in programs of study to reflect the need for a minimum of nine credit hours of arts education for education majors. We are of the position that it is paramount for all at schools at all levels to have arts education specialists in dance, music, theatre and visual arts and that enhanced pre-service programming for non-arts education majors is not a substitute for arts education specialists in every school.

- Examining, research through continued quality research, the impact of professional development programming for arts and non-arts educators on student and school performance.
- Requiring at least three hours of study in an arts discipline for all undergraduate students as part of their general education requirements. We also believe that all graduate students in educational administration degree programs should have a minimum of three credit hours of study in an arts education discipline.
- Encouraging programs that provide teacher certification for students in the arts to match those students with teacher mentors in P-12 settings in schools across the state.
- Encouraging all teacher education programs in the state that offer a Principals Institute such as the South Carolina Department of Education, incorporate arts education in the agendas of those institutes.
- Requiring all arts education majors in certification programs to have a least one credit hour program in leadership skills.
- Arts courses taken by high school students in South Carolina should be used as part of the cumulative grade point average for all students applying for admission to colleges and universities in South Carolina.

Issues and Policies

Compelling Student Interest

It is important to differentiate between a standards-based-arts-education and a standardization of arts education. A fluid, dialogue driven standards-based-arts- education engages arts specialists, general classroom teachers, other educators, administrators, parents, students, scholars, artists, academics, and local citizens in the direction and purposes of arts education in specific settings while keeping in mind current research on best practices in the arts and pedagogy as a positive informative force. Standardization of arts education takes away from educators the professional responsibility and spontaneity to control and direct high quality arts education in their schools. While at odds with the history and practices of the arts and the value arts educators and authorities place on creative expressive behavior, the assessment of student arts achievement in P-12 school settings is an important diagnostic and political tool for purposes of accountability and fiscal support. While it is obvious that no arts educator wants to "teach to the test," it is also obvious that without assessment of student progress in the arts there will only be anecdotal evidence of the impact of arts education in our schools and in the total education of our children. The South Carolina Department of Education has initiated a pilot assessment program in arts achievement that is a starting point for a sophisticated approach to evaluating the impact and importance of arts education in our schools. Research organized and overseen by the Arts in Basic Curriculum Project with support from the South Carolina Arts Commission and the South Carolina Department of Education has provided strong evidence

that students', teachers', school administrators', and parents' perceptions about the quality of their schools and the education provided therein is greatly enhanced by a strong arts education program in that school. The logical next step is to connect the work being done in pre-service arts education certification programs in higher education with the professional development work being done with P-12 educators in the State with student achievement in the arts in particular and in their educational careers in general.

Professional Development for Educators

Higher education has a responsibility to continue to assess the impact that their certification programs have on the quality and substance of arts education in schools in South Carolina. The assessment of individual institution's graduates on student achievement in schools across the state and the collaboration among higher education institutions to ensure that such assessment is taking place in a timely and professional manner is a positive means by which to use evaluative tools to make adjustments in teacher certification curriculum and in current practices in P-12 schools.

Core Substance

As the foundation for an arts education agenda, the core substance is the value of the arts in and of themselves and the value of education as an art. The arts and teaching as an art "empower people to express, appreciate, and critique collective conceptions of goodness." (Alexander, 2003) The arts are qualitative pursuits that unfold unique bodies of knowledge and understanding that produce positive cognitive behavior. According to some of the most powerful thinkers in the twentieth century, (John Dewey, Suzanne Langer, Nelson Goodman) the arts provide valid opportunities for individuals to reflect upon important issues and ideas and to represent those issues and ideas in authentic and original ways. These productive approaches to inquiring into the world provide a very direct way for students to approach complex educational goals and to grasp that complexity straightforwardly and productively. In light of such thinking, it is important to note that the arts are not just a means for people to express or experience the expressions of emotions. Rather, it is imperative to note that the arts encompass and enhance significant cognitive activity. (Gardner) Without the arts in education, students would not have the opportunity to engage in the discovery of themselves and the world in which they live. Arts education is not merely a frill added onto the school curriculum to enhance the look of bulletin boards or the soundtrack of school assemblies; they are at the core of the substance of the practice of education. (Alexander)

Appendix E

Center For Dance Announced

A new force in arts education came into being on October 6, 1993 with the establishment of the S. C. Center for Dance Education at Columbia College. The Center is funded by a \$25,000.00 grant from the Coca-Cola Foundation, with additional financial support from the South Carolina Department of Education, the South Carolina Arts Commission and Columbia College.

Donald R. Greene, President of the Coca-Cola Foundation, lauded the establishment of the center as "a clearly focused program which will give the state and region new generations of artists, audiences and patrons for the art form of dance, and a program which will instill a new appreciation among our children for creativity in all aspects of life" He also praised the feature of the program which connects higher education with elementary and secondary education and noted that the needs of the total child go far beyond the traditional classroom curriculum. "At a time when public school resources for arts education are scarce, this grant demonstrates our commitment to help serve and enrich students with diverse, multi-cultural backgrounds," he said.

Peter Mitchell, President of Columbia College, accepted the Coca-Cola Foundation check on behalf of the College's dance department, which serves as a hub for the project. Barbara Nielsen, superintendent of education, applauded Coca-Cola's worldwide support for education and its initiatives in arts education and thanked the Foundation on behalf of the students in South Carolina's public schools.

Scott Sanders, executive director of the S. C. Arts Commission, cited the Coca-Cola grant as "exemplary corporate citizenship on behalf of arts education." Sanders also noted that this action demonstrates the Foundation's understanding of our public awareness slogan In South Carolina, "Arts Education Means Business". "Through their investment in the S. C. Center for Dance Education they are helping us communicate this message to other businesses," she said.

The Center for Dance Education is an outgrowth of the Arts in Basic Curriculum Project's collaborative initiatives. It will serve schools and school districts throughout the state with planning or implementing dance education curricula. It will facilitate communication among the higher education institutions as they plan and implement teacher certification programs in dance. It will also function as a clearinghouse for communications between the directors of K-12 programs and the higher education programs throughout the region. The announcement of the creation of this new arts education program was made at a luncheon at Columbia College which was hosted by the ABC Project's Steering Committee.

Appeared in Volume 4 # 2, Winter 1993 of the ABCNEWS, based on an article released by Columbia College written by Beth Burns

Appendix F

Recommendations and Summary Statements from *The Changing Roles of Arts*

Leadership. Chapter 8, pages 131 – 154 by M. Seaman and D. Hoffman

- Include schools in the Project on the basis of a long-range strategic plan that represents a commitment by all of the school's stakeholders, but expectations for ABC sites should accommodate different phases in the schools development toward arts immersion. (Finding #1)
- Initiate an outreach program in order to recruit schools into the project that represent the socioeconomic, ethnic, and geographic diversity of the state. Assistance with strategic planning is needed to accompany recruitment efforts in order to increase the potential for a successful move to become an ABC Project school. (Findings #2 and #5)
- Expand the arts teacher network to include teachers that are not part of the current network, particularly those who live in rural and isolated regions of the state. This network expansion should primarily come in the form of hands-on experiences with planning to address the state standard (e.g., increased accessibility to summer institutes) and other in-depth activities that go beyond information exchange. (Findings #2, #3 and #8)
- Develop and implement assessment in the arts as a way to document the added value of arts education reforms. Coupling the finding that increased time spent in arts education does not detract from learning in the basic subjects with evidence of increased student outcomes in the arts will provide a powerful argument for enhancing arts education programs in all schools. (Finding #4)
- Reinstigate a previous ABC Project initiative to hold institutes for schools interested in implementing arts education reform. Proposed modifications to these institutes were: a) to require that participating schools send teams to the institute that include arts teachers, other content area teachers, and the school principal; b) to offer education on arts standards and types of arts education reforms; and c) to focus the institute on school strategic planning for arts education reform. (Findings #6, #8, and # 10)
- Implement an advocacy initiative and grants program to encourage every district in the state to hire an arts specialist as an arts coordinator whose sole or primary responsibility is arts coordination for the district. (Finding #7)
- Increase partnership with higher education to promote pre-service arts education that includes the development of standards-based lesson plans and assessments. Although this partnership will address the long-term need in the state, for the short term, the number and types of summer arts in-service institutes should be increased. (Findings #1 and #8)
- Change the baseline expectations of both parents and educators by providing short-term funding for additional arts programs and activities in schools. Specifically, the goal is an increase in the traditional number of minutes allotted in each school day for arts education, and the inclusion of theatre and dance in the arts education curriculum. (Findings #9 and #10)

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Title	Address
ABC Opportunity-to-Learn Worksheets	http://www.winthrop.edu/abc/learn.htm
ABC Project	http://www.winthrop.edu/abc/
ABC School and District Grants Information	http://www.state.sc.us/arts/grants/aie/aieover.html
ABC School Sites (2006)	http://www.winthrop.edu/abc/schoolsites.htm
ABC Ten Year Report	http://www.winthrop.edu/abc/abcevaluation.htm
American Alliance for Theatre and Education	http://www.aate.com/
Americans for the Arts	http://www.artsusa.org/
Artful Teaching & Learning	http://aaa.mpls.k12.mn.us
Arts Education Partnership	http://aep-arts.org
Arts for Academic Achievement: (AAA)The Annenberg Challenge	http://education.umn.edu/CAREI/Reports/Annenberg
Arts for Learning	http://www.arts4learning.org
Kennedy Center's ArtsEdge	http://artsedge.kennedy-center.org/
MENC: The National Association for Music Education	http://www.menc.org/
National Art Education Association	http://www.naea-reston.org/
National Dance Association	http://www.aahperd.org/nda/

Title	Address
National Dance Education Organization	http://www.ndeo.org/
National Endowment for the Arts	http://www.nea.gov/
Presidents Committee on the Arts and the Humanities	http://www.pcah.gov/
Professional development programming for teachers	http://www.learner.org
South Carolina Alliance for Arts Education	http://www.lander.edu/scaae/
South Carolina Art Education Association	http://www.scaea.org/
South Carolina Arts Alliance	www.scartsalliance.net
South Carolina Arts Commission	http://www.southcarolinaarts.com/
South Carolina Department of Education	http://ed.sc.gov
South Carolina Music Educators Association	http://www.scmea.net/
U.S. Department of Education	http://www.ed.gov/index.jhtml

About the Author

Ray Doughty is an arts education consultant who assists schools and districts in the development of arts strategic planning, implementation of arts integration programs, and curriculum development for music education programs. In 1998, Doughty retired from Winthrop University in Rock Hill, S.C after serving seven years as director for the Arts in Basic Curriculum (ABC) Project and Assistant Professor of Music. He earned a BS degree in Music Education from the University of South Carolina, an MA in Music Education from East Carolina University, and an Education Specialist Degree in School Administration from Western Carolina University.

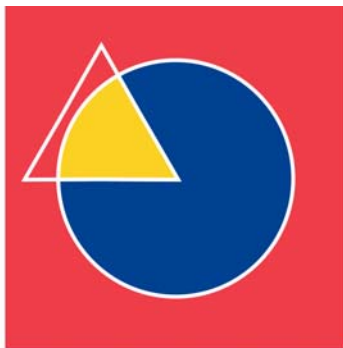
He is a member of the South Carolina Music Educators Hall of Fame and a recipient of the 1997 Elizabeth O'Neill Verner Arts in Education (individual) Award. In 1998, he was awarded the "Scottie" by the South Carolina Arts Alliance and in 2005, a Medal of Honor in the Arts by Winthrop.

The Arts In Basic Curriculum Project

Logo

Presented to the ABC Steering Committee

April 2005



arts in basic curriculum ABC PROJECT

The Elements:

The primary colors: red, blue and yellow illustrate the belief that education in and through the arts is a primary part of the development of every child.

The basic shapes: square, circle and triangle illustrate that the arts use a variety of “building materials” – performance and production skills - to create and communicate through the arts.

The Design:

The circle is the “educational pie” and the arts are an important part or “slice” of that pie.

The circle also can represent the school with the triangle representing the arts as a vital part of the school. Note that the triangle (the arts) also extends into the red square which represents the community to unit and connect community and school through the arts.

Finally the circle may also represent the child, the triangle the arts, as they are both an essential and critical factor in the life and development of every child in South Carolina by placing both in the center of the red square, representative of community and/or the state.