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by

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Exploration of Models in Arts Schools Movement

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Abstract

Exploration of Models in Arts Schools Movement

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This report explores example models from nine different operational areas found in the arts schools movement, examines the positive and negative impact of each, and attempts to draw cursory conclusions that could be applied to those seeking to evaluate an existing, or establish a new, arts school. The operational areas included in this report are the purpose of the school, size and scope, finances, governance and administration, faculty and staff, facilities, recruitment/auditions/retention, community involvement, and learning and information resources. Over the past four decades, arts-focused primary and secondary schools have been established to provide students with an alternative to traditional campuses across the country using a variety of operational models and tactics for success but there has been limited documentation of their effectiveness. This report seeks to begin the establishment of such documentation.

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INTRODUCTION

For eight years as Head of the Theatre Department at McCallum High School and Fine Arts Academy, I struggled with questions about the best methods for delivering fine arts programs to a diverse student population in an arts-rich environment. McCallum is a hybrid school comprised of a comprehensive high school, understood to be the traditional four grade liberal arts focused institution, and a Fine Arts Academy, Austin Independent School District's advanced program for students interested in taking a high school pathway with an in-depth arts focus. While not a Magnet school in the legal sense of the word (U.S. Department of Education Office of Innovation and Improvement, 2004), the draw of students to the campus since its inception, which happened to correspond with a near closure of the school in the early 1990s, means that functionally it operates in much the same way. In the early 1990s, McCallum High School was under-enrolled and looking for a strategy to bring back students to its campus. Many of the students from the neighborhood were heading to two recently established Magnet programs at other high schools in the district and the McCallum community realized something special was required to keep the campus from closing ("About the Friends of the McCallum Fine Arts Academy," n.d.). With assistance from The University of Texas at Austin Professor Emeritus Ruth Denney, founding principal of Houston ISD's High School for the Performing and Visual Arts, and strong support from UT Austin's College of Fine Arts, Austin ISD's School Board approved a proposal to create an accelerated Fine Arts curriculum to help fight closure and provide a pathway for achievement through creative excellence. The areas which distinguish it from its Magnet sister schools around the

country have encouraged conversation among faculty, parents, and administrators around how to design support structures, institutional culture, curriculum, and a bevy of other topics that are inherent considerations when operating a school. When considering next career moves after the eight years at McCallum, I set myself on a path to examine practices, utilized in a variety of topics, to define and operate arts schools around the country.

The Field

For this report, the data source was limited to correspond with the implementation date of the No Child Left Behind Act of 2001 (NCLB) and its effective date of January 8, 2002. With these parameters, and using search terms focusing on “arts schools,” “arts magnets,” and “arts academies,” a mere eleven articles appear in a search for relevant research in peer reviewed article databases. Of those, not a single article looks at the operational considerations and models implemented in the elementary and secondary arts schools of the United States. This small research base limits the analysis in this report and with only a few articles focusing particularly on the work done on arts school campuses discovered through the use of the a peer-reviewed article database, the ability to analyze practices from an assortment of samples is difficult. The limited research focus may be a result of the small percentage of arts schools relative to the overall number of schools in the United States. Of the 132,189 elementary and secondary schools in the United States (“Digest of Education Statistics, 2011,” n.d.), only 120 schools are members of the Arts Schools Network (“ASN Members,” n.d.), making the sample group only nine-hundredths of one percent of all the schools in our nation. This small number might explain why such little established research exists around how these

schools operate. Beyond that, however, it appears as if the changing federal, state, and local regulations regarding the ways in which schools operate, assess students and their own performance, and report such information to their governing bodies makes for a difficult climate for any set of research regarding the operations of arts schools to be highly functional or representative for an extended time.

While a single article (Daniel, 2000) from two years prior to the above cut off date does begin to create a set of parameters and considerations for those looking to create an arts school, it is based primarily on the 1990 U.S. Department of Education's report on *Blue Ribbon Schools: Outstanding practices in the arts*. As previously mentioned, the rapid changes in educational practices and regulations, generally, in the field make this foundation tenuous; the use of it post NCLB and thirteen years after its publication date makes it difficult for inclusion in this report. Daniel's article also does not include concrete examples taken from systematic review of data from known schools. There are no reports that provide such examples. The field lacks a systematic look at the more common samples of how to effectively plan and understand a multitude of operational areas.

The need, however, is present. Growth in school alternatives, such as charter schools, magnet schools, and other formats, has been documented in the past decade ("Digest of Education Statistics, 2012," n.d.), and many of them seek to provide formatting and identity to their institution by embracing the arts as a curriculum focus. To adequately plan and implement arts schools, or comparatively evaluate existing campuses, the examination of practices found in other arts schools throughout the country would be a worthwhile place to start.

Methodology & Format

This report seeks to provide illustrative examples from the primary operational areas found in a school for the arts. The operational areas were selected, as described in detail below, using an industry specific arts school evaluation guide. For each of the selected operational areas, I surveyed those schools that achieved Exemplary School status. The survey of data revealed both typical enactments of the operational areas (those schools that shared common approaches) and atypical enactments. For this report I have included the three primary approaches typically encountered in the area as well as an occasional atypical approach.

The Report includes an introduction to, analysis of, and presentation of several school samples to illustrate the way arts schools work in eleven different operational areas identified as of primary importance to the running of a school. This set of operational categories was selected because of their inclusion in the evaluation guide used by the Arts Schools Network (ASN) for their Exemplary School Awards designation. This guide is based on the short version of the *Guide to Assessing Your School*, jointly created by ASN and the Accrediting Commission for Community and Pre-collegiate Arts Schools (ACCPAS) as an assessment tool in acquiring ACCPAS accreditation (*Principles of exemplary practice*, 2013). The school samples provided as illustrations of models utilized in each operational area have received the Exemplary School designation, as provided by the Arts Schools Network after completion of the self-evaluation, review by the Best Practices committee of ASN, and consideration of good standing as members of the Arts Schools Network. The importance of the

ACCPAS and Arts Schools Network, the way in which the data were gathered and selected for inclusion, and the format for the presentation of the information is explained in greater detail below.

ARTS SCHOOLS SUPPORT ORGANIZATIONS

This report has been created using data collected from the Arts Schools Network Exemplary Schools Award evaluation process. As noted above, the evaluation guide used by ASN was generated from the short version of the Accrediting Commission for Community and Pre-collegiate Arts Schools' *Guide for Assessing Your School*. The Arts Schools Networks and ACCPAS are the only membership and accreditation, respectively, bodies that directly work with arts schools in the United States. Their history, missions, and practices have established them as the forerunners of assessment, development, and recognition of the network of arts schools throughout the country.

When the Los Angeles Unified School District was preparing to open a new school for the arts in 1981, the superintendent of schools brought together twelve administrators from arts schools throughout the country including Alabama School of Fine Arts, Booker T. Washington High School for the Arts, School for Creative and Performing Arts, Educational Center for the Arts, Duke Ellington School of the Arts, English High School of Visual and Performing Arts, High School for Performing and Visual Arts, Hope High School, Interlochen Arts Academy, LaGuardia High School of Music and Art, New Orleans Center for Creative Arts and North Carolina School of the Arts. These twelve administrators had never before met but by the end of this and subsequent meetings, a plan to create a membership organization with bylaws and officers was established. Their first conference, thirty years ago in October of 1983, formally established the NETWORK of Performing and Visual Arts Schools. In 1991,

they expanded their reach and became the International NETWORK of Performing and Visual Arts and have since changed their name to the Arts Schools Network (“History | content,” n.d.). Their longevity, scope of mission and data collection through their various programs, and membership roster including the majority of self-identified arts schools in the country establishes the Arts Schools Network as the leader in membership organizations. The programming they offer their members includes:

- Annual Conference – A multiple day, travelling annual conference that creates space and time for meeting other professional educators, sharing experiences and ideas, learning from experts and researchers, and experiencing model student performances.
- Leadership Committee – This group advises member schools on topics such as facilities planning, fundraising and marketing, board development and partnerships, building capacity and succession planning, and innovative leadership.
- On Your Way Talent Scholarship Program – Providing feedback from members of prestigious colleges and conservatories, this recognition program allows students from member schools a chance to win scholarships, be featured in publications, appear in front of the full membership of ASN, and meet representatives from the post-secondary members.
- Know More Webinars – Virtual video and lecture series that seek to provide additional professional development for member schools and cover a variety of subjects pertinent to running an arts schools.
- Exemplary School Designation – This recognition of excellence in an individual school’s effort to strategically evaluate its purpose, operations, and educational

programs looks at improvement efforts, assists with positive exposure that could lead to increased fundraising, advocacy, and networking.

- Life in the Arts Video Series – Produced by, and for, member schools’ students, each episode presents a range of topics and formats that focus on the work being done by successful alumni, in new or unique facilities, professional arts venues, innovative programming, and master classes.
- Awards – A variety of awards, culled and evaluated from nominations and applications, are given by a series of related committees within the membership of the organization. Arts Innovation Award, Arts Integration Award, Community Partnership Award, Outstanding Arts School Alumna Achievement Award, Outstanding Arts School, Research Initiative, Teacher of the Year Award, Emerging Leader Award, and the Lawrence Leadership Award are awarded each year.

The Accrediting Commission for Community and Precollegiate Arts Schools was established by the Council of Arts Accrediting Associations (CAAA), the umbrella body of a variety of Arts Accrediting organizations including the National Association of Schools of Music, the National Association of Schools of Arts and Design, the National Association of Theatre, and the National Association of Schools of Dance, and is one of the additional programs managed by cooperation among the accrediting organizations. This Council of Arts Accrediting Associations accredit over 100 institutions or programs in the arts and focus primarily on conservatories, colleges, universities, and independent schools of the arts. They established ACCPAS due to their long-term interest in arts education for children, youth, and adults and the inclusion of community and

precollegiate arts schools in the accrediting system of two of the member organizations. After years of requests from institutions seeking accreditation for their programs focusing in one or more arts disciplines, the non-membership organization ACCPAS was created and used the two decades of experience in accrediting similar organizations and consultations with the National Guild for Community Arts Education and the Arts Schools Network to devise standards for the ACCPAS process. The procedure for accreditation involves Self-Study, a visit by an ACCPAS team produces a Visitors’ Report, and action by ACCPAS. Currently, the Accrediting Commission has accredited 17 schools for Community and Precollegiate Arts Schools (“FAQs,” n.d.).

DATA GATHERING

The information presented in this Report is culled from a variety of sources, focusing primarily on data aggregated from the Arts Schools Network Exemplary School designation program. Its evaluation method is based on the short version of the Guide to Assessing Your School, a document jointly created by the Arts Schools Network and the Accrediting Commission from Community and Pre-Collegiate Arts Schools (ACCPAS). The ACCPAS full Guide to Assessing Your School is a tool that assists arts schools personnel with important responsibilities for planning, evaluating, and implementing effective organizational development.

Primary data are drawn from the twenty-three schools participating in the 2013-2015 Exemplary School designation timeline with additional data drawn from previous years’ designees (reaching back to the 2010 school year), online research utilizing the websites of the various schools and respective governing bodies. The primary data are in the format of self-study evaluations presented in a collection of narratives, tables of data

around finances, student population, etc., descriptions of services and partnerships, and a variety of sources provided by the nominated campuses. The scope and depth of the required materials allows for a deep understanding of the institution and the strength of its various components and operational areas. It includes:

- Program description abstract
- School's mission and goals
- School organizational chart
- List of all current school personnel
- Links to course catalogue, school schedule, and student handbook(s)
- Narrative describing how the school meets the Principles of Exemplary Practice, including strengths, areas for improvement, consistency with school-wide or program purposes, questions, new aspirations, and future challenges in the operational areas of Purpose of the School, Size and Scope, Finances, Governance and Administrative Structures, Faculty and Staff, Facilities/Equipment/Health/Safety, Learning and Information Resources, Recruitment/Auditions/Portfolio Reviews/Enrollment/Financial Aid/Retention/Recordkeeping/Advancement, Published Materials and Websites, Branch Campuses and Extension and Affiliate Programs, Community Involvement, Relationship with Parents/Guardians, and Evaluation/Planning/Projections.

DEFINING AN ARTS SCHOOL

ACCPAS Assessment Guide defines an “arts school” as:

“any school for children and youth with a mission that includes intensive education and training in the arts. This may include precollegiate arts schools in the PreK-12 sector that offer elementary, middle school, or secondary education,

the high school diploma, or the arts component of a program that meets elementary/secondary education or high school diploma requirements of the states or other governing entities, arts magnet or charter schools, or other organizations. No two arts schools are exactly alike, but their missions generally combine a commitment to artistic and educational excellence. Schools may operate independently or in connection with an overall governing body or host or parent organization. Some focus on one artistic discipline, others on a variety. Levels of access in certain schools may vary based on the school's mission." (*A GUIDE TO ASSESSING YOUR ARTS SCHOOL Questions for Internal Review and Reflection*, 2009)

This broad definition reflects a diversity of models and constructs arts schools are using throughout the country. Generally, however, my analysis revealed the schools and their model can be broken down into the following primary types of arts schools, which will be used throughout the document and are presented in order of most common to least common found in the data studied for this report:

1. Public Magnet (10 Schools Present in the Data of the 29 Studied) – A public school with specialized curricula that draws students from across normal boundaries defined by district officials and utilizes a selective admissions process.
2. Charter (6 Schools Present in the Data of the 29 Studied) – Typically created as a school of choice and granted charter by a local school board or governing body, charter schools have more flexibility in practices than their in-district peers but can still be partially funded by tax revenue and are typically open to all students within a district.
3. Private Boarding or Day (3 Schools Present in the Data of the 29 Studied) – Private schools typically charge tuition, can provide boarding and/or day only

options, and can be Independent (non-profit), Parochial (church-associated), or Proprietary (for-profit).

4. Hybrid Magnet (1 School Present in the Data of the 29 Studied) – In the hybrid model, these public schools do not neatly fit into any one category with the primary example being a campus that places a specialized curriculum (such as would be found in a Magnet School) along side a comprehensive school program (as would be found in a “traditional” school) so that both can provide services and efficiencies to the other.
5. Public Boarding (1 Schools Present in the Data of the 29 Studied) – One of the most rare, public boarding schools for the arts are typically set up as state-wide institutions that maximize the arts education offerings of a usually low-population state in one area for any student within its borders. Similar to a magnet school but for an entire state and with the ability to have students live on campus.
6. Public Arts-Integrated School (1 School Present in the Data of the 29 Studied) – An interesting new format, this type of school typically represents a grassroots or localized campaign on a campus choosing to focus on an arts-rich or integrated learning environment without particular recruit or admissions systems for bringing in students from outside its designated zone.
7. Private Afterschool (1 School Present in the Data of the 29 Studied) – Likely the most prevalent arts option for students but typically not accredited or recognized by ASN or ACCPAS, these extension programs are typically found where one of the other models is not present or accessible to students. Either for-profit or not,

they provide support for arts education by creating opportunities for students to learn outside of their formal education.

INCLUSION SELECTION

Not all areas covered in the aforementioned areas of self-study that are included in the data are discussed in the findings of this report. For a variety of reasons, described below, areas were either selected for inclusion or not but, the scope and variety of operational areas chosen for inclusion are intended to represent a large proportion of the many considerations those seeking to evaluate or plan for the operations of an arts school might typically engage with prior to implementation.

Included in this report are the following operational areas from the ASN Exemplary School Designation process:

- Purpose of the School – Looks at the school’s purpose with emphasis on the accuracy and applicability to the school’s educational goals. Included to demonstrate a variety of mission and purposes of arts schools.
- Size and Scope – Concerns the size and distribution of the school’s student and faculty in relation to the scope of the programs offered. Included to demonstrate the ways in which a variety of sizes and scopes can be successfully implemented.
- Finances – Considers the present and projected funding, per student, for the school programs. Included to help demonstrate a variety of spending levels and sources of income found in arts schools.
- Governance and Administrative Structures – An examination of the organizational format of the governance and administrative structures. Included to show how different levels and types of schools implement governing structures for arts schools.

- Faculty and Staff – Looks at the number, qualifications, status as full-time, part-time, or adjunct, professional development, compensation, hiring, and faculty leadership. Included to demonstrate a variety of options for securing the number and quality of faculty required to successfully implement a variety of programs in arts schools.
- Facilities – Describes and evaluates the school’s facilities and equipment for the adequacy in supporting the purpose of the campus. Included to provide an understanding of the different physical environments arts schools encounter in implementing their programs.
- Recruitment, Auditions, Portfolio Reviews, Enrollment, Financial Aid, Retention, Recordkeeping, Advancement – Concerns the policies relevant to the admission into, retention during, and advancement out of the school. Included to demonstrate a variety of implementation models for the handling of student entrance and progress in arts schools.
- Community Involvement – Describes the way in which the school approaches community involvement, in particular relationships with local arts and arts education communities. Included to provide ideas on how to successfully create relationships with people and organizations outside the governing structure of arts schools.
- Learning and Information Resources – This area includes a variety of information resources and related holdings, in traditional print or newer technological formats. Included in the report to examine the different levels of holdings and inclusions of technology in a variety of situations found in arts schools.

Not included in this report, but a part of the ASN Exemplary School Designation process, are the following operational areas:

- Relationship with Parents/Guardians – This area is not included in the report due to lack of specific information in enough of the schools’ data presentation to draw three samples required of this report. However, some information aligned generally with parent/guardian relationships is presented in other areas that are covered by this report.
- Published Materials and Websites – This area is not included in the report due to the ubiquity of the web presence, printed materials, and concern for adequately describing the particular of three samples without breaching anonymity of the schools.
- Branch Campuses and Extension and Affiliate Programs – This area is not included in the report due to the lack of enough evidence of its presence in schools included in the data.
- Evaluation/Planning/Projections – This area is not included in the report due to the lack of enough significant samples within the data. This is likely caused by a stability of a program that is inclined to participate in an Exemplary School designation program.

FINDINGS FORMAT

Each of the operational areas will feature three example schools to illustrate the variety of practices available. A descriptive name will be used instead of the school’s actual name to illustrate the example and function of the example. The three example schools will strive to represent, in each area, one public magnet school, one hybrid

model, and one alternative, charter, or private school as a way to demonstrate a diversity of accessible formats for implementation. The relative strengths and challenges will be discussed throughout the description of the example school's model in any given operational area as a chance to understand more fully what is involved in a particular style. While the addendum contains a list of the 2013-2015 designee schools, the report will refer to schools as "A," "B," or "C" per operational area. To qualify to be an example school in any given operational area, the example's trait that is being examined must be present among a plurality of schools included in the data and expressed quintessentially in the example school cited. Additionally, each of the schools used for data generation in this report have achieved the Arts Schools Network Exemplary School designation and represent some of the best practices present in the field.

Some operational areas are also involved in a significant amount of change as schools, nationally, are engaging in conversations about 21st Century Best Practices. As such, at times a fourth sample school will be included in an operational area that represents a "Emerging Category" being seen in the field. While these might not be born out of overwhelming presence in the data used for the study, the sample's novelty and potential as a future common example, as assessed by the author, are reason for their inclusion.

MODELS IN THE ARTS SCHOOLS MOVEMENTS

Purpose and Mission

The Purpose and Mission of an Arts School defines its educational goals, its decision-making, planning, and evaluation, its communication and relationship with governing bodies, administration, faculty, and students, and its efforts now and in the future. Of the examples studied, three distinct and common types of overarching purposes appeared and are, below, separated by school and their relationship to the work being done on campus and the role the campus plays in the larger school landscape in which it inhabits.

Example A – **Career Prep** – The primary type of mission associated with an arts school can be found in Example A where they seek “to serve the artistically talented high school students...through programs of pre-professional instruction in an environment of artistic and academic excellence.¹” In this vocational style model, the written intent is highly associated with a career in the arts beyond their time on the campus and is structured accordingly.

Example B – **College Prep Through the Arts** – Example B’s approach continues a focus on intensive arts instruction, but instead of explicit focus on arts career preparation, attempts to strike a balance and tries “to educate and inspire artistically gifted and talented students in specific disciplines while maintaining an equal focus on

¹ To separate the examples provided in the document from their particular contexts, the name of the schools from which these mission statements were taken are intentionally not attributed. A full list of schools studied for this report is included in the addendum.

academic, social, and personal growth in a diverse environment.¹” In this model, the mission is primarily around activating academic success through the use of interests and talents already expressed in the student. While many, if not most, students go on to post-secondary study in the arts, the school hopes to make all students successful in any endeavor they pursue post-graduation.

Example C – **Lifetime of the Arts** – Example C’s mission and purpose speaks to “provid[ing] an opportunity for talented students to develop their artistic and academic abilities to the fullest extent, instilling in each student self-discipline, self-esteem, and a working knowledge of and greater appreciation for the arts.¹” In this model, Example C attempts to leverage the values of the arts world not to necessarily provide pre-professional instruction to aspiring artists but rather to create a student who embodies “creativity for a lifetime.” While they believe many of their students will attend college programs in the arts, beyond the appropriate preparation to do so that isn’t the mission or intention of Example C. Instead, it is through an arts filter that they prepare their students for rigorous academic, and possibly artistic, lives.

ROLE IN DISTRICT & CITY

Of the schools above, Example A finds itself as one of the only institutions offering this kind of instruction in the area. As such, it separates itself, and provides novelty in the education landscape, by focusing on a very vocational approach to arts

¹ To separate the examples provided in the document from their particular contexts, the name of the schools from which this mission statements are intentionally not attributed. A full list of schools studied for this report is included in the addendum.

education. It positions itself as the destination for serious arts-focused students. Example B, however, is part vocational training but more importantly serves as a school of choice, that it is a magnet school, in a diverse urban district. The secondary benefit, minimally touched upon in the mission statement, is its function as a tool for integration and diversity for the school district. Example C finds itself serving an entire school district by providing a home for “talented students” to engage in both their artistic pursuits and academic requirements for graduation. It has a hybrid model, however, in that it does not exist as a separate entity as Example A and B do but instead functions side by side a comprehensive high school on the same campus.

Emerging Category – The Charter School

In the past decade, enrollment in charter schools has more than doubled with nearly 2 million students enrolled (Keaton & (ED), 2012). These publicly funded schools, often augmented with private foundation funds, are governed by a group or organization under a legislative contract or charter with a governmental body such as a local school district or state education board. The charter exempts the school from selected state or local rules and regulations and return for the funding and autonomy they receive, they must meet the accountability standards articulated in their charters. Often times these are established by non-profit boards and universities and frequently focus on some sort of innovative or more flexible academic format, such as a focus on arts preparation for students. Whether co-located on a school district owned or repurposed campus, inhabiting its own rented or purchased space, or some other situation, these schools work with a higher amount of autonomy and individual mission and purpose than other more traditional schools. Six of the twenty-three schools studied for this report are considered

charter schools, only being outnumbered by the public magnet schools present, and representing an emerging trend in ways to provide arts schools to a community. Throughout the rest of the report, charter schools are often used as samples of common formats for one of the operational areas.

Size and Scope

Variations on size and scope of programs offered should directly impact the ability to achieve purpose and mission due to what might be financial considerations. Most schools studied for this report fall into one of three sizes but each has a similar scope in regard to grade levels attending and types of programs that are offered. Notably, the biggest example achieves its necessary, and novel, largesse of individual programs by subdividing the same 10-12 areas found in the other two examples in to smaller and more discrete disciplines. Regardless of the size, this report finds that the studied schools offer a wide range of programs which suggests that factors other than the size of the campus impacts the ability to provide comprehensive programming.

Example A – **The Biggest** – Functioning as a full secondary campus, Example A serves students in academic grades 7-12 and is the largest organization of the samples studied with approximately 1850 students. This averages to nearly 300 students in each grade level and represents a significant difference from what is seen in the following schools. Due to, or caused by, its size as an institution, Example A offers twenty individual programs housed in 12 conservatories.

Example B – **The Median** – Nearing the median size of the schools studied, and with a body of 476 students, this 9-12th grade school shares a campus with a comprehensive high school of 1431 students and offers 11 different artistic curricula in which students focus.

Example C – **The Smallest** – The smallest of the campuses studied belongs to that of a boarding school where only 300 students over the 9-12th grades belong. However, these 300 students belong to 13 different arts programs offered in this pre-professional training environment.

Finances

The financial models used to fund a campus will impact the numbers of faculty and students a school can accommodate, the programs it can provide, and the security in which it will do both. The ongoing operational considerations considered in parameter is a major concern in most of the samples discussed in this report. All schools studied for this report relied not only on district, or in the case of the independent school tuition, funding but rather an amalgamation of funds from associated non-profits organizations set up to assist the school, private contributions, significant fundraising, and external revenue generations. No school, of the 23 studied, existed without significant additional financial support from established external organizations.

Example A – **Mastery of Community** – This magnet school, operating in near financial equity with the rest of the high schools in their school district, spends approximately \$7000 per student from district provided funds. This allows a 12 to 1

student to teacher ratio in the arts and specialized areas. Their district also supports their part-time adjunct faculty with an additional allowance of \$100,000 (which is calculated in the per student number above), but a large portion of the funds required to pay for these members of the staff, additional classes, equipment, and supplies comes from the contributions of their Parent Teacher Organization (PTO), their non-profit advisory board, and the booster club styled organizations that exist for each arts content area. Each organization targets different audiences (local partners in education, major single and corporate donors, and parents of the students, respectively) for contributions to the education of the students commonly exceeding a million dollars a year.

Example B – **On Their Own** – This independent arts school relies on a mixture of tuition (approximately \$24,000 annually), fundraising (nearly \$1million annually), outside sources of earned revenue (below \$50k annually) for a per student expenditure of approximately \$27k each year. Due to their position as an independent school, the facilities operational costs are the primary cause for this significantly higher number though their extremely low student to teacher ratio is another contributing factor.

Example C – **Making It Work** – The total annual budget provided by the school district for an enrollment of 476 is approximately \$14,000 per student. However, as is common through each example given, additional grants, fundraising, and other revenue streams supplement this and often make up nearly \$150,000 of the operational budget in a year. This public hybrid arts school also, like the independent and magnet schools above, has an endowment and is managed through an outside non-profit organization.

Governance and Administrative Structure

The way in which an administration and governance structure supports the purpose of the school, its size and scope, its educational programs, and allocation and management of resources is a considerable component to the long-term success of an institution. While each example below represents the unique context in which it occurs, including quirks of the way in which the school was established, a commonality throughout all of the 23 schools studied was the presence of multiple forms of outside voices in the planning, decision-making, and assessment processes of the campus. Each school heavily relied on expert voices in the academic and artistic fields, the parent community, and dedicated non-profit boards to provide substantial support in the execution of the mission of their campuses. Arts schools, as studied for this report, require additional assistance outside of normal school support mechanisms in order to be successful.

Example A – **Small and Specific** – As a hybrid magnet program on a shared campus, governance and administrative structures could be seen as complicated as shared resources (academic classes, facilities, etc.) can provide navigational challenges. However, because Example A functions as a separate school according to their governing education organization, its structure operates in much of the same way as any campus in its district would. It is made up of a principal, who as a long-term arts instructor turned administrator, serves as the artistic and instructional leader of the campus. The single assistant principal, guidance counselor, and support staff of four, and faculty of sixteen round out the district-employed staff. As is seen in many of schools studied for this

report, Figure 1 also reveals a strong connection with parent and community

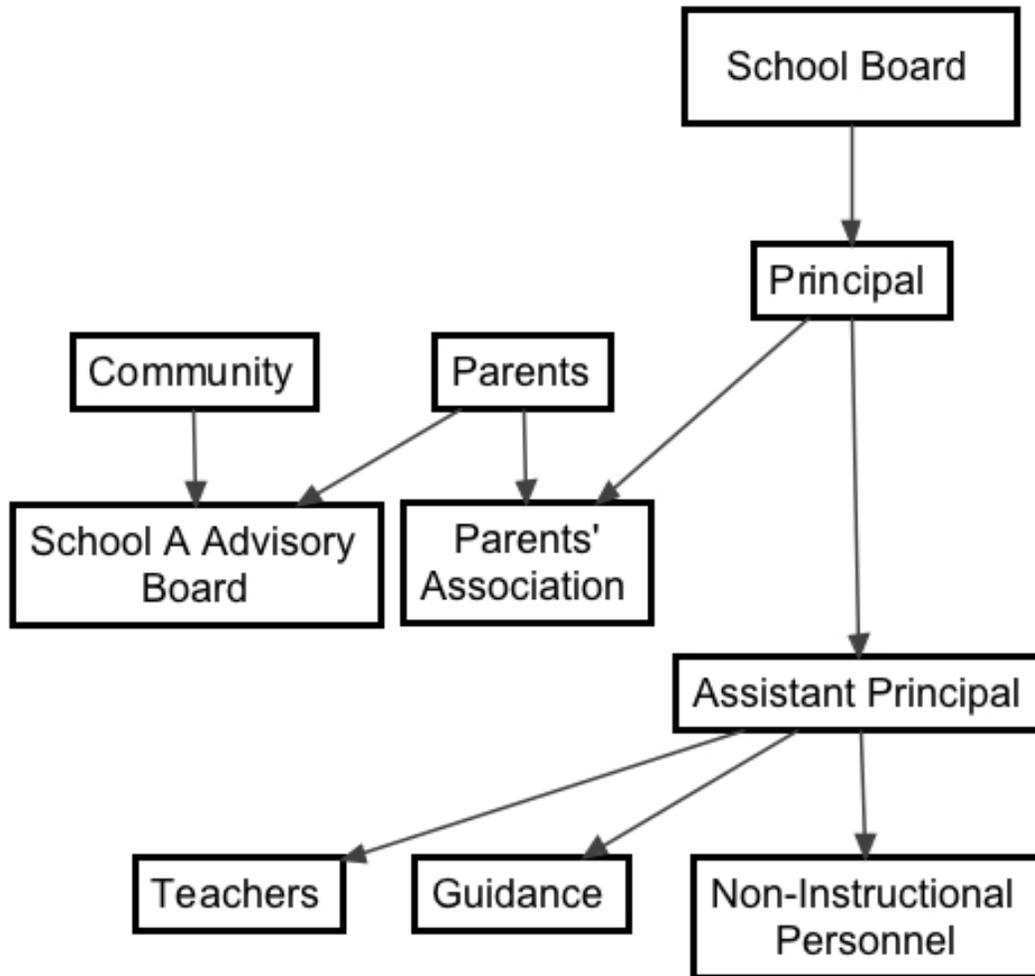


Figure 1
organizations and members.

Example B – **The Whole School** – Example B’s approach (Figure 2) to organization is similar to that of Example A with the exception a larger number of teachers, requiring more organization, especially between the arts and academic faculty. In this way, this stand-alone magnet school operates like a complete comprehensive high school with the addition of a magnet coordinator. This position helps facilitate compliance with campus, local, and federal magnet school operations, while the expanded number of assistant principals means more discrete sets of responsibilities for each member of the administration.

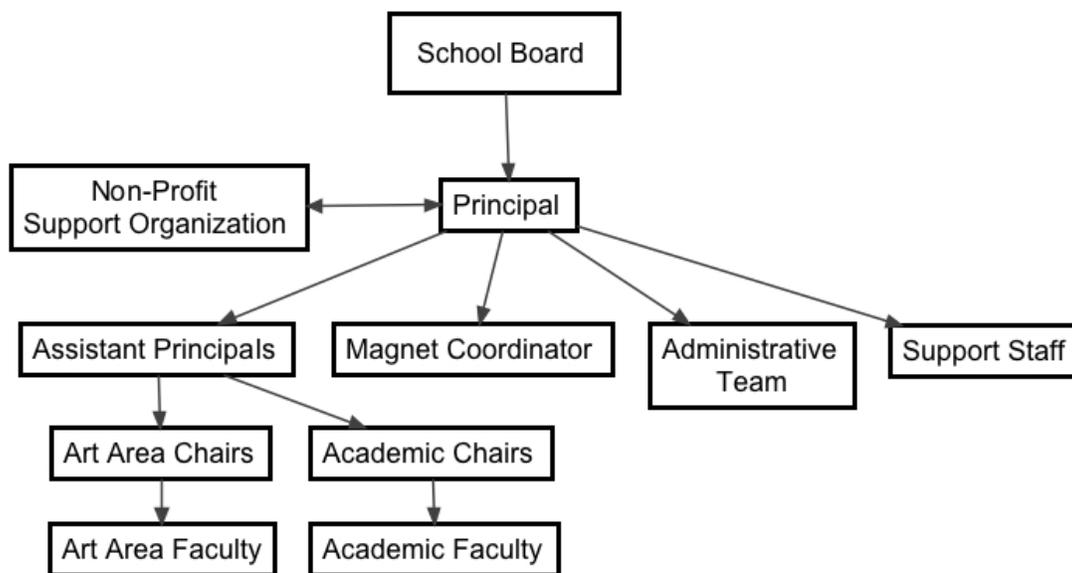


Figure 2

Example C – **The Non-Profit Model** – In a public charter model, the organization adheres closer to that of a traditional non-profit organization or small school governing board. Example C’s governing structure is highly specialized and quite extensive,

making it difficult to easily show as an organization chart, but it is made up of some essential components that have, at one point or another, existed at other major examples of arts schools studied for this report, but are no longer operationally efficient for public school districts to afford. Positions such as Executive Director, Chief Operations Office, Vice President of Business, Vice President of Development & Marketing, Creative Director, Alumni Relations, Summer Programs, and many others populate the offices that operate this very large organization that relies on a mix of private grants, contributed and earned income, and no tuition. Interestingly, many of the other schools featured in this organization have had, at various times, many of these positions as development, advancement, brand, and creative practices were being established in their institutions.

Faculty and Staff

Staff sizes vary greatly between studied schools, as mission, scope, and governance structures require different usages of time and expertise. A focus on advanced degrees is common in new hiring interests but is not representative of the current faculties found at most of the schools. While some schools are capable of an average 9-to-1 student-to-teacher ratio, others rely on a mixture of Full Time Employees (FTE) and Adjunct/Part-Time Employees to accommodate the support of students and scope of offerings of a given campus.

FACULTY ACADEMIC QUALIFICATIONS

Example A – **Best Fit** – At Example A, there is a distinct difference between the requirements for academic and arts faculty. While the academic faculty is fully

credentialed as required by state law there is no such requirement for the majority of their arts faculty as the state only has Art and Music certification options. Even so, the majority of the 200 academic and arts teachers hold advanced degrees and is a demonstration of the campus' commitment to highly qualified professionals in their classroom.

Example B – **All But Some** – Sixteen fulltime arts teachers are the entire faculty body at this hybrid magnet school. Nine of these have advanced degrees in their content areas and state law requires all but dance instructors to be certificated. The school that offers the academic programming to the students of Arts Example A follows all state requirements for their faculty as well.

Example C – **Fully Certified** – Forty arts and academic teachers, fully certified in accordance with state law, and 48% with advanced academic degrees, instruct the nearly 690 students across this magnet campus.

ADJUNCT VS FTE

Each of the schools above, however many faculty members they list as FTE, rely heavily on Adjunct and Part-Time faculty to extend the available classes and programs they offer. Often times these employees are paid through the school itself through special allowances from their governing bodies, as mentioned in the prior sections. However, much of the time these part-time employees are compensated through the allied non-profit organizations and not compelled to comply with state and local standards for teacher preparation and certification. The financial advantages to part-time employees being used for providing additional faculty members come from the flexibility of hiring practices in a school district, lower-cost due to a normal lack of health and other benefits

provided to the employee, and the ability to hire in a way responsive to the needs of the students and program in a given year. This responsiveness allows for a consideration of specialization, which is not typically present in the state-level certifications that generalists would most likely represent.

Facilities

The adequacy of a facility directly impacts the success of fulfilling the purpose and mission of a campus, the size and scope of program it can offer, the bottom line of financial considerations, and strategic planning. Of the 23 schools studied, every school has or will be considering major questions around the capacity and appropriateness of their facilities and it appears to be a long-term conversation. Nearly every school studied began institutional life in a building not purpose-designed for the activities that would take place inside its walls. As this changes, as demonstrated in the below examples, a greater attention to the physical space for arts schools, and how they are funded, should be paid in order to ensure adequate facilities for students.

Example A – **21st Century Campus** – After a major private initiative to help raise awareness about the needs, and then the funds, for replacing this magnet school’s aging facility with something befitting the history, location, and requirements of their mission, Example A has one of the most interesting and innovative campuses in the country and has created a trend among many other schools who are now following in their footsteps. The raw and industrial architecture fits in perfectly with its surrounding downtown arts district neighbors (the major arts organizations of the city in which they are located), creates a sense of seriousness and importance to the work contained, and was created

through an innovative mix of private funds raised through the school's allied non-profit organization and school board bond support. The new building features restored historically recognized classroom spaces with a revealed theatre and gallery space, expansive vertically stacked spaces in the new wings with multi-level dance and music studios, state of the art practice spaces, and widely expanded academic offerings, all in a compressed urban space that recognizes the density requirements of downtown construction. This 21st Century Campus represents the newest trends in urban arts schools: dense, vertical, visually striking, innovative, spaces situated in the aspirational context for the student artists contained within.

Example B – **Reclaim the Block** – When major funding does not come in one particular moment, the work Example B has done to transform a series of buildings along a city block into a connected and well-planned campus represents the common way for creating facilities in independent and private/public charter arts schools. Originally co-located on a district campus, Example B slowly raised funds to purchase an old bank, historic church, office spaces, and others that make up a three block long campus. With plans to continue to purchase adjacent and adjoining land, Example B is considering how to best create a connected, branded, safe, and efficient campus for the future. For now, however, Example B has dedicated space for academic classes, special programs in film and TV (including studios, editing suites and classrooms), music, theatre, and dance rehearsal space, library and writing rooms for the creative writing program, fine art and production design studio and shop space, and two on-campus performance venues.

Example C – **Renovate with Intention** – Example C is housed and co-located within a comprehensive high school and therefore its campus facilities represent the fine arts spaces for the whole of the campus. However, when this hybrid magnet model was established on campus, it was clear that additional and specialized spaces would need to be added to adequately accommodate the special programs offered. Recently, a \$21,000,000 district supported renovation and expansion of the dedicated arts space brought the total footprint to 110,000 square-feet and includes a new 2000 square-foot art gallery, 130-seat movie theater, state-of-the-art black box theatre, additional dedicated practice rooms (for theatre, musical theatre, and music), a 650-seat proscenium theatre, three dance studios ranging from 840 square feet to 2400 square feet, and a three-room visual arts studio complex with kiln room and outdoor welding areas. Ongoing and scheduled maintenance, provided by the school district ensures that the new and expanded spaces for Example C are sufficient for its mission for the many years to come.

Learning and Information Resources

Technological integration, library holdings, and a focus on 21st century media practices, coupled with the use of more traditional tools in the various disciplines, are important to the mission and scope of each campus. A spectrum of models is present in the schools studied for this report. While there is clearly a move toward 21st century media practices, a variety of outside forces, largely to do with the financial ability for expansion, have restricted the ability of arts schools to more fully integrate the current technology and apparent interests and trends found in arts schools students.

Example A – **Support System** – On this magnet hybrid, restricted by the standard technology expenditures of a large public school district, technology tends to focus on access to computer technology in highly specialized areas such as digital media classes (the use of photo and video editing software, audio recording, and electronic music creation, for example) and less on high integration throughout the academic and arts classrooms. While library holdings in the arts areas might be extensive, the use of technology is primarily limited to creating efficiencies in previous systems outside of the visual arts and music creation programs.

Example B – **Technology Trends** – Robotics, integration of the STEM (Science, Technology, Engineering and Math) courses into the curriculum, and a new 1:1 iPad initiative for teachers and students throughout the arts and academic programs demonstrate this school is taking seriously not only local requirements and options for high school credits, but a full look at how they can best use the current trend technologies in schools to their advantage. The key to the technology strategy for Example B, however, is focused on providing extensive and continued professional development to educate, motivate, and encourage faculty and students to use the tools they are now able to access. This strategy, which is often absent on campuses like Example A, is present at this charter school because of a choice to embrace technology fully as an agent of change. It is expensive to provide the kind of services (professional development), equipment (computers, servers, infrastructure, etc.), and support (learning technology specialists and IT staff) needed for such a strategy, but as will be seen in Example C, it is the stepping

stone to accessing technology as a driving force behind a new generation of creative pathways being offered at arts schools.

Example C – **Core Value Technology** – Example C has always had, in their strategic plans, a movement towards state-of-the-art technology integration throughout their academic and arts curricula. This requires a continuous assessment of needs from equipment replacement cycles to innovative courses and programs that embrace the technology in new and different ways. In the 2013-2014 school year, Example C will launch a new program for students that centers on digital media creation and the animation, design, games and interactive technology fields. This cutting-edge environment requires rigorous support and application of a technology ethic that extends past digitizing paper and processes but imagines the use of creative skills, found in most arts schools, in ways that few would place quickly into the arts schools world.

Recruitment, Audition/Reviews, Enrollment, Retention, Promotion

In most arts schools, some system is devised to allow for an orderly and understood system of admissions. From auditions to lotteries, each school approaches the complicated task of admission in a different way. The diversity of approaches reflects different pathways to how the institution of created, what values it holds dear (such as diversity, artistic excellence and fidelity, innovation, academic support models, etc.), and systemic controls present in its larger governing structures (their school district, state, etc.). Present throughout many of the models studied for this report, however, was a

higher threshold for “passing” than is typically assigned to the campuses in the area. They seek to establish higher standards for their students in arts and academics.

Example A – **The Lottery** – In this public charter, students are enrolled based on interest, place of residence (must be within a certain school district or county), and a lottery. Students who are enrolled by chance and the space available in the student body are subject to the same retention and promotion assessment standards that any public school in the state would use. They do not have an audition process for admissions, beyond a placement interview, and have open re-enrollment for students who are already established as members of the school.

Example B – **Audition and Support** – This hybrid program makes admission by audition only. Their annual process includes an application, artistic résumé, two letters of recommendation, recent academic reports, and an audition in their specific arts area.

Example B recruits from across their school district and holds informational meetings at each local middle school to speak to interested students. Once admitted, targeted probation processes are design to help students who may be struggling academically, behaviorally, or artistically. Failure to improve in the deficient areas means removal from the campus but exerted efforts in outreach and support (peer mentoring, tutoring, etc.) enhance on campus connections and increase student retention. Semester evaluations of students’ progress (including maintaining a 2.3 out of 4.0 GPA, completing 10 credits in their arts discipline, meeting classroom and performance expectations in their arts discipline, and behavior befitting a student of the campus)

indicate if a student is placed on probation. Graduation means successful navigation of each of the 10 credits and maintaining the GPA requirements as listed above.

Example C – **Audition, Audition, Audition** – As a magnet campus, Example C is similar to Example B in its requirements of admission and the use of an audition. They, however, use more specific requirements for “continuous and consistent progress” in the development of the students requiring at least a 77 (out of 100) overall average in each arts class and passing (70 out of 100) in each academic class and a re-audition each year for their arts program. While probation and graduation policies are also similar to Example B, this re-auditioning to maintain a place on the campus of Example C is mostly not found in schools outside of the magnet concept.

Community Involvement

Evaluation of a school’s policies and approach to community involvement reveals how the campus wishes to present itself to local arts organizations, extended learning opportunities, and fundraising and development support. While the level to which each of the 23 schools studied for this report embraces work outside the walls of their campuses varies, every campus relies on some level of support from entities other than the school itself.

Example A – **Fully Integrated** – Of the schools studied for this report, Example A has some of the most extensive community support. From a private/public campaign to build their new facilities, to an advisory board with significant endowments and major

multi-year financial sponsors for programmatic, faculty, and student support, to 100% membership of their PTSA, significant parent booster groups in each arts discipline, and upper level advocacy with the Superintendent, City and State level through parent and community members throughout the support organizations, the external financial and policy health of this public magnet school is well established. The school's partnerships with the surrounding arts district yields master classes, event tickets, lectures, demonstrations, co-curricular events, and seminars with local and internationally known performance and visual artists. The combination of financial, advocacy, and artistic health means a campus fully integrated with its community on promotion, support, and curriculum advancement. As such, many schools studied have moved toward the community involvement model found at Example A.

Example B – **Assistance Appreciated** – Example B regularly works outside of its walls with local arts organizations to provide master classes and collaborations, as a strong parent and community based advisory board that helps support the school through fundraising efforts, and a robust community service program for its students.

Example C – **Leader in the Community** – With a strong connection to the local arts community, this school with no performance or gallery space relies on its partnerships to provide adequate opportunities for its students. In return, the service provided through a creative learning initiative led by the school has helped foster and celebrate arts integration within the school district. As such, Example C has positioned itself not only as a place for arts students to attend but also as a leader in arts education throughout its community.

Emerging Category – The Community Arts School

Beyond Current Students – An emerging trend, most commonly found in independent or private charter schools, is the creation of Community Arts Programs. The opportunity presented by extending the arts instruction to those not formally a member of the campus is two-fold. Primarily, as an additional revenue source, the classes offered to paying members of the community can significantly contribute to the income of a school. A second, and perhaps more important in the long-term, reason? is it becomes a recruiting and promotional tool that establishes credibility (as people get a sense of the quality of programs being offered), bandwidth (in terms of capabilities of the organization to provide many different programs to different clientele), and arts leadership in the landscape of its community. While earning revenue is good, creating an image in the community of The Community Arts School being the place to go to for arts education is far more valuable strategically.

Curriculum

The types and levels of programmatic offerings often distinguish an arts school from the other institutions in the area. In the arts and core content areas, choosing what to offer is a significant strategic planning initiative. Each of the 23 campuses studied for this report, and each of the three examples below, demonstrates a thoughtful understanding of how to balance the rigor of arts and academic courses within the campus, within a district, and within an educational market. The choices, whether voluntary or required by an outside agency such as the state board of education in their

respective states, indicate the campus' ability to provide the programmatic offerings that define the type of school they are. This is not, however, always what the campus wishes it could be.

CORE CLASSES

Example A – **The Kitchen Sink** – Providing a comprehensive education in academics, including full assortment of AP and Honors classes, demonstrates the common thread found through a majority of schools studied for this report and is seen in Example A's approach to academic offerings. Due to the size of the student body, offering extensive course selections becomes more possible.

Example B – **Arts Plus** – This magnet school offers a basic assortment of grade level and Honors/AP classes in each of its state's core curriculum. In Languages Other Than English (LOTE) and Science offerings, there are limitations to the variety of subjects they can teach due to their enrollment size (around 700) and few to no electives or non-required classes exist within the academic core classes' offerings.

Example C – **Arts Only** – This hybrid program outsources its Academic program to the associated, and co-located, comprehensive high school where the students are considered dual-enrolled. As such, Example C offers no courses that would meet the academic core classes required for graduation and relies completely on students completing their classes at the other school, via summer classes or virtual learning, or early college classes at the community college or local university.

ARTS DISCIPLINES

Example A – **Growing List** – As is apparent with this school in a discussion of its academic offerings above, Example A utilizes its great size to offer an large array of

artistic disciplines and classes within each. Currently, eighteen different arts disciplines (from the traditional four of music, dance, art, and theatre to integrated arts, fashion design, creative writing and film/television) with anywhere from 10 to 30 different course topics are offered throughout the student's time at the school.

Example B – **Creative Use of Courses** – At this magnet school, state requirements for consistency across course offerings essentially lead to a smaller number of courses officially offered. But instead of feeling constrained by this, grade leveled classes in each of the four traditional arts disciplines and creative writing, with some additional state-approved electives, are organized around major principles on which the school was established and flexible enough to address developmental needs and changing trends in the arts.

Example C – **Regular & Rotation** – Hybrid programs balance between the two types of offerings seen in Example A & Example B. Example C provides four to fifteen different classes in each of its eleven arts curriculum areas (broken into dance, film/video, music, music theatre, theatre, technical theatre, and visual arts), often with in-depth and highly specialized courses offered annually or in rotation over a number of years alongside grade-level specific foundation courses. This mixture provides a robust opportunity for students to individualize their training in the arts at Example C.

CONCLUSIONS

Of the schools studied, significant similarities, interesting differences, traditional challenges and responses, and new methods and trends begin to emerge that help describe the horizontal differentiation present in the models of arts schools today. The growth of Charter Schools as alternative structures in established school districts, the variety of different ways arts schools are acquiring space through nontraditional methods, the increasing importance of technology integration as a tool and content area, and the use of Community Arts classes as revenue and marketing generators all point to an emerging and comprehensive re-imagination of how these school could operate in the future. While many schools continue to operate in ways established decades prior, those campuses engaging in conversation around possible new practices represent the continued search for optimal practices in running their schools.

In exploring the different operational areas through these established and emerging examples from model schools, we are provided a variety of possible practices that could assist existing schools evaluate and compare their procedures against peer institutions throughout the country. Additionally, those looking to make significant changes to an arts school, or establish a new one altogether, could use the pre-existing information examined in this report to create a strategic plan that quickly addresses a series of important operational and strategic questions required to be successful.

FINANCIAL AND ORGANIZATIONAL STRUCTURE IMPACT PROGRAMS

The data suggests the size of your school and its financial and organizational relationship with its governing body directly impacts the type program an institution can

provide to students. Increases in autonomy, in all operational areas, appear to lead to an increase in programmatic ability as demonstrated through increased numbers of different arts curricula offered. It is not the case, however, that extensive or unlimited financial resources would yield increased programmatic diversity or offerings. Since many performing arts programs (e.g. theatre, orchestra, choir, etc.) are ensemble-driven activities, a certain threshold of student enrollment seems to be required for many of the programs to be able to be offered on a given campus. Determining the size of student body a school wants is an important starting point in conversations about physical space, curriculum, administrative, faculty, and external support needs the campus will have.

EXTERNAL SUPPORT IS REQUIRED AND GROWS IN EFFECTIVENESS OVER TIME

External support, in the form of partnerships and allied non-profit organizations (such as “friends” groups, endowments, etc.), is of the utmost importance for all of the schools studied and used in this report. Significant time appears to be necessary in establishing these organizations in a way that is supportive of the school, but the dividends for doing so will far exceed the effort initially required. These organizations are responsible, at many of the schools studied, for major capital, advocacy, and promotional initiatives that have built new facilities, doubled the programmatic offerings and adults working with students, and fought hard at the local, state, and federal levels to advocate for policies that are supportive of the work being done on their campuses.

MODEL TYPE IS NOT A DETERMINANT OF SUCCESS

There are a variety of models that all appear to be highly successful in their particular contexts but a majority of the arts schools in this study fall into one of three categories: magnet school, charter school, or a hybrid magnet school model. Each with their own positive traits and difficult restrictions, they still demonstrate the leading models for arts schools and, depending on the climate of a particular district or state, could be successfully implemented in nearly any municipality. Interestingly, of the schools studied, there only existed one or two ASN member arts schools in a given city. This suggests that while there are opportunities for other manifestations of the arts school model, as defined at the beginning of this document, there appears to be stratification between an arts-integrated, arts-rich, and arts-focused model. ASN member schools studied for this report almost all fall into the latter of the categories listed.

Future Questions

This document serves as a starting point for conversations about serious advocacy efforts for arts schools as a tool for educating young students in and through the arts. Additionally, it provides an opportunity to examine major trends and practices as a way to inform potential future inquiry into the operations of arts schools in our nation. While this cursory report reveals a basic understanding of some operational models found in a handful of arts schools, its limited scope and the field's absence of established research reveals that a full analysis would be valuable. Given the framework established in this

report, additional research around the following topics would begin to further a conversation around the efficacy of the arts schools and their operational models.

- The relationship between a given model (of those listed in this report or others) and student success in the arts, in academics, and in college matriculation and scholarships.
- The relationship between a given model (of those listed in this report or others) and school success in financial security, longevity of presence, recruiting success, and replication.
- The relationship between a given model (of those listed in this report or others) and alumni interaction, support, and functional presence in the various associated career fields.

Appendix

The following schools were used in the collection of data for this report and are all recognized by the Arts Schools Network as Exemplary Schools in the years spanning 2010-2015.

1. Abbotsford School of Integrated Arts – Marlene Funk, Principal, 36232 Lower Sumas Mountain Rd., Abbotsford, BC V3G 2J3, <http://abbotsfordintegratedarts.ca>
2. Ashley River Creative Arts Elementary – Jayne Ellicot, Principal, 1871 Wallace School Road, Charleston, SC 29407, <http://ashleyriver.ccsdschools.com>
3. Booker T Washington High School for the Performing and Visual Arts –Dr. Scott Rudes, Principal, 25101 Flora Street, Dallas TX 75201, <http://dallasisd.org/bookert>
4. Chicago Academy for the Arts – Pamela Jordan, Head of School, 1010 West Chicago Avenue, Chicago, IL 60642, <http://chicagoartsacademy.org>
5. Colorado Springs Conservatory – Linda Weise, Founding Executive Director, 415 S Sahwatch St, Colorado Springs, CO 80903, <http://coloradospringsconservatory.org>
6. Douglas Anderson School of the Arts – Jackie Cornelius, Principal, 2445 San Diego Road, Jacksonville, FL 32207, <http://da-arts.org>
7. Dreyfoos School of the Arts – Dr. Susan Atherley, Principal, 501 South Sapodilla Avenue, West Palm Beach, FL 33401, <http://awdsoa.org>
8. Duke Ellington School for the Arts – Rory Pullens, Head of School, 3500 R Street, NW, Washington, DC 20007, <http://ellingtonschool.org>
9. Harrison School for the Arts – Dr. Craig S. Collins, Principal, 750 Hollingsworth Road, Lakeland, FL 33801, <http://harrisonarts.com>

10. Houston School for the Performing and Visual Arts – Dr. Scott Allen, Principal, 4001 Stanford Street, Houston TX 77006, <http://houstonisd.org/hspvarts>
11. Huntington Beach Academy for the Performing Arts – Diane Makas, Artistic Director, 1905 Main Street, Huntington Beach, CA 92648, <http://hbapa.org>
12. Idaho Arts Charter School – Jackie Collins, Executive Director, 1220 5th St., Nampa, Idaho 83687, <http://idahoartscharter.org>
13. Idyllwild Arts Academy – Doug Ashcraft, Head of School, 52500 Temecula Road, Idyllwild, CA 92549, <http://idyllwildarts.org>
14. Interlochen Arts Academy – Jeffrey S. Kimpton, President, 4000 Highway M-137, Interlochen, MI 49643, <http://interlochen.org>
15. Kunsmiller Creative Arts Academy – Peter Castillo, Principal, 2250 S Quitman Way, Denver, CO 80219, <http://kunsmiller.dpsk12.org>
16. Los Angeles County High School for the Arts – George Simpson, Principal, 5151 State University Dr., Los Angeles, CA 90032, <http://lachsa.net>
17. Muller Elementary Magnet School – Wendy K. Harrison, Principal, 13615 N. 22nd St., Tampa, FL 33613, <http://muller.mysdhc.org>
18. North Ft. Myers Academy of the Arts – Dr. Douglas Santini, Principal, 1856 Arts Way, N. Ft. Myers, FL 33917, <http://nfa.leeschools.net>
19. Oakland School for the Arts – Donn Harris, Executive Director, 530 Eighteenth Street, Oakland, CA 94612, <http://oakarts.org>
20. Orange County School of the Arts – Dr. Ralph S. Opasic, President & Executive Director, 1010 N. Main St., Santa Ana, CA 92701, <http://oscarts.net>
21. Orange Grove Middle Magnet – Paul Gansemer, Principal, 3415 16th Street, Tampa, FL 33605, <http://orangegrove.mysdhc.org>

22. SC Governor's School for the Arts – Dr. Bruce Halverson, President, 15 University Street, Greenville, SC 29601, <http://scgsah.org>
23. Toledo School for the Arts – Martin Porter, Director, 333 14th Street, Toledo, OH 43604, <http://ts4arts.org>

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