San Francisco Unified School District

Every school, every student, every day
Diverse, vibrant and full of life, from the Latin beats of the Mission to the jazz music of the Fillmore District . . . from the flaming red silk of the Chinese dragon’s tail, to the golden lit sconces at the Opera House – the arts are a part of our lives, all of us, every day. The Arts Education Master Plan will revitalize the education of our young citizens by capturing the diverse cultural and artistic energy of a city that is internationally renowned for its love of the arts.

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PART ONE: CURTAIN GOING UP

GUIDING PRINCIPLES

EQUITY AND ACCESS FOR ALL

“The arts are fundamental resources through which the world is viewed, meaning is created, and the mind developed.”

— Elliot W. Eisner, professor of education and art, Stanford University

The Arts Education Master Plan is San Francisco Unified School District’s blueprint for integrating the arts into each student’s daily curriculum. It details why and how the district will provide an education in which students accrue quality knowledge of the arts and creative experiences from day one of preschool through their senior year of high school. As Ruth Asawa, San Francisco artist and pioneer arts educator, put it: “Just as athletes need to exercise every day, children need to make art every day.”

The master plan is the product of eight months of research, interviews, surveys and focus groups. It reflects the views of more than 1,500 students, parents, teachers, administrators, arts providers, and civic and business leaders. Driven by a spirit of collaboration, it commits the SFUSD to making dance, drama, music, visual and literary arts an important part of each student’s academic career. It calls for a sequential, comprehensive arts education program that reflects the high quality of San Francisco’s artistic landscape.

The guiding principle of this plan is that all students deserve both access to and equity in arts education. Each school community, no matter the neighborhood or academic emphasis, will be called upon to embrace the notion that each and every student must be provided with the arts as an integral part of the academic day.

An experience that affected me throughout my life was seeing Isadora Duncan. I saw her every performance that I could… I had never been taken into the upper reaches of human experience before then… It was something unparalleled and unforgettable…

— Dorothea Lange, photographer from Dorothea Lange: A Visual Life
Benefits Last a Lifetime

The arts are fundamental to a well-rounded education for all students.

When a child envisions and creates, imagination is engaged, the act fosters creativity, the child enters a world of conceptualization and complex problem-solving, and begins to develop the cognitive skills necessary to learning. This is true in all art disciplines. The arts reflect and shape cultures, encourage people to exchange diverse views, promote cultural understanding and build healthy communities. Literary and visual arts, music, drama and dance prepare students to confidently interact in their world with empathy, joy and a sense of fulfillment.

“What we really need in order to prepare our children for the creative economy is a comprehensive education,” writes Richard Florida in The Flight of the Creative Class, “something that takes them from aesthetics to algebra without pretending that the two are mutually exclusive.”

Arts education benefits students in ways that other curricula cannot. It deepens expression and interpretation, and accommodates individuals’ strengths and learning styles. It challenges learners to develop skills needed to perceive, inquire, create, reflect and critique. When students are offered quality arts education continuously throughout their school years (sequential arts education) and are given the opportunity to build upon and refine acquired skills, they will carry those skills from the school, to the workplace, to society at large.

I Bit Into Life

I bit into life and felt the spirit in me:
Tastes so beautiful, so sweet, so lovely
I could have this on my plate any day,
Any hour, any moment.

I bit into life and I knew the color of the sky,
Felt so wonderful seeing birds and colored butterflies.

I bit into life and my eyes flew open
I’m not blind anymore, so now I can see
I know when people look back at me.

I bit into life and knew this was love
Before, I had no idea what I was made of.

I bit into life and took my first breath
Tasted great, felt so fresh.

—Thea Matthews, 15, City of One
THE JOURNEY TO THE PLAN

The Arts Education Master Plan mandates quality arts education in all disciplines for all students, and builds on many of the longstanding programs implemented by SFUSD’s Visual and Performing Arts Department from 1948-2005.

The groundwork for the master plan was laid in 2000 by a special task force convened to assess the state of arts education throughout the district. The task force uncovered pragmatic challenges to the goal of offering quality arts education districtwide:

- Funding for a quality visual and performing arts program was inadequate.
- The district had no strategy for raising funds to support sequential arts education.
- Schools didn’t have enough teachers with quality arts skills, didn’t have enough arts supplies, musical instruments, artists-in-residence or field trips; and there weren’t sufficient resources to enhance their teaching by partnering with artists-in-residence. Community arts organizations didn’t reach all children in all schools.
- No infrastructure was in place to ensure comprehensive professional development in the arts.

In March 2004, voters overwhelmingly passed Proposition H, which earmarked tens of millions in city funds for schools, including new funds for arts education, adding further community momentum and political will to the cause of arts education equity and access.

Six months later, a Steering Committee came together to begin work on the master plan. This and other committees were composed of district administrators, teachers, parents, principals, funders, city agency representatives and arts providers who met regularly until August 2005 under the direction of a project manager. The Steering Committee continues to provide guidance during the initial implementation phase of the plan and will gradually become an advisory body.

The district’s Excellence for All Comprehensive Plan adopted in 2001-02 states that academic success depends on all stakeholders working collectively. The Arts Education Master Plan was developed in that same spirit. It brings together the many voices of San Francisco and is a working example of how to incorporate diverse perspectives.

From January through June 2005, 1,500 individuals – parents, students, administrators, teachers, district and community arts specialists, San Francisco Arts Commission representatives, the San Francisco Arts Education Funders Collaborative and other philanthropic organizations – were invited to share their ideas for the plan in focus groups and Web surveys conducted by the Arts Education Master Plan project manager.

Many survey respondents succinctly captured arts education’s broad, encompassing appeal. “There’s no one right way to do something in art,” wrote one parent. “There are an infinite number of self-determined, choice-making opportunities and no wrong answers.”

An elementary school principal agreed: “Art gives kids something they can do well. . . . For some, this is where they start.”
The surveys, available in English, Spanish and Chinese, asked stakeholders to evaluate quantitatively and qualitatively the state of arts education in the district and suggest priorities for change; 925 surveys were completed.

<table>
<thead>
<tr>
<th>Stakeholder Group</th>
<th>Completed Surveys</th>
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<tr>
<td>Parents</td>
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<td>Principals</td>
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<tr>
<td>Classroom teachers</td>
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<td>Students</td>
<td>181</td>
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<td>Arts providers</td>
<td>48</td>
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An additional 600 people participated in 40 outreach and focus groups. Narrative (qualitative) data were transcribed from the surveys and meetings, then coded for common themes. Quantitative (numerical) results were generated using Zoomerang Web-based software. When the qualitative and quantitative data were compared across stakeholder groups, common trends emerged as well as divergent views.

Children love their arts classes. “If you have fun while learning, you learn more,” one student said.

And teachers appreciate the side-effects of that love. “The arts really poke student curiosity and their desire to learn on their own,” said a participant in the drama leadership focus group. “Their critical thinking is amazing and they become very discerning.”

Although the information gathered to develop the Arts Education Master Plan represents the views of a self-selected group of everyone delivering and receiving arts education in the district, the process has established a useful baseline for comparison and future study and a reference point for implementing the plan.

*The future belongs to those who can imagine it.*

— Luis Valdez
DEFINING ARTS EDUCATION

The Arts Education Master Plan uses four sources to help define art, arts education and its role in the school day. These sources are clear, comprehensive and forceful in their insistence on quality programs.

- The National Standards for Arts Education defines art in the most inclusive terms possible: creative works and the process of producing them; and the whole body of work in the art forms that make up the entire human intellectual and cultural heritage. “When we study art, we involve ourselves in a particular set of processes, products, influences, and meanings,” the standards state. “We recognize that art is expressed in various styles, reflects different historical circumstances, and draws on a multitude of social and cultural resources. We use the terms arts discipline and art form to refer to Dance, Music, Theatre, and the Visual Arts, recognizing that each of these encompasses a wide variety of forms and sub-disciplines.”

- The No Child Left Behind Act includes arts in its definition of core academic subjects, thereby bestowing on the arts equal status with other academic subjects.

- The California Education Code says, “Arts includes the four disciplines of dance, drama and theatre, music, and visual arts as set forth in the state’s adopted curriculum framework . . . and may also include community support for the various other art forms, including folk art, film, video, the writing of plays, poetry, and scripts.”

- The Visual and Performing Arts Framework for California Public Schools defines a balanced, comprehensive arts program as one in which the arts are studied as discrete disciplines related to each other and, when appropriate, to other subject areas in the curriculum. “As students achieve in the arts, they participate in society by looking at things carefully, hearing things thoughtfully and feeling things sensitively,” the framework says. “When students have access to the arts throughout their school years, they have opportunities to grow as creative, intellectual and spiritual human beings.” According to the Visual and Performing Arts Content Standards for California Public Schools, students are expected to master the standards of an arts discipline in the following strands: artistic perception, creative expression, historical and cultural context, aesthetic valuing and connections, relationships and applications.

These state and national criteria for arts education form the foundation on which the SFUSD Arts Education Master Plan is built. In addition, the master plan proudly includes literary arts, an important element of the artistic and cultural landscape of San Francisco. By including the literary arts, the master plan highlights the many creative possibilities open to young writers living in a community long known and respected for its powerful literary heritage.

To see small beginnings is clearness of sight.
— Lao Tzu
THE PARTNERS

The San Francisco Unified School District is the public school system serving the city and county of San Francisco from pre-kindergarten through 12th grade. In 2005, there were 35 pre-K facilities, 75 elementary schools, 17 middle schools and 23 high schools, including alternative high schools. As of June 2006, there were 38 pre-K facilities, 70 elementary schools, 15 middle schools and 23 high schools.

SFUSD’s office that oversees teaching and learning will play a leadership role in the implementation of the master plan. The day-to-day management and communication with site councils and administration will be led by the Visual and Performing Arts office. The plan’s implementation manager, a member of the VAPA office, will work directly with the school arts coordinators. Please see page 27 for full descriptions of master plan partners.

Visual and Performing Arts Office: Located at the School of the Arts on the McAteer campus, VAPA administers programs for the district’s visual arts, dance, theatre, music and literary arts disciplines.

• School of the Arts High School: Opened in 1982, SOTA currently is located at the McAteer campus. Academic subjects are taught in the morning and arts in the afternoon. With master plan implementation, SOTA will become the district’s arts education hub.

• Young at Art (formerly Youth Arts Festival): The festival is the district’s premier annual, weeklong showcase of student achievement in the arts.

A sampling of community partners:

• San Francisco Arts Commission: The city agency charged with integrating the arts into all aspects of San Francisco life.

• Arts Education Funders Collaborative: A project of the San Francisco Foundation Community Initiative Funds that fosters cooperation among grantmakers and public and private arts providers.

• Arts Providers Alliance of San Francisco: Group of professional artists and arts organizations dedicated to advancing arts education in San Francisco.

• Proposition H Advisory Committee: Appointed community stakeholders charged with disbursing tens of millions of dollars in funds earmarked for the arts and other district needs under a 2004 voter-approved ballot measure.

• San Francisco PTA: A nonprofit association of parents, educators, students and other citizens active in their schools and communities. The PTA has made bringing the arts back into our schools a high priority.

Additional partners include Arts Education Brown Bag, San Francisco School Alliance, San Francisco Education Fund, Parents for Public Schools, San Francisco School Volunteers, Department of Children, Youth and Their Families, and others.
The Goals and How to Achieve Them

At the heart of the Arts Education Master Plan (AEMP) process was a commitment to gather as much information from as many stakeholders as possible. The data that resulted from this process were used to formulate the following goals for the master plan, driven always by the mission to provide quality sequential arts education to all pre-K through grade 12 students.

• Offer principals, teachers, parents and site councils at every school solid strategies for building exciting, engaging, effective arts programs.

• Embrace and integrate the wealth of arts and cultural resources in the Bay Area.

• Involve all who care about arts education in long-term planning and implementation.

• Distribute visual and performing arts funding equitably and seek additional support for arts education throughout the district.

To realize these goals, each school site — child development centers, elementary, middle and high schools, K-8 schools, and county and community schools — will integrate the arts into their everyday culture. This shift is expected to take 10 years to complete, though access will be apparent immediately. Equity will be attained gradually, as the culture of arts education is strengthened and supported districtwide.

As we embark on implementing this plan for arts education for grades K-12, we recognize the need to do further research, planning and alignment of arts education opportunities for our youngest students in the preschool child development programs.

The master plan emphasizes six areas of focus, concern and consequence that are essential to its success:

• Administrative leadership

• Professional development

• Resources and staffing

• Curriculum and instruction

• Partnerships and collaborations

• Assessment
Findings for each focus area were based on the results of surveys and focus groups conducted by the AEMP project manager between January and June 2005. They represent what we’ve learned about the state of arts education in our district and the opportunities for improvement. The Directions and Strategies lay out the framework for the next phase of the effort—incremental implementation of the master plan.

**Administrative Leadership**

Dynamic, informed leadership at all levels is key to ensuring successful arts education for all students. A primary goal of the AEMP is to distribute leadership roles among principals and teachers, build site leadership teams and encourage collaboration with community stakeholders. Many teachers already provide leadership in arts education in their classrooms and actively collaborate with peers, parents and arts providers.

**Challenges**

- Site administrators’ knowledge of the arts, commitment to arts education and ability to implement arts programs vary from school to school.
- The district does not have policies that ensure equal arts opportunities to all students.
- Each elementary campus needs someone to act as liaison among VAPA, the arts community and the larger school community.

**Directions and Strategies**

- The Board of Education must adopt the Arts Education Master Plan as district policy and require all schools to implement it. Each school is expected to meet or exceed the standards and expectations set by the district. *(On February 28, 2006, the Board endorsed the vision, goals and focus area recommendations of the plan in Resolution 61–10Sp3.)*

- District leaders must articulate their commitment to consistent, equitable arts education, continuing and strengthening efforts to build the capacity of school governance teams to ensure that the arts are woven into the academic planning and budgeting process at every school.

*We are the music-makers. 
And we are the dreamers of dreams.*

— Arthur O’Shaughnessy
• The VAPA office will continue to lead and oversee the efforts to implement the master plan.

• The principals must lead master plan implementation at each school. The district must provide the resources and training to enable the principals to fulfill that role. Principals are to collaborate with the district leadership, the VAPA office, site councils, teachers, parents, students and arts providers.

• Each school site council should form an Arts Resource Team (ARTS committee) that includes administrative representatives, teaching staff, parents, an arts coordinator and arts providers. The committee will be an on-site resource, will monitor the master plan implementation and will ensure the involvement of the entire school.

• Parents and family members will help lead master plan implementation by encouraging their children to participate in performances, exhibitions and other arts-related programs. They will join the ARTS committee, participate in classroom programs, and provide support with field trips and other arts-related activities.

• Site councils must develop annual school arts plans and budgets and submit that information to the VAPA office, which will provide guidelines and assistance as appropriate.

• Credentialed arts specialists will lead through their expertise. They should partner with classroom teachers, arts providers and artists-in-residence to help integrate the arts with other core subjects and work with school staff to develop new, interdisciplinary approaches.

• School arts coordinators are the primary liaisons to the AEMP implementation manager and the VAPA office and provide leadership for the master plan’s implementation under the direction of principals.

• Teachers of academic subjects should collaborate with their school’s arts coordinator, arts specialists and arts providers, taking an active role in developing methods for integrating the arts into their curriculum.

What lies behind us
and what lies before
us are tiny matters
compared to what
lies within us.

— Ralph Waldo Emerson
PROFESSIONAL DEVELOPMENT

Powerful professional development in the arts is key to high-quality arts curriculum that is engaging to students and teachers and inspires creative ways of teaching and learning.

Challenges

• Administrators need professional development to learn to plan, implement and assess the quality of arts education.

• Qualified classroom teachers, credentialed arts specialists and teaching artists should have knowledge and experience with the arts appropriate to the grade level and arts discipline(s) they teach.

• The district lacks adequate tracking of faculty and staff participation in professional development programs and often does not give credit for that participation.

• Few classroom teachers are familiar enough with the arts standards to use them as a guide for lesson planning.

Directions and Strategies

Professional development will embrace the needs of credentialed arts specialists who teach standalone, discrete arts classes, child development center teachers, elementary generalist teachers and academic teachers who are in the process of revitalizing their teaching with arts-infused lessons, as well as administrators who are called upon to exercise arts leadership at their sites. Individual coaching, e-mail exchanges, partnerships with artists, retreats, conferences and sequentially designed workshops built to increase teacher capacity, are
some of the myriad delivery systems for professional development. Professional development is multi-dimensional and must be ongoing. Powerful and sustainable arts education requires both follow-through and assessment to fulfill state- and national-mandated standards.

- The VAPA office will create a long-range plan that includes professional development for administrators, principals, arts coordinators, credentialed arts specialists and classroom teachers.

- The VAPA office will generate and oversee district personnel’s professional development in conjunction with the district Office of Teaching and Learning.

- Professional development in the arts will receive budgetary and calendar priority by district administrators and principals so that district personnel have enough time and substitute coverage to participate in it.

- Principals will participate in high-quality professional arts leadership training so they are able to impart the vision and spirit of the Arts Education Master Plan to each school campus. By prioritizing the budgetary and calendar planning for their faculties’ professional development needs, principals will ensure the implementation and success of the plan.

- The VAPA office and arts providers will partner when possible in planning, delivering and assessing professional development. The VAPA office, in collaboration with the AEMP Advisory Committee, will set criteria for arts providers seeking to partner with SFUSD teachers, based on existing guidelines as well as priorities set forth in this document. The VAPA office will be responsible for overseeing quality control in partnership with on-site administrators and arts coordinators.

- Professional development should incorporate arts-based adaptive teaching methods designed for special-needs and at-risk students.

**RESOURCES AND STAFFING**

Qualified arts education staff and adequate resources are fundamental to implementing the master plan. The district, working closely with local, state and national stakeholders, must commit to an ongoing process of recruitment and retention, while maintaining existing funding sources and identifying new ones.

**Challenges: Staffing**

The ultimate responsibility for the success of the master plan lies with the teachers. The VAPA office’s and school principals’ commitment to adequate staffing is essential so that teachers can count on having the necessary support in areas of coordination, sustainability, oversight and accountability of the plan.
VAPA needs more staff to implement and manage the master plan over the next 10 years. And though VAPA hired a program administrator in October 2005, the new leadership faces a formidable short-term challenge at a time when the district’s most ambitious new arts education program ever is being launched.

Schools with successful arts programs benefit greatly from the oversight provided by on-site arts coordinators, and as of June 30, 2006, all elementary schools now have an arts coordinator.

Though 15 middle school arts specialist credentialed teachers were retained for 2006-07, there still aren’t enough of these specialists to implement the master plan, especially in middle schools. Currently, some students receive instruction once a week for part or all of the year in some disciplines; students at other schools receive no instruction at all.

The district has too few evaluators to systematically assess site-based arts education components and student gains in knowledge and skills. The district also has no formal process to track the number of arts providers working in the schools and the resources they bring, so it is unable to evaluate their work and acknowledge their contribution and impact.

There is no dedicated arts education grant writer to help raise funds for the long-term needs to ensure full implementation of the master plan.

**Challenges: Time and Money**

All stakeholder groups agreed that time and funding limitations profoundly affect the Arts Education Master Plan. Its goals can be reached only if sufficient funds are dedicated to arts education and if there’s adequate time for planning and teaching the arts. The district will have to make some bold decisions about these critical resources.

The responsibility for ensuring adequate time for the arts during the school day lies with district administrators and principals. Unless sufficient time is allocated, no amount of funding will enable schools to offer sequential arts education. Making time for the arts during the regular school day is especially difficult in high schools and middle schools. Even at the elementary level, where the arts are considered core academic subjects under No Child Left Behind, administrators cite finding enough time for the arts a challenge. Given the district’s financial constraints, it is unlikely that it can fully

*My calling is art. I’ve been good from the start ever since I was young I drew from within colors, shapes, my hand moved like the wind from people to boxes, dogs to foxes time after time after time wouldn’t spot this with precision Art was in my blood deep like feeling like a wound that’s three shades drawn the first layer dark, the second one brown.*

— Antoine, 17, The Log Cabin School from “What It Took for Me to Get Here”
fund all of the elements of the master plan. Still, it must commit to investing substantial resources or it will be unable to leverage other public and private funds.

The new funding opportunities for visual and performing arts made available through Proposition H in 2004 were a powerful catalyst for developing the master plan. These funds, however, aren’t enough to assure that all children will receive a quality arts education throughout their school years.

**What We Learned**

- Time and/or money were identified by 77% of principals surveyed as the “most significant obstacle(s) to comprehensive and sequential arts education.” They cited the need for more qualified arts teachers.

- Principals who responded stated that current site budgets allocate less than 1% to arts education.

- Some musical instruments have not been repaired or replaced since 1971.

- Classroom teachers underlined the importance of scheduled planning time. Partnerships among teachers, including generalist, arts specialist and “academic” credentialed teachers, as well as with arts providers and artists-in-residence, depend on a deeply thought-out curriculum, which requires joint planning time.

- Parents who responded to the survey said they were disappointed with the lack of dance and drama classes, wished every school had musical instruments, wanted more music and visual arts instruction, and called for elective art classes in high school.

**Directions and Strategies**

The following directions and strategies are listed in order of priority and some will need to be phased in over many years. Initial implementation began in 2005. Funding will be a key factor in determining the final level and sequence of implementation.

**Staffing**

- Hire an implementation manager to oversee the master plan. (*An implementation manager was retained in July 2006.*)

- Hire a district arts education development director/manager to coordinate fundraising and resource development planning and activities.

- Hire credentialed arts specialists in dance, music, drama, literary arts and visual arts for all pre-K through grade 12 sites including child development centers, STAR schools, Dream schools, county and community schools. These instructors will be hired by and serve at the discretion of the VAPA supervisor. Staffing will be phased in over time, starting with...
middle and high schools. (*Fifteen credentialed arts specialists were placed in middle schools in 2005-06.*)

- Provide funding to each elementary school to hire an arts coordinator from among the teaching staff. The district will define the position’s roles and responsibilities with the goal of providing site-based leadership for the successful implementation and sustainability of the AEMP. Arts coordinators report to the VAPA office on the status of site-based arts education. The VAPA office will determine the reports’ scheduling and format. (*As of June 30, 2006, all elementary schools now have an arts coordinator.*)

- Hire enough certificated staff for the VAPA office to administer and implement the master plan. The VAPA supervisor should hire the staff with approval of the chief academic officer.

- Build a VAPA team that includes arts specialists in each discipline or combined disciplines, such as dance and music, drama and literary arts, as appropriate. These credentialed specialists must have demonstrated knowledge, skills and experience in the specific disciplines and grades they are teaching. The VAPA office defines the qualifications and responsibilities for credentialed arts specialists who are hired by and serve at the discretion of the VAPA supervisor.

Resources

- Increase per-pupil, arts-designated funding to all school sites. School site councils set priorities for how the school will use funds for materials, supplies, teaching artists and artist residency programs.

- VAPA, in collaboration with individual principals, will provide leadership in the development of policies and procedures for defining each school’s visual and performing arts budget.

- The district, VAPA and the development director should create a long-term arts resource and funding plan that identifies potential funding sources, in-kind resources, and core resource development strategies, goals and partnerships. In creating the plan, they should consult with appropriate city departments, local, state and national arts and education service providers, arts providers and funders.

- Administrators and principals will allot enough time in each school day at every grade to give all students equal opportunity to participate in all art disciplines.

- School of the Arts High School will serve as a hub for arts education, play an instrumental role in developing arts-based curriculum and programs, and participate in teacher training, professional development, collaborations and partnerships implemented as part of the master plan. There is continued progress toward moving SOTA from its current site on the McAteer campus to the Civic Center/Arts Corridor at 135 Van Ness Ave.

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*To open eyes.*

— Josef Albers
• VAPA needs resources, adequate space and amenities to fulfill its duties. The VAPA office will move to SOTA on the McAteer campus in August 2006, then to 135 Van Ness when SOTA relocates there.

• Maintain an Arts Education Master Plan Web site.

• During school-site renovation or new construction, administrators, site councils and facilities personnel should consider what the arts require according to the guidelines proposed in the district’s master facilities plan.

CURRICULUM AND INSTRUCTION

The arts are worthy of study in and of themselves, for all students, bringing gifts to the educational table that are unique, captivating, surprising and imaginative. Through the study of the arts, students explore different ways of making meaning and are engaged on a deep creative level. The study of technique and learning through improvisation allow students to acquire the skills to more fully realize their own creative visions. When the arts are integrated into other curricular areas, they engage students and bring joy and meaning, increasing the potential for each student to become a lifelong learner. The ongoing challenge is to make the arts integral, not adjunct, to a child’s education.

All humans are creative. The arts celebrate our creativity by calling upon us to experience directly, to think deeply, to ask questions and to make something new that reflects our own unique interpretation of ourselves and the world. Most important, the arts have been shown to increase empathy.

This kind of learning in and through the arts has been thoroughly documented and analyzed in numerous ways, producing guidelines and terminology designed to guide educators, artists and parents. The Visual and Performing Arts Framework for California public schools details content standards for arts disciplines. The Visual and Performing Arts Content Standards outlines age-appropriate expectations and ways to assess student learning. The goal of sequential arts education for every child, every day, is one that honors human creativity and potential, recognizing that learning in the arts is a journey involving energy and risk.

As we progress, we analyze and reflect, advance in difficulty and depth, continually building upon acquired skills and concepts. The master plan acknowledges the uniqueness and cultural individuality of each school site and the inequities that exist in SFUSD public schools, as demonstrated in the pre-Prop H Chart (please see page 30).

Using the AEMP as a guide and in collaboration with the VAPA office, each school site will develop its own internal plan and set its priorities according to its needs, while directions and strategies that will effect systemic change for equity and access to arts education at all schools are listed in all focus areas of the AEMP.

• The Visual and Performing Arts Content Standards for California Public Schools includes strands and standards that describe the content that students need to master by the end of each grade level.

The body says
what words cannot.
— Martha Graham
(pre-K through eighth grade or cluster of grades, grades 9 through 12) for dance, drama/theatre, music and visual arts. The master plan has added the literary arts, though those standards have yet to be developed. The following examples assume that the arts are taught sequentially at all grade levels. While cultural content and levels of difficulty will vary from school to school and classroom to classroom, the arts standards remain a constant. The following examples are excerpted from the state’s standards.

- **Artistic Perception**: processing, analyzing and responding to sensory information through the language and skills unique to dance, drama, music or the visual arts

  **Dance**
  *Development of Motor Skills and Technical Expertise*
  K – Perform basic locomotor skills – walk, run, gallop, jump, hop and balance.
  Grade 6 – Incorporate a variety of force/energy qualities into executing a full range of movements.
  Grades 9-12 – Demonstrate refined physical coordination when performing movement phrases: alignment, agility, balance, strength.

- **Creative Expression**: creating, performing and participating in dance, drama, music or the visual arts.

  **Drama/Theatre**
  *Creation/Invention in Theatre*
  K – Perform group pantomimes and improvisations to retell familiar stories.
  Grade 6 – Use effective vocal expression, gesture, facial expression and timing to create character.
  Grades 9-12 – Improvise or write dialogues and scenes, applying basic dramatic structure and including complex characters with unique dialogue that motivates the action.

- **Historical and Cultural Context**: understanding the historical contributions and cultural dimensions of dance, drama, music or the visual arts.

  **Music**
  *Diversity of Music*
  Pre-K – Use a personal vocabulary to describe music from diverse cultures.
  Grade 6 – Listen to, describe and perform music of various styles from a variety of cultures.
  Grades 9-12 – Compare and contrast musical styles within various genres popular in North and South America.

- **Aesthetic Valuing**: responding to, analyzing and making judgments about works of dance, drama, music or the visual arts.

  **Visual Arts**
  *Derive Meaning*
  Pre-K – Ask questions about works of art.
Grade 6 – Identify and describe ways in which the students’ culture is being reflected in current works of art.
Grades 9-12 – Articulate how personal beliefs, cultural traditions, and current social, economic and political contexts influence the interpretation of the meaning or message in a work of art.

• **Connections, Relations, Applications:** connecting and applying what is learned in dance to learning in other art forms and subject areas to careers

**All Four Disciplines**
K – Music: Use music together with dance, theatre and the visual arts for storytelling.
Grade 4 – Dance: Analyze the choreographic process and its relation to the writing process, which includes brainstorming, developing ideas, putting ideas into a form, sequencing.
Grade 6 – Visual Arts: Describe tactics employed in advertising to sway the viewer’s thinking and provide examples.
Grades 9-12 – Drama/Theatre: Manage time, prioritize responsibilities and meet completion deadlines for a production as specified by group leaders, team members or directors.

Although the challenge is to offer teaching of the arts as discrete disciplines to all students at all grade levels, the arts provide engaging points of entry when integrated with other academic subjects. The following selected examples illustrate the positive results the arts have when integrated into the curriculum, reinforcing the idea that there is no one right way to deliver arts in the classroom.

**Drama/Theatre**
Creative drama can improve special-needs students’ behavior and speaking skills. A study funded by the Arts Education Partnership documented that learning-disabled students who participated in creative drama activities improved their social skills. They were more courteous to others, exhibited greater self-control, and focused better on classroom work and following directions. Their oral expression skills also improved.

**Music**
Boys of 8 to young men of 18 who were at risk of delinquency who received guitar lessons and opportunities to perform improved their musical self-confidence and sense of general self-worth compared to similar youth who received instruction but no performance opportunities, according to another Arts Education Partnership-funded study.

**Visual Arts**
According to a study of using visual arts to encourage academic learning, having sixth-graders draw as well as write about a history lesson revealed more of what they knew than writing alone. This was true both for students proficient in English and those with limited English.
Dance
Teenagers in detention facilities benefited from twice-weekly
dance classes in more ways than learning new steps. “Patience,
and sometimes even compassion, can be social by-products of
aesthetic engagement,” wrote Janice Ross in “Art and
Community: Creating Knowledge Through Service in Dance.”

Challenges
• There are a number of quality arts programs in
SFUSD classrooms, but not all students in the district have
equal access to a comprehensive sequential arts education.
• Few schools have comprehensive programs in which the
arts are studied as discrete and interrelated disciplines that
connect to other curriculum areas.
• Few schools offer course work in specific arts disciplines.
• Multicultural representation is not integrated into teaching
of the arts districtwide.
• The number of artists and arts organizations varies greatly
from school to school. Many schools don’t take advantage
of programs and services that are
readily available.
• Rarely are the arts integrated into core academic classes
such as math, language, social studies and science.
• Although there are many quality arts programs in SFUSD
classrooms, in most cases partnerships lack continuity and
lessons do not build on what is being and has been taught.
• Parents of special-needs students feel that arts education
isn’t consistently available to their children and when it is,
itis often doesn’t meet their needs.

Directions and Strategies
• Give students opportunities to study discrete art disciplines, interrelate the arts and relate
the arts to other core subjects.
• Provide all students equal access to a comprehensive sequential arts education. All stake-
holders should contribute to this effort.
• Administrators, school staff and arts providers, under the direction of the VAPA office,
should regularly review curriculum materials to align them with the Arts Education
Master Plan and California Visual and Performing Arts Standards.
• The district, through the VAPA office, will provide teachers the resources and professional
development opportunities they need to integrate the arts into the curriculum on a
continuing basis.

The first inheritance you can give
a child is to allow
it to make its own
way, completely
on its own feet.
—Isadora Duncan
• Elementary, middle school and high school principals and site councils will work in collaboration with district administrators and the VAPA office to offer dance, music, drama/theatre, literary and visual arts classes during the regular school day.

• Use curriculum models in which teachers build on learning from one grade to the next to ensure sequential arts instruction.

• Reinforce respect for cultural traditions by offering curriculum and programs that represent and honor the city’s demographic, cultural, intellectual, social and spiritual diversity through community partnerships with arts and cultural organizations.

• Provide all schools equal access to the programs and services of quality arts providers.

PARTNERSHIPS AND COLLABORATIONS

The success of the Arts Education Master Plan depends upon strong partnerships and collaborations. Educators, artists, parents and community members are invited to look for new ways to cooperate. Generally, partnerships are between two or more independent entities, most often established organizations such as a school and an arts organization; their relationship is formalized through a contract or memorandum of understanding (MOU). Partnerships can build support for strong planning teams, establish professional development networks, and help develop exceptional curriculum and diverse teaching methods that classrooms and schools can share.

Collaborations, typically less formal, involve individuals or small groups of individuals, such as a group of teachers.

The arts are collaborative by nature and provide many opportunities for encouraging strong, effective teamwork, but often time and money limitations inhibit successful partnerships and collaborations in the arts.

Participants in the master plan development strongly supported providing time for curriculum design co-planning for classroom teachers, artists-in-residence and arts specialist teachers. Arts providers emphasized that developing good communication and building consensus with teachers about roles and responsibilities are key to success.

Classroom teachers were more divided in their interest in such partnerships and collaborations. Though some viewed the arts as “outside” subjects, others were willing to take advantage of the opportunity to build interrelated curriculum units.

“If we’re going to have outside arts instructors, there must be common planning and real collaboration with the classroom teachers so that social studies, science and math are addressed in concert with VAPA standards,” one teacher responded on the survey. “We currently have release time

Language is courage;
The ability to conceive a thought,
To speak it, and by doing so,
Make it real.

— Salman Rushdie
provided through art teachers who come to our school two days a week and teach one hour of art. None of this instruction is integrated into other curricular areas.”

Parents recognize that partnerships between classroom teachers and artists are essential to providing quality art instruction.

Parents and other family members play a unique and valuable collaborative role by contributing funding, time and materials and by attending and participating in programs, performances, exhibitions and other arts-related activities.

Grantmakers and the business community have made an investment in arts education and provide support and resources.

Challenges

- The district must take leadership for building and sustaining partnerships and relationships on behalf of arts education. Individual schools should work with businesses, arts providers, parent organizations, local, state and national arts education organizations, teacher and administrative unions, and funders.

- Principals should lead efforts to build and sustain partnerships between schools and other organizations and agencies, and collaborations within classrooms.

Directions and Strategies

- Principals, site councils, arts coordinators and arts providers should encourage strong collaborations among classroom teachers at every school.

- The district should develop collaborations and partnerships with the Arts Commission, arts providers, the business community, parents and grantmakers to raise funds for master plan implementation. Principals and school site councils will make decisions about programming, scheduling and designated site-based funding.

- Continue to collaborate with the Proposition H Advisory Committee to ensure that the committee’s policies and funding decisions align with the AEMP.

- The Advisory Committee (currently the Steering Committee), will examine, refine and build upon current criteria for arts providers working in the district. The VAPA office will oversee the process.

- The district needs to streamline the procedures and documentation required of arts providers and ensure that their compensation is equitable and paid on time.
• Ultimate responsibility for facilitating collaborations between classroom teachers and teaching artists lies with the principals for thoughtful planning, implementation and assessment of curriculum and instruction.

• Contracts with arts providers should include adequate paid time to plan with classroom teachers.

• All stakeholders will publicly acknowledge that the collaborations and partnerships forged among SFUSD and parents, arts providers, funders and other stakeholders are essential to providing quality arts education.

• All stakeholders will advocate statewide and nationally for better, more equitable arts education.

**Assessment**

One objective of the No Child Left Behind Act of 2001 is “to support systemic education reform by strengthening arts education as an integral part of the elementary school and secondary school curriculum.” By implementing the master plan, district educators and policy makers are committing to systemic reform. Meaningful assessment at all stages of the process is essential to the success of the plan.

The California Visual and Performing Arts Content Standards offers guidelines for what students should learn and be able to perform in the arts at different grade levels, but does not prescribe how teachers should reach those benchmarks. There are no standards for the literary arts for any grade. Implementation of the master plan affords San Francisco the opportunity to establish standards and expectations for the literary arts that can provide a statewide and national model.

Assessment is inherent to the artistic process. Classroom assessments should be formative (conducted when a program is being developed or improved) and summative (typically quantitative, using numeric scores or letter grades to gauge a student’s achievement). The assessments should follow the five strands:

- **Artistic perception** – processing sensory information through elements unique to the arts.

- **Creative expression** – creating or performing original or existing art works.

---

*Children are born true scientists. They spontaneously experiment and experience and re-experience again. They select, combine, and test, seeking to find order in their experiences. . . . They smell, taste, bite and touch-test for hardness, softness, springiness, roughness, smoothness, coldness, warmth: they heft, shake, punch, squeeze, push, crush, rub, and try to pull things apart.*

— R. Buckminster Fuller
**Historical and cultural context** – understanding and appreciating how the arts represent the time and place of their creation.

**Aesthetic valuing** – analyzing, judging and pursuing meaning in the arts.

**Connections, relationships and applications** – applying what has been learned through the arts to other subjects to support lifelong learning.

Teachers now have few tools for measuring knowledge and skill in the arts. Written responses and multiple-choice items are limited as tools to assess students' ability to describe, analyze and interpret works of art. Pre- and post-performance tests can measure gains in knowledge and skills. Other possibilities include peer evaluation, student journals, teacher observation, portfolios, grading rubrics, checklists, and video and audio documentation in the performing arts. Most teachers will need professional development instruction to implement these evaluation tools and to develop new ones that reflect the ongoing nature and gravity of assessment in the arts.

The diagnostic component in arts education assessment plays a central part in the process. Each student enters the artistic process with a different set of gifts and constraints. The role of the teacher is to create a learning environment where all may flourish. Students learn and grow in the arts according to their own timetable.

At the school level, each site must identify what it has and determine what it needs to support arts learning. Two readily available tools are the *Arts Education Program Toolkit*, designed by the California Department of Education and the Model Arts Program, and the *Community Arts Education Project*, developed by the California State PTA and California Alliance for Arts Education.

The *Toolkit* enables a school district to self-study its arts education program and outlines a planning process for establishing standards-based arts education programs for all students. The *Community Arts Education Project* helps parents, schools and school districts to collaboratively create districtwide systemic change in arts education. CAEP is both a guidebook and a hands-on technical assistance process for districts to assess current arts learning programs and funding allocations, identify gaps in delivery, and develop long-range plans that ensure all students equitable access to arts disciplines.

Adopting the master plan is the beginning of an exciting journey that includes establishing criteria for measuring success and methods to assess the plan annually to document progress and identify areas that need improvement.

Currently, assessment is inconsistent, though some arts providers and credentialed arts specialist teachers use surveys, pre- and post-assessments, portfolios, student self-evaluations, focus groups, videotaped classes and interviews. Some arts providers also use outside evaluators.

“All cognitive activity is dependent on the initial activation of our integrated sensory/emotional/attentional system. It’s biologically impossible to learn something if we’re not attending to it, and we don’t attend to things that aren’t emotionally meaningful to us.”

— Robert Sylwester, *A Biological Brain in a Cultural Classroom*
Challenges

• Credentialed arts specialists receive sporadic assessment instruction. Survey results indicate that 62% of arts specialists received fewer than 10 hours of professional instruction in student performance assessment in the last five years.

• More than half of the principals who completed surveys did not feel that assessing student performance is “very important.”

• Currently, there is no assessment tool to annually track the status of arts education districtwide.

Directions and Strategies

• The VAPA office and the AEMP implementation manager must work closely with stakeholders to establish benchmarks, criteria, strategies, procedures, reporting formats, schedules and other elements for determining what constitutes success. Arts providers will be a resource for information and expertise in arts assessment and evaluation.

• The VAPA office will work integrally with colleagues from the district’s offices that oversee teaching and learning, and research, planning and accountability, and will select a standardized assessment tool to track a school’s readiness to implement arts education for all students and, subsequently, its implementation progress. Schools must participate in this process on a schedule determined by the VAPA office. In addition, all funds related to the AEMP will be tracked by the VAPA office.

To sing is to love and affirm,  
To fly and to soar,  
To coast into the hearts of the people who listen,  
To tell them that life is to live,  
That love is there,  
That nothing is a promise,  
But that beauty exists,  
And must be hunted for and found.

— Joan Baez
CONCLUSIONS

The Arts Education Master Plan sets the stage for a process that will provide the students of San Francisco with an exemplary education, one in which they will learn and grow through many and varied experiences in music, dance, drama/theatre, literary and visual arts. The arts will be an integral part of every student’s school day.

Quality arts education depends on excellent teaching at all grade levels. The master plan makes powerful professional development in the arts a priority for administrators, principals, generalist credentialed teachers, arts specialist credentialed teachers, artists-in-residence and arts providers.

The arts, both discrete and integrated into the broader curriculum, must be viewed as inherent to the education of every student, at every school, every day. When woven deeply into the fabric of education, the arts impart a richness, spirit and vitality to the entire experience. Rather than viewing the arts as an “extra” or merely “enrichment,” the master plan places the arts where they belong: proudly alongside the other academic subjects, in a spirit of equity and inclusion that is the hallmark of this plan.

The implementation and sustainability of the master plan requires an unprecedented commitment and effort by the Board of Education, district administrators, principals, teachers, students, parents, arts providers, community organizations, city officials, funders and business leaders. It demands the active participation of all members of our community. To change the culture of education in ways that fully embrace the arts, all stakeholders are called upon to advocate and lend support.

Learning to take creative risks, thinking in new ways, reflecting, creating, rehearsing, practicing and being persistent are some of the ways our students will benefit from the powerful promise of the Arts Education Master Plan, making them more fully present members of society who know the power of their own voices and the promise of their own creativity.

The Arts Education Master Plan for San Francisco reflects the values of our city and the promise of the arts in the lives of each student. We are called upon to be both stewards and advocates of this plan – all of us, today.

It’s the artists of the world, the feelers and thinkers, who will ultimately save us, who can articulate, educate, defy, insist, sing and shout the big dreams.

— Leonard Bernstein
PARTNERS IN THE PLAN

VISUAL AND PERFORMING ARTS OFFICE (VAPA)

Visual and performing arts refers to the disciplines of visual arts, dance, drama/theatre, music and literary arts. The VAPA office administers arts programs for district schools and is a part of SFUSD’s office that oversees teaching and learning along with the other academic subjects. In August 2006, VAPA moved to the School of the Arts High School on the McAteer campus.

- SCHOOL OF THE ARTS HIGH SCHOOL
  Students from throughout SFUSD and beyond audition to attend the School of the Arts (SOTA), where certificated arts and academic teachers work alongside artists from the community, with academic subjects taught in the morning and arts in the afternoon. SOTA, opened in 1982, currently operates at McAteer High School and is slated to move to 135 Van Ness Avenue, where it will take its place as a part of the downtown Civic Center arts corridor. This new location will enable students to readily catch the world-class performances and exhibitions San Francisco has to offer, both in the immediate neighborhood and made accessible by public transit. With the implementation of the Arts Education Master Plan, the School of the Arts will become a hub for district arts education, from teacher training to special after-school arts programs aimed at students and parents. SOTA will serve as the centerpiece for new collaborations between the arts and academic communities, where innovative arts curriculum will be developed and modeled, and eventually implemented throughout the public schools under the direction of the VAPA office.

- YOUNG AT ART
  Young at Art is the district’s premier annual celebration of student achievement in the arts. For one week in May, visual artwork created by students is exhibited in a museum setting, free to the public. Throughout the week, students also showcase their accomplishments in the performing and literary arts. Teachers, students, artists and arts providers participate in this program under the direction of VAPA.

The SFUSD collaborates with community partners to achieve the goals of the Arts Education Master Plan. Some of these partners are:

San Francisco Arts Commission, established by charter in 1932, is the city agency that champions the arts in San Francisco. The commission’s mission is based on the belief that a creative cultural environment is essential to the city’s well-being. Arts Commission programs integrate the arts into all aspects of city life.

The Arts Education Funders Collaborative, a project of the San Francisco Foundation Community Initiative Funds, was formed in the early 1990s to foster cooperative efforts among grantmakers, the San Francisco Arts Commission, arts providers and SFUSD. It publishes Inside/Out, a resource guide and Web site; provides annual professional development for teachers in elementary schools and child development centers; awards small grants to elementary schools to advance their arts programs; and produces events for teachers, principals, parents and artists to advance the quality of arts education programs.

The Arts Providers Alliance of San Francisco is the largest group of professional artists and arts organizations in San Francisco dedicated to the advancement of arts education.
I believe that everybody in a room together having the same experience creates something. It creates an energy. It creates a community. It creates a phenomenon that didn’t exist before, and that in almost a mystical way creates good in the world, and it also empowers people and makes it more likely that they will act.

—Tony Kushner, playwright from Writers by Nancy Crampton

The APASF provides a forum for the exchange of information and ideas among members and the arts education field at large, particularly regarding arts programming with the district. APASF members are part of a clearinghouse of information regarding arts education professional development, funding, job opportunities and arts education policies at the local, state and national levels.

Proposition H Advisory Committee, the Board of Education- and school superintendent-appointed group of community stakeholders charged with disbursing Prop H funds, collaborates closely with the AEMP Advisory Committee regarding annual spending recommendations for the arts. Prop H was a voter-initiated fund (in March 2004 70% of voters elected to put these funds in place) that allocates general funds from San Francisco to the SFUSD. Funding starts at $10 million and increases annually, maxing out after five years at $60 million. Funds are earmarked for universal child care; in-kind and support services; and sports, librarians and the arts.

The San Francisco PTA (Parent Teacher Association) is part of the National PTA, the largest volunteer child advocacy organization in the United States. A nonprofit association of parents, educators, students and other citizens active in their schools and communities, PTA is a leader in reminding our nation of its obligations to children.
REFERENCES


National Standards for Arts Education, developed by the Consortium of National Arts Education Associations under the guidance of the National Committee for Standards in the Arts, 1994.


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<thead>
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<th></th>
<th>Elementary</th>
<th>Middle School</th>
<th>High School</th>
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<td><strong>City funds per student</strong></td>
<td>City funds: $23 per child</td>
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<td></td>
<td>Transportation</td>
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<td>Music (General): 25 STAR schools and 7 Dream Schools</td>
<td>Visual arts: At most schools</td>
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<td></td>
<td>Visual Arts: 25 STAR schools and 7 Dream Schools</td>
<td>Drama: Limited staff</td>
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<td>Drama: 0</td>
<td>Dance: Limited staff</td>
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<td>Minimal district funding District technician for piano repair/maintenance only</td>
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<td><strong>AIM Program/ S.F. Symphony</strong></td>
<td>Grades 1-5</td>
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### PROJECTED PHASE-IN FOR ARTS EDUCATION MASTER PLAN

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<th>Year</th>
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<th>High School</th>
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<td>2005-06</td>
<td>Each elementary school received $5 per child.</td>
<td>Each middle school received $5 per child. 15 FTE credentialed arts teachers were hired.</td>
<td>Each high school received $5 per child.</td>
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<td>2006-07</td>
<td>Each elementary school receives $10 per child to use as needed for arts materials/supplies, artists-in-residence, credentialed arts teachers. All elementary schools retain arts coordinators.</td>
<td>Each middle school receives $10 per child to use as needed for arts materials/supplies, artists-in-residence, credentialed arts teachers. Continuing funding for 15 FTE credentialed arts teachers.</td>
<td>Each high school receives $20 per child to use as needed for arts materials/supplies, artists-in-residence, credentialed arts teachers.</td>
<td>Support for school sites. AEMP implementation manager. Professional development for teachers at all grades.</td>
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</table>

*Note: Funding allocations TBD/confirmed based on ongoing assessments of program needs districtwide. Funding allocations that pre-exist Prop H will be sustained. New state funding: The district will assess needs and allocate additional funds.*
ACKNOWLEDGEMENTS

San Francisco Board of Education
Mark Sanchez, President  Hydra Mendoza, Commissioner
Kim-Shree Maulas, Vice-President  Jill Wynns, Commissioner
Jane Kim, Commissioner  Norman Yee, Commissioner
Eric Mar, Commissioner

Superintendent Carlos Garcia

Arts Education Master Plan Sitting Steering Committee 2005-07
Gloria Andres Newman, Assistant Principal, Hoover Middle School; United Educators of San Francisco
Rachelle Axel, Arts Education Officer, Community Arts and Education Program, San Francisco Arts Commission
Robert Daniels, Supervisor, Visual & Performing Arts Department, SFUSD
Christine W. Hiroshima, Associate Superintendent for Academics & Professional Development, SFUSD
Carol Kocivar, Special Education Ombudsperson, SFUSD; California PTA; Prop H Advisory Committee
Matthew Kelemen, Executive Director for Policy and External Affairs, SFUSD; Chair, AEMP Steering Committee
Cheryl Lee, Principal, Lakeshore Elementary School; United Administrators of San Francisco
Marianne Locke, Executive Director, Young Imaginations
Hydra Mendoza, Education Advisor & SFUSD Liaison, Mayor’s Office of Education
Judy Nemzoff, Program Director, Community Arts and Education Program, San Francisco Arts Commission
Frances Phillips, Senior Program Officer, Walter and Elise Haas Fund; Chair, Arts Education Funders Collaborative
Susan Stauter, Artist Director, SFUSD
Antigone Trimi, Arts Education Master Plan Implementation Manager, SFUSD
Nancy Waymack, Director, Policy and Operations, SFUSD
Andi Wong, Parents for the Arts; Parents for Public Schools; Arts Coordinator, Rooftop Elementary

2004-05 Steering Committee Members
Hector Armienta, Composer; Arts Educator (Musical Discovery)
Lily Cai, Artistic Director, Lily Cai Chinese Dance Company
Kevin Marlatt, Arts Education Master Plan Project Manager
Charles McNeal, Director of Education, San Francisco Ballet
Sally Ann Ryan, former Supervisor, Visual and Performing Arts Department, SFUSD
Brad Stam, former Director of Teacher Affairs, SFUSD
Cedric Yap, former Deputy Director, S.F. Department of Children, Youth and Their Families

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Front cover: Photograph by Andi Wong.
Back cover: City Hall viewed from Davies Symphony Hall, with artwork created by Rooftop Elementary School students hanging from the tree in the foreground. Photograph by Andi Wong.
Photographs: pages 3, 4, 7, 14, 17 by Andi Wong; page 10 by Dan Ryan; pages 6, 11, 13, 19, 20, 22, 24, 25 by Larry Rosenberg; page 12 by Kevin Marlatt/Blue Bear School of Music; page 15, 18, 23 by Aiko Cuneo; page 21 by Scott Chernis, Youth Speaks; page 26, San Francisco Ballet; page 28, Intersection for the Arts.

For more information contact: Visual and Performing Arts Office
San Francisco Unified School District
555 Portola Drive, Suite 370, San Francisco, CA 94131
415.695.2441 Fax: 415.695.2496