

A RETROSPECTIVE ON ARTS EDUCATION IN DENVER

MARCH 2016



A+
Denver
CITIZENS
FOR
DENVER
SCHOOLS

What's ahead?

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SPECIAL THANKS TO THE DENVER FOUNDATION FOR FUNDING THIS RESEARCH AND REPORT. IN PARTICULAR, WE'RE GRATEFUL TO DAVID MILLER AND SARAH PARK FOR THEIR LEADERSHIP AND SUPPORT OF ARTS EDUCATION.

THANKS TO SARI LEVY FOR HER WORK ON THIS REPORT.
DESIGN BY AIMEE MARTINEZ

Dear Friends,

The arts enrich our lives with meaning, beauty, joy, and ideas. They reflect our values, create our community's aesthetics, and communicate purpose. Passion for the arts is often nascent in our children, and, with the right cultivation, it can motivate and keep students in school. While we know that success in core subjects like reading, writing, and math is essential, we also realize that exposure to and the study of the arts can tap into students' love for learning, critical thinking, and creativity. It helps students understand, express, and engage in their experience of our ever-changing world.

We invite you to read our report "A Retrospective on Arts Education in Denver." This report is the culmination of a year's worth of school visits, interviews, and data collection related to arts education in Denver Public Schools by A+ Denver. We explore steps the district has taken to make high quality arts education more accessible to more students since our previous report on the topic in the fall of 2012.

While Denver Public Schools and Denver voters have committed to building out quality arts programming across the district through increased funding and strategic plans, we have found there is much work to be done to realize the expectation that all of Denver's kids have access to a quality arts education. As we described in our report four years ago, Denver, even as it grows as a cultural and artistic hub, remains a city with huge swaths of art deserts for students. This most often and significantly impacts the kids that could most benefit from quality school-offered arts programming.

The good news is that we have many of the ingredients necessary to make progress. We have more funding targeted towards the arts, a thriving arts community, and great arts educators committed to change. We invite you to take the time to understand the problem and important work that needs to happen to ensure all Denver students can access robust arts programming. We owe this to our children, and to our city.

Thank you,



Van Schoales
CEO, A+ Denver



Dear DPS Community,

"Art can transform lives. It gives us the power to question, to confront, to explore and to challenge how we think about the world." Lucy Llum

In the Denver Public Schools, we believe that all students should have access to rich arts programs that expose them to visual arts, theater, music and dance. This belief aligns to the Denver Plan 2020's focus on the whole child, and we are making progress as a district in making this a reality for all students in DPS. A+ Denver has been an important partner as we deepen our work to bring high quality arts programs to all students.

Thank you to the Denver voters who have generously supported funding to restore and enhance the arts in our schools. As a result of these investments, every district-run elementary school and 67 of 73 district-run secondary schools offer arts this year, and schools that do not offer arts are generally offering unique, mission-focused programs.

To enhance the quality of arts programs, DPS offers educators professional learning focused on the Colorado Academic Standards. We have provided training and support to hundreds of arts teachers across the district with a focus on improving arts instruction, and teachers overwhelmingly report that they will implement what they learn in these sessions. In addition, we have shifted the way we assess student learning in the arts to a real-world focus on authentic, performance-based tasks.

We continue to enjoy strong participation in city-wide events like our annual Shakespeare Festival that serves approximately 5,000 DPS students, and annual music, dance and theatre arts events that involve collectively thousands of students each year. We appreciate our strong community partnerships that make these events possible.

While we have made progress, there is much more to be done to ensure all students have access to quality arts programs. We are in the second year of an ongoing study on the State of the Arts in DPS. This study will enable us to identify areas where we need to improve the availability and quality of arts offerings. It will also allow us to provide parents and students with more information in our annual school enrollment guide as families make decisions about schools to best meet their students' needs.

As you will read, this latest A+ Denver report highlights additional areas for focus of the district as we work to expand access to and improve the quality of our arts programs. We value our partnership with A+ Denver and will continue working with them and other community partners to improve arts programs across the district.

Warm regards,



Susana Cordova

Acting Superintendent

Summary

Over the last three years, Denver Public Schools has received – and spent – some \$40 million to improve and enhance arts education in the district. In this report, A+ Denver revisits earlier recommendations from our October 2012 Arts Report, [Arts Education in Denver: Envisioning Excellence](#), and explores the district's progress.

The arts are a critical component of a quality education, and should be treated as such by Denver Public Schools. The district has recently funneled more funding directly to schools for arts programming (2012 mill levy dollars were targeted to “restore and enhance” art and music programming that had slipped amidst state education budget cuts during the recession). Yet the Denver community is far from understanding how the district's resources are being used to further the district's own goals as described in [The DPS Strategic Arts Plan 2020](#).

The district still lacks a description of what *quality* arts programs look like, a clear means to evaluate quality arts programming, articulated ways of supporting programs beyond professional development, and ways of scaling effective programs. This report serves the purpose of driving a critical conversation with the district and the public to ensure all kids can access robust arts programming.

For schools or areas of the city most deprived of quality arts programming, there are few efforts to ensure those kids can access great programs. There is (still) ample evidence that the poorest children receive the least adequate arts preparation. For example, we know that a mere 3% of the students accepted through an auditions process into the district's nationally recognized Denver School of the Arts come from over 100 Denver schools that serve a majority of Denver's lowest-income students. Denver does have some powerful arts education programs sprinkled throughout the city, but too few of Denver's students have access to these programs; Denver remains a city with huge quality art education deserts.

Denver Public Schools must establish a means to measure quality arts programming -- just as they have for literacy, math and other core subject areas. As the district considers an additional mill override in November 2016, the district must follow up on its own strategic plans to define how arts funds will be used to build quality art and music programs for all of Denver's students.

"TO NEGLECT THE CONTRIBUTION OF THE ARTS IN EDUCATION, EITHER THROUGH INADEQUATE TIME, RESOURCES OR POORLY TRAINED TEACHERS, IS TO DENY CHILDREN ACCESS TO ONE OF THE MOST STUNNING ASPECTS OF THEIR CULTURE AND ONE OF THE MOST POTENT MEANS FOR DEVELOPING THEIR MINDS."

-Elliot Eisner

Introduction

Just over three years ago, A+ Denver convened a group of arts experts (the 2012 Arts Task Force) to examine the state of arts education in Denver Public Schools (DPS). They initially met for two reasons: 1) arts education appeared to be on shaky footing in DPS, despite a healthy conservatory program that few DPS students were prepared for, and a dearth of other pipelines for arts study; and, 2) DPS was about to ask taxpayers to fund a second arts tax through an increased mill levy.

This Arts Task Force met over several months to discuss ways in which the rigor and quality of arts education might keep pace with the increasingly rich cultural environment in Denver. A+ published the Task Force's findings in a report called Arts Education in Denver Schools: Envisioning Excellence. That report was released just before DPS asked Denver taxpayers for the largest new arts tax in nine years: \$6 million per year.¹ A+ and the Task Force supported the mill levy while simultaneously insisting on a high level of accountability for those dollars so that arts education would move beyond what then existed in classrooms. With that in mind, in a 2013 presentation A+ stated, for example, that mill levy funds should be prioritized towards building out additional arts programs at the high school level, as well as offering level 1, or introductory, courses in each specific art discipline.² This new mill levy for the arts was not the first arts tax approved by Denver citizens. In 2003, an approved mill levy increase added \$6-8 million for the arts in Denver elementary schools. The purpose of the 2003 mill was to provide art and music teachers in every elementary school in DPS and it has; every district-run elementary school budgeted art teachers in 2015-16 with 211 teachers across 92 schools. Leading up to the second arts mill, both the Task Force and A+ argued taxpayers and students deserved to know the specific goals and outcomes the district was working toward.

The 2012 Arts Task Force identified a number of key gaps in the DPS arts education system, including:

1. The district had articulated few clear goals for schools, programs or students;
2. Few requirements existed for schools or students;
3. The quality of programs throughout the district was inconsistent;
4. Students in different socioeconomic strata or geographies had unequal access to the strongest programs;
5. Few measures of quality existed at the district or school level;
6. Few clear pipelines for students studying the arts or a specific artistic discipline existed or had been articulated;
7. Budget and resource challenges prevented full funding of arts education; and,
8. Few strategic partnerships existed between schools and outside organizations (like museums or theater companies) to truly optimize art education.

¹ The 2012 mill allocates \$11 million of the \$49 million of annual revenue towards enrichment. This is divided between the arts (\$6 million) and physical education / engagement (\$5 million). These funds will be allocated to schools every year. The 2003 mill levy allocates an additional \$6.5 million towards elementary arts though this elementary spending has

increased to \$8 million with student enrollment growth. http://bond.dpsk12.org/mill_levy/enrichment/
² <http://bond.dpsk12.org/wp-content/uploads/2013/02/2013-Apr17-Presentation-Final1.pdf>

The Task Force also proposed potential solutions to these problems. Its recommendations were:

1. Strategic planning & sustainability: DPS should create a strategic plan, outlining a clear vision for arts education to guide investments and actions.

2. Assessing student performance: The district should measure student progress using holistic performance-based tools such as arts portfolios. A differentiated or enhanced honors diploma could also incentivize students to further pursue the arts.

3. Extended learning opportunities: DPS should expand learning opportunities beyond the usual school day and/or align after school programs to the arts programs within schools. Aligning after-school programs to the in-school arts experience helps students gain skills quickly, and can build a creative culture throughout the school that is integrated into the classroom.

4. Increasing strategic partnerships: DPS should develop an umbrella or coordinating organization to connect schools to external partners in a systematic and equitable way. In most other large cities, an outside organization takes the lead, along with the major urban school district, to connect art providers with schools and neighborhoods, and in many cases, to raise money.

5. Focusing on depth versus breadth: DPS should allow and encourage schools to develop a few strong programs. Given the realities of limited time and money, it is both difficult and unrealistic for every school to offer high quality, consistent instruction in multiple artistic disciplines.

6. Approaches to curriculum and instruction: The district should require individual schools to determine their own approach to arts education (e.g. conservatory program or arts integration model), and demand they be explicit about their particular approach. Of course, it falls on DPS to then monitor each school's fidelity to their chosen model.

7. Increased transparency and communications with parents and students: Parents complain all too frequently that they are unaware of the kinds of arts education available in individual schools. That problem can and should be rectified.

8. The District must be more accountable for arts dollars: Mill-levy accountability should be part of the continuing conversation about resources for the arts.

9. Increased funding for the arts: In 2012, A+ said, "A+ strongly supports passage of the 2012 bond and mill. We recommend that the strategic planning committee have access to all spending, including both the General Fund and Mill dollars. Specific funding recommendations include:

- A. Manage the mill according to specific outcomes, including what students know and can do in the arts;
- B. Create a designated funding source for arts education;
- C. Ensure that all schools, including current arts-focused schools, are included in the mill funding;
- D. Incentivize Scientific and Cultural Facilities District (SCFD) funded organizations to contribute to arts education, prioritize arts education collaboratives, and focus resources into specific schools/areas/initiatives;
- E. Perform a cost benefit analysis that includes cost projections."

NOW, THREE YEARS AND \$40 MILLION AFTER IDENTIFYING THESE PROBLEMS, A+ IS ASKING WHERE WE - AS A DISTRICT AND AS A CITY - HAVE MADE PROGRESS FILLING THE GAPS IDENTIFIED IN 2012. HAVE WE ADDRESSED THE PROBLEMS IDENTIFIED IN 2012? MORE IMPORTANTLY, HAVE WE SOLVED THEM?



BREAKING NEWS! MUSIC ROCKS.

For the first time ever, music has been recognized as a stand-alone subject in the definition of a “Well-Rounded Education” in a new federal education law.

On December 9, 2015, the United States Senate passed the new "Every Student Succeeds Act" (ESSA) and reauthorized the Elementary and Secondary Education Act (ESEA), which takes the place of No Child Left Behind (NCLB). The Act is significant in many ways, but it is especially important for recognizing that music is an instrumental part of a “well-rounded education.”

ESSA focuses on the government’s support for what it defines as a “Well-Rounded Education,” and clearly articulates that music is a key component of every child's education. The elevation of music is a significant change from NCLB, which narrowed its focus to the academic success of students in terms of reading and math. ESSA provides federal support (i.e. money) for schools to ensure students receive a well-rounded education, including music, and Professional Development for music educators. To learn more about ESSA and what it covers, go [here](#).

ONE

Envisioning Excellence Recommendation 1: Strategic planning & sustainability

Immediately following the passage of the mill, DPS convened a large group of stakeholders to launch the strategic planning process. DPS arts department leadership had changed, and the new leadership spearheaded a strategic planning process, which, thankfully, included A+. Out of that process came the The DPS Strategic Arts Plan 2020, which included many of the elements and recommendations in the original A+ report. For example, DPS laid out goals for collecting data to establish a baseline of current arts programming by school and establishing a meaningful definition of high quality arts instruction. The vision put forth by the district was that:

Every student, regardless of his or her cultural background, race, or social-economic status, will have access to a high quality Arts education to support his or her success in college and career. Building on the core beliefs in the Denver Plan 2020, DPS further believes Arts education and programming should:

- Be an integral component of a 21st century education to develop the whole child.
- Be rich and deep, comprised of rigorous standards personalized to meet students' unique interests and learning styles.
- Be relevant to historical, social, and cultural expression.
- Be flexible in providing learning opportunities and career pathways for students that aim to graduate college- and career-ready in Arts related fields.
- Be built upon conceptual and skill-based instructional practices that impact all children.

This vision – produced by committee – may be a bit of a Rorschach test: anything to anyone. Yet it was a valuable starting point. And, on top of a great beginning, the plan itself contained some promising goals and strategies. Among the most important and promising strategies was the collection of data. Until this point, we had been somewhat in the proverbial dark about what existed at schools in terms of arts education. That is to say, you could only find out what kind of programs a particular school had if you drove out and physically visited the school.



And while the district arts department staff had some institutional knowledge based on existing relationships with teachers, when it came to these big questions, we did not really have a clue:

- How many hours of arts are students receiving here or there?
- Of what quality are those classes?
- Where are the strongest strings programs?
- What are we spending on arts at each school?
- How well do we recruit and retain high quality art teachers?

The arts education data collection project on which DPS embarked in 2013 aimed to answer some key questions about both the quantity and quality of arts. The specific goals of the data collection, as articulated in the strategic plan, were to:

1. Develop information gathering methods to establish a baseline of current arts programming and opportunities by school.
2. Identify schools and partners with successful Arts instructional models. Research national current and emerging practices in Arts instructional models including those for ELL and students with disabilities.
3. Investigate the correlation between Arts education and academic achievement.
4. Collect data to analyze available college and career arts pathways.
5. Create a sustainable data collection process to monitor arts education impact on whole child development and academic achievement.
6. Establish a communication system for Strategic Arts Plan 2020 developments.

That data collection project produced some key findings (for full findings, see Appendix F). For arts teachers who responded to the survey (response rate was 45%):

- Two thirds of arts teachers had been at their schools for only 1-4 years;
- Teachers believe that many more students are interested in continuing their arts education than are currently able; and
- Arts pathways between grades and schools are poorly planned and hard to navigate.

At the same time, the data collection project was not without its shortcomings, leaving us with incomplete information.

DPS researchers could reasonably employ only a limited set of information-gathering tools: actual interviews with (some) arts teachers and a survey of (all) arts teachers, which introduced some obvious limitations. First, getting accurate and quantifiable data on dosage, or the amount of arts students were getting, is difficult without a 100% response rate from teachers. Plus, different school schedules and the various ways of tracking and reporting this information made it hard to triangulate just what the information provided, much less what it really meant. A more reliable and efficient digital method for tracking this data surely exists and might warrant a search by the district.

Many of the initial questions laid out in the strategic plan around quantity and quality remain unanswered. In other words, despite having a better picture of arts education, we are still not sure exactly where A is or how to get to B, if that's even where we want to go.

**"THE ARTS MATTER BECAUSE WE MATTER, AND OUR STORIES MATTER. WE ARE MOVING MIRACLES, WALKING CREATORS ENGAGING IN A COSMIC DANCE. THE ART WE EXPRESS IS TIMELESS."
—MOHAMMED SHERIFF**



TWO

Envisioning Excellence Recommendation 2: Assessing student performance

Student learning in the arts is still inevitably and almost universally measured class-by-class, teacher-by-teacher. A few teachers may require portfolios, but that is almost entirely classroom and teacher dependent. Bubble assessments were initiated several years ago, but those have since been scrapped because standardized assessments of that kind are not well suited to arts. The district piloted performance-based music assessments, and they have moved to a new system of performance-based tasks for this school-year; however results from the pilot were neither presented nor mentioned in the October presentation to the Mill Levy Oversight Committee. Advanced Placement (AP) participation and pass rates were in fact reported (see Appendix D). Here at A+, we think this would be a good metric to track. The portfolio-based AP arts test is rigorous and nationally normed. However, fewer than 200 students in the entire district take the test (the number increased slightly since 2011, only to drop last year), and just over half of those actually pass it. What we really need here are specific goals – such as a 25% year over year increase in the number of students taking and passing the AP arts exam – and a plan that outlines the ways to get there.

THREE

Envisioning Excellence Recommendation 3: Extending learning opportunities beyond the school day

The 2012 report explained this recommendation in the following way: “Expanded learning offers a way to build a creative culture that values the full day and the full year. By aligning after-school programs to the in-school arts experience, students can gain skills quickly.” The report looked to [El Sistema](#), a unique music program developed in Venezuela that is described as “a set of inspiring ideals which inform an intensive youth music program that seeks to effect social change through the ambitious pursuit of musical excellence,” as one example of a during- and after-school partnership. There are other examples as well.





NORTHSIDE PROJECT

North High School recognizes that not all of the middle schools that feed into it have strong vocal music programs. A partnership has been created with the Children's Chorale to help prepare incoming middle school youth interested in choir. Led by North music staff, choir teachers from both North and the Chorale join about twenty interested middle school students each week at North High School to create music.

ASHLEY ELEMENTARY CONSERVATORY PROJECT

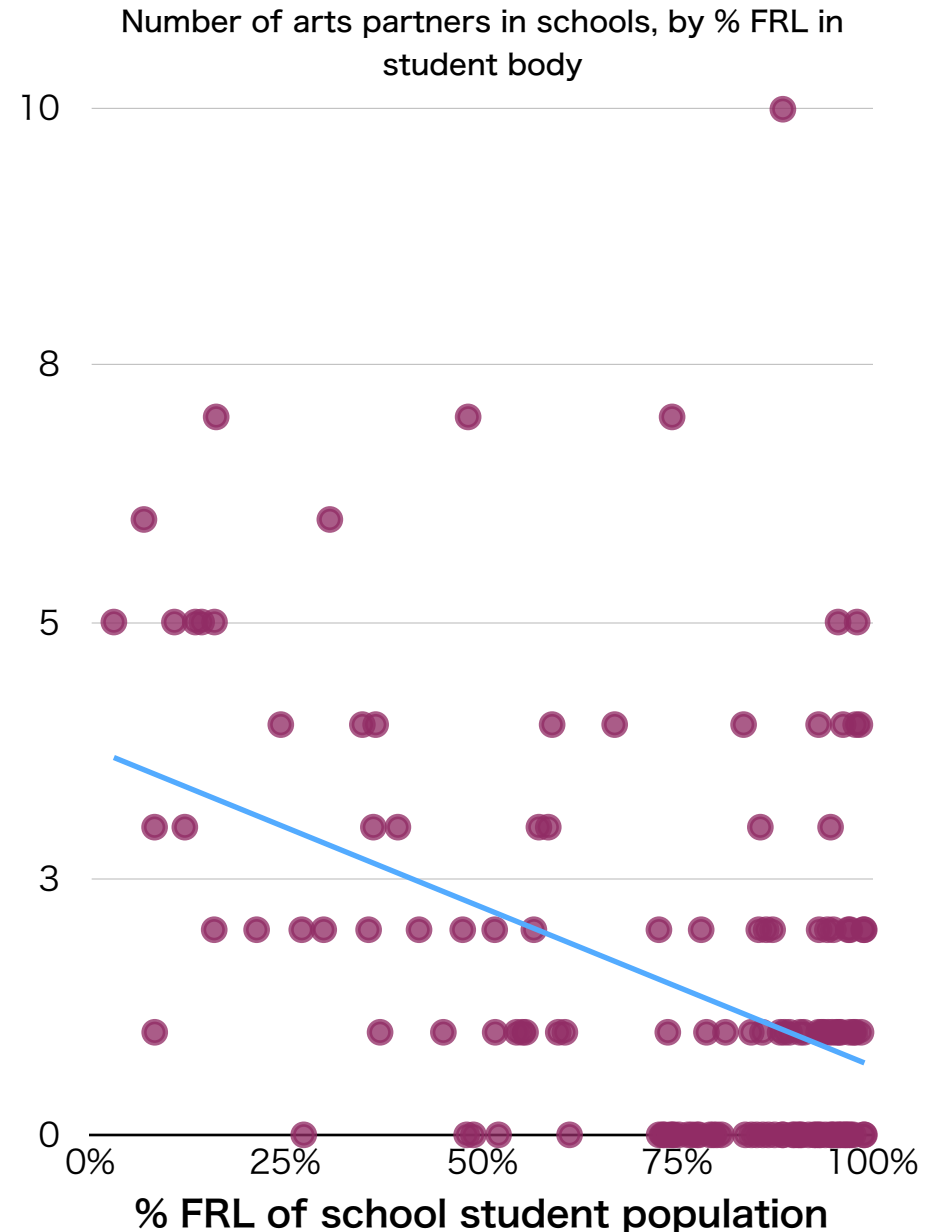
This DSA-Ashley project expands conservatory-level music study to a historically low-income school. Four days a week, Ashley scholars participate in a 45-minute enrichment block, which offers the opportunity to explore new activities and develop new interests, from tennis to creative writing to theater to origami. As the only partner school of Denver School of the Arts, Ashley scholars can begin working closely with DSA students within eight different majors, building portfolios as early as kindergarten. DSA students travel to Ashley during the Enrichment block, implementing their student-created arts curriculum in their enrichment classes. Three times a year these students get to showcase their talents to the Ashley community in special performances. More so, select Ashley scholars participate in a DSA summer camp each summer, diving deeper into specific arts majors and building out their portfolios and engaging in experiences not afforded during the school year. In the 2014-2015 school year, Ashley had the highest number of fifth grade applicants from any DPS school to DSA on record, and two Ashley scholars were admitted for the 2015-2016 school year, also the highest of any DPS school. With a new Portfolio Prep class to help students prepare for DSA auditions, Ashley anticipates that both numbers – applicants and admissions - will continue rising as the partnership between the two schools grows even stronger.

FOUR

Envisioning Excellence Recommendation 4: Increasing strategic partnerships

The 2012 report suggested that an umbrella organization would help schools connect to external partners in a systematic and equitable way. That has not happened. The three main ‘connecting’ organizations – at least to our knowledge – are the SCFD, the DPS arts department, and the Denver Afterschool Alliance. The Afterschool Alliance created the Community Partnership Program, which is focused on afterschool programs, not arts programs specifically. All three organizations play a role in helping schools and parents find organizations with which to partner. These groups do provide some useful information: SCFD publishes a booklet each year; the DPS arts department may provide introductions or a listing of events or organizations; and the Alliance has a database and online search tool for teachers, families, students, or community members.³ The Community Partnership Program has begun tracking which schools have partnerships with which organizations – both arts and non-arts. This could be a mechanism for tracking growth or deepening of a subset of relationships between schools and outside partners. Tracking the partnerships is an important part of fostering strong community building, but we don’t want to overstate this as a tool being actively utilized to track

³ SCFD guide can be found at www.SCCollaborative.org. A database has been added to the SCFD website, and the Community Partnership Database can be found here: <https://www.denvergov.org/content/denvergov/en/office-of-childrens-affairs/after-school-initiatives/denver-afterschool-alliance/for-providers/community-partnership-system.html>; the Afterschool Alliance’s database can be accessed at: <https://cps.civicore.com/index.php?action=userLogin>



and measure arts programs and partners. What's clearly missing is something systematic that both encourages and actually connects schools, and students, to any of the existing external partners.

Unfortunately, the underlying attitude seems to be one that encourages engagement by schools or organizations in a very optional way. In other words, the tools to find arts programming exist for the enthusiastic teacher, principal, or parent, but without higher-level encouragement or incentive to make sure these tools are used. Despite DPS' own strategic initiative to enhance opportunities for school-organization partnerships there has been little concerted effort to connect schools to outside partners. This is especially important in cases where staff is overwhelmed with non-arts priorities and where students could greatly benefit from enrichment provided by an outside theater, dance, or culinary arts group. It is a matter, then, not just of providing the opportunity for partnerships, but of actively matchmaking and ensuring that where matches do make sense – they actually made.

When the 2012 A+ Task Force met, everyone understood that not all of the arts education, experiences, and exposure to the arts would take place in schools or during the school day due to time, resource and facility constraints. The Task Force recognized that many students would participate in music, dance, theater, drawing, painting, and sculpture outside of school time and that the schools and the organizations themselves would make many of the connections between students and providers rather than parents or students and the organization. For example, Bryant Webster has formal partnerships that allow students to sign up for after-school enrichment in ballet, hip hop, and art technology. Many suspected that some schools had more or stronger relationships with partner organizations than others, and

WE ASKED:

What is the geographical density of programs?

What are the trends showing where SES students were or were not accessing programs?

What information do you have about dosage (how much time are kids spending with the organizations)?

What is the number of school relationships?

What's the depth of school relationships?

Are there demographic profiles of the schools with the most/least or deepest relationships with arts organizations?

Is mill levy money actually being used to supplement in-school arts programs?



that some students had better access to before/after school and summer arts programs than other students. The Task Force recommended a mapping exercise to create a better understanding of where students were or weren't being well served.

Just as A+ was asking about the map of community partnerships, Denver Afterschool Alliance hired Civic Canopy and CiviCore to build the online database, CPS. This system would both collect data and link participants to programs. It would allow providers to connect to student level data (such as the zip code of a student and which organizations they engaged with). The data points could then help paint a picture of where and which students were being served by which organizations. Between 2012-2015 much progress was made on this database. While writing this report, we wanted to find out what data had been collected and what it meant for students accessing arts before and after school.

We received information about which schools had partnerships with which organizations, but no information about the individual students, their socioeconomic status, the depth of student or school relationships with the partner organizations, or any trend data. The data was not provided because it is not in CPS and not typically queried. If this data is available through other avenues, we could not access it, and it is unclear whether anyone else is looking at this information. Because the input of information by organizations is optional, it is far from complete. Nevertheless, the density map (in Appendix E) provided by DPS, as well as the chart on page 15 show a disturbing but not surprising trend: the poorest parts of the city and the poorest schools have the fewest partnerships with outside arts organizations.

FIVE

Envisioning Excellence Recommendation 5: Depth vs. Breadth

This is about the important move from offering a mere tasting menu to the “how to” for a specific cuisine. In the same way that a Mexican-Chinese-Italian-Russian restaurant is a hodgepodge of ingredients and tastes (trust us on this one), very few schools can be

everything to everyone. The best schools inevitably maintain some kind of well-defined focus, and with that, a clear idea of what a successful graduate knows and is able to do. The district has very few well-designed arts pathways within or between schools. And it is challenging for families to assess what arts or music offerings may be available since, again, there is no centralized catalog of offerings nor do many school websites provide detailed information about arts programming.

While DPS does use the state standards to frame the arts programming, the district has not defined what constitutes quality in terms of student work within many schools or across the school district. Some schools, like DSA and East's visual arts program, have very clearly defined definitions of quality work, but the district's art department did not have any definition of quality student work or quality programs in any area of the arts. The district did develop a series of multiple-choice assessments at targeted grade levels that was dropped this last year apparently because few in the district thought it was an accurate measure of what a student knows and can do in the arts. The district has not developed any descriptions of quality arts pathways as was described in their own strategic arts plan.

A recent search of Skinner Middle School's website, a school with fairly robust arts and music programs, found that the music website page did not exist, and the arts page had no information about what students would learn and be expected to do. Far too many DPS schools have little or no information about their arts or music programs on their websites. It is critical that the district clearly defines arts programming and ensures that families have easily available information about these programs. .

SIX

Envisioning Excellence Recommendation 6: Approaches to curriculum and instruction

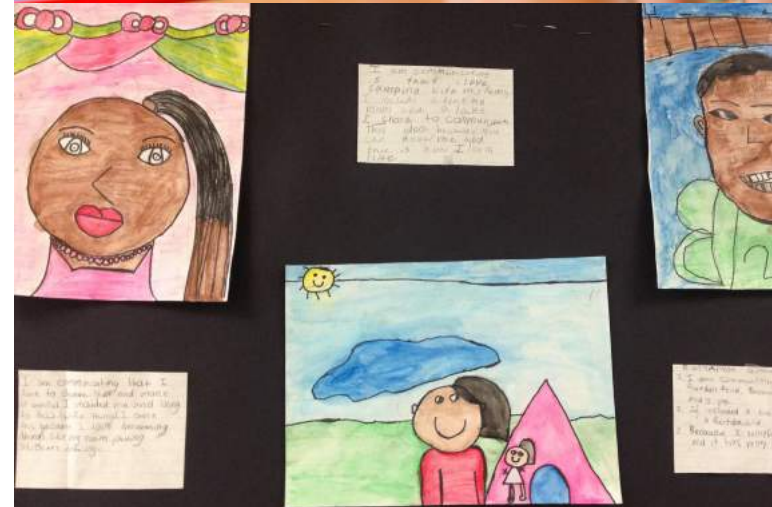
In 2012, we recommended DPS "require individual schools to determine their own approach to arts education (e.g. conservatory program or arts integration model), and demand they be explicit about their particular approach. DPS must monitor a school's fidelity to their model" (2012 Envisioning Excellence). According to multiple interviews with DPS staff, much of the DPS Arts department work over the last year has focused on creating and implementing vertically aligned standards—or what the arts department has termed a trajectory. So what does that mean? Broadly speaking, this means that the state and district have identified and articulated expectations in each arts discipline for students at each grade level, which progress along a particular path, or trajectory. The trajectory is intended to help schools map their arts program to that larger scope.

This new trajectory may well be very helpful to arts teachers who are trying to improve their practice and increase the relevancy and rigor of their content. Communicating the standards and progression to teachers and school leaders should be an integral part of the DPS Arts department. Indeed, teachers are informed, even educated, about the trajectory during professional development sessions led

by the DPS Arts department. Unfortunately, not all schools actually participate in such DPS-led professional development (although many do), which means the district's trajectory is simply unknown to many DPS teachers, not to mention school leaders who ultimately determine the art offerings at their school.

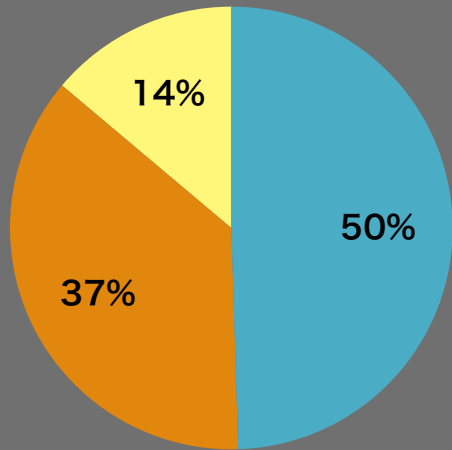
Facilitating the implementation of the vertically aligned standards, nevertheless, is part of the input side of the equation: ensuring teachers have the tools and supports to be successful. The output is another issue altogether. A+ continues to advocate for a central administration that monitors outputs over inputs – an approach that has been adopted to a large degree by the current DPS administration. The philosophy has been one of decentralized governance, granting schools a high degree of autonomy. In theory, the central administration's role should shift to one of monitoring. That means that as long as schools meet the academic performance measures, they get to choose their own approaches to curriculum, instruction, school philosophies (e.g. Montessori), time allocation, etc. When it comes to the arts this means asking schools to be explicit about their particular model, as well as the quantity and quality of arts instruction offered. It does not necessarily mean every school needs strong programs across every discipline. We know already that is just not realistic. But, for example, one school might rely heavily on outside partners and instructors while another adopts a more traditional approach. Either way, schools must demonstrate they are indeed offering high quality arts programming. Arts integration and conservatory approaches to arts education may be at two ends of a spectrum, but both are critically important. Neither ought to be relegated to a particular group of kids in a particular part of the city. The district's role should be to approve a school's plan or demand, when necessary, more of that school – and then, of course, monitor the school's fidelity to its own designated plan.

Emphasizing an accountability and monitoring function would mean that the arts department would need a quiver of carrots and sticks to hold schools accountable, tools it does not currently have. However, A+ believes that such a shift puts the arts department in a better position to ensure that kids are getting the best arts instruction possible, which should be the ultimate goal.



DENVER SCHOOL OF THE ARTS: AUDITIONS RESULTS EVIDENCE OF A BROKEN PIPELINE?

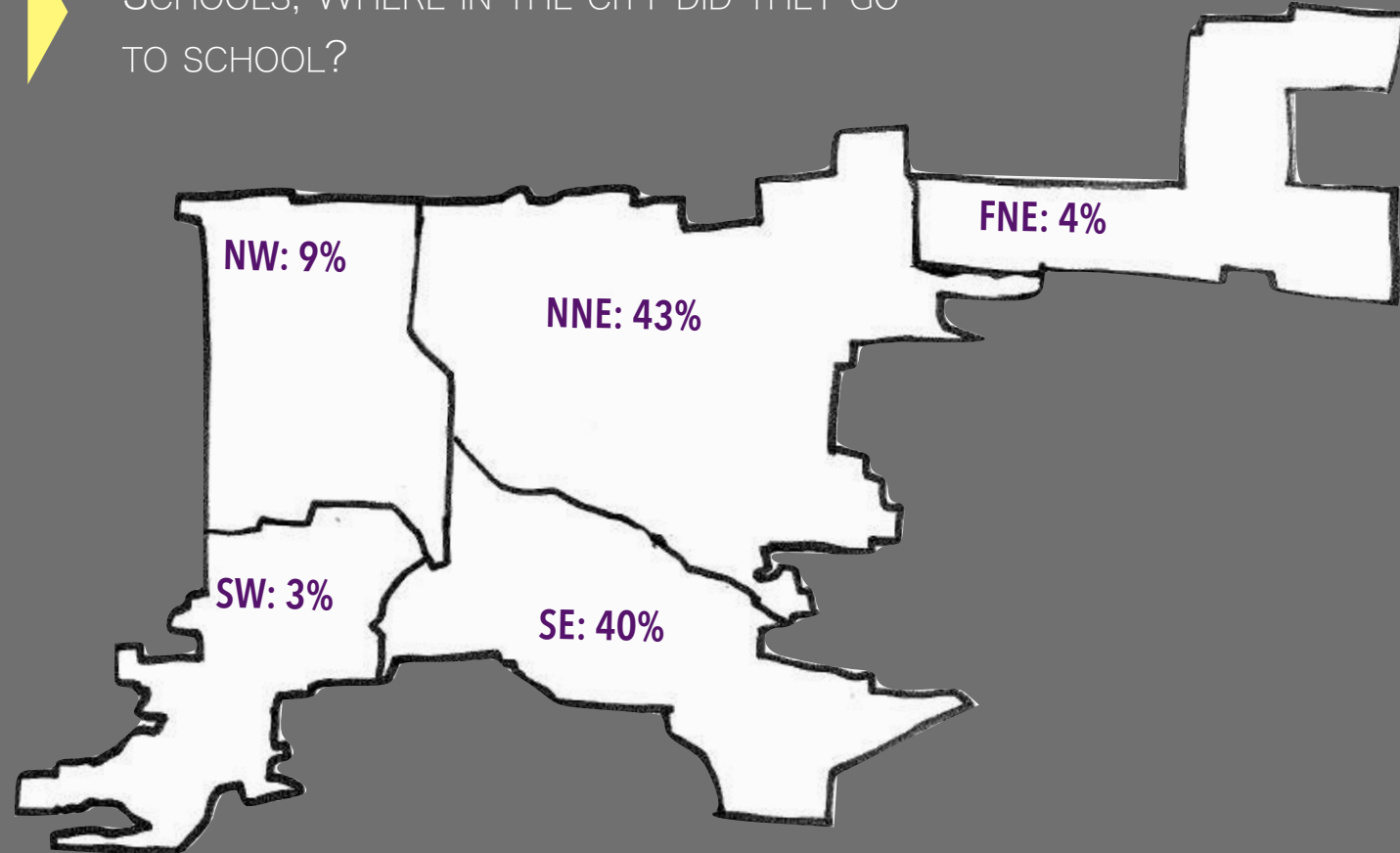
DSA ACCEPTED
274 OF 1,263
APPLICANTS.
WHERE ARE DSA'S
FEEDER SCHOOLS?



- Denver Public Schools (DPS)
- Non-DPS Colorado Public School
- Other (Private, or Out of State)



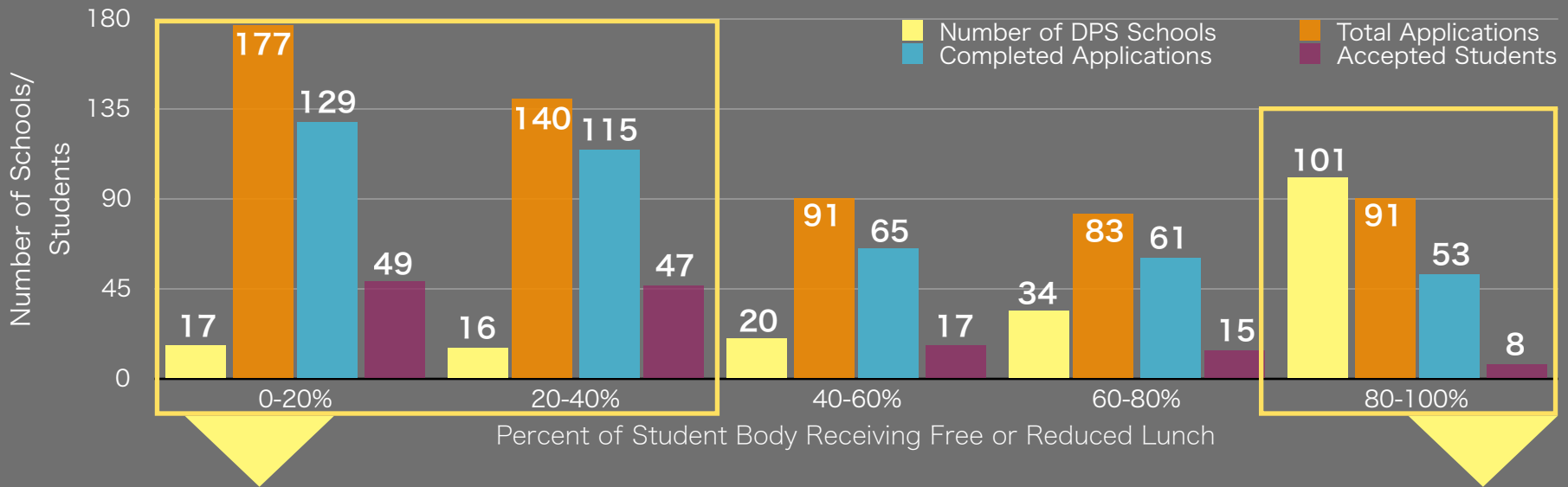
OF THE STUDENTS ACCEPTED FROM DPS
SCHOOLS, WHERE IN THE CITY DID THEY GO
TO SCHOOL?



ARE THESE SCHOOLS REPRESENTATIVE OF
MOST DPS SCHOOLS?



DPS student applications and acceptances to DSA by school and socioeconomic breakdown



96 accepted students come from **33** DPS schools with less than 40% FRL students.

8 accepted students come from **101** schools with more than 80% FRL students.

Meaning that **71%** of DSA students from Denver Public Schools come from just **18%** of DPS' schools.

This means that **6%** of DSA students from Denver Public Schools come from **54%** of DPS' schools.

Schools with FRL <20% that sent more than a single student to DSA:

Polaris (12); Steele (5); Carson (4); William Roberts (4); Cory (3); Isabella Bird (3); Steck (3); Bromwell (2); Slavens (2); Westerly Creek (2)

Only 1 school (Garden Place) from these **101** schools sent more than a single student to DSA.

Schools w/ FRL 20-40% that sent more than a single student to DSA:

McAulliffe (11); Park Hill (8); Teller (6); University Park (5); Academia Ana Sandoval (4); Edison (3); East (2); Highline Academy (2); Lowry (2); Odyssey (2)



SEVEN

Envisioning Excellence Recommendation 7: Increased transparency

The current DPS school enrollment guide often lists whether a school offers music, dance, theater, and visual arts. In truth, this is actually more information about schools, and the arts, than most districts provide. Yet at the same time, if a parent or student wants to know anything more than whether a specific discipline exists at a school – or wants to compare arts programs across the district – they are out of luck. This was true back in 2012 and unfortunately it remains true in 2015. Even the DPS arts department still has only [part of the picture](#) about what exists at each school.



SO HOW MIGHT THIS CHANGE?

According to a recent article in the LA Times, Los Angeles Unified School District (LAUSD) faced the same lack of information when it came to arts programs in its schools. Determined to fix that, the Times and LAUSD partnered and set out to do a survey of every school in the city. For the very first time, LAUSD in September completed a detailed accounting of arts programs at its campuses that shows stark disparities in class offerings, the number of teachers and the help provided by outside groups. Their [results](#) were compiled by the LA Times, which, interestingly, assigned a letter grade to each school. Denver could learn much from the transparency this partnership provided, as well as others, like Boston's Arts Expansion fund and its [tracking of arts education](#) programing.

Both the [underlying concern](#) for arts education in LA and Boston, and the final arts program [grading](#) in LAUSD are interesting for several reasons. Clearly DPS is not alone in facing the challenges of incorporating meaningful arts education into its K-12 programing. That should not surprise anyone. However, the arts program analysis, which attributes an actual letter grade to each school for its existing arts programs, is plainly doable. The information it offers parents and students is invaluable. It is difficult to argue that such a detailed breakdown is impractical or too difficult for Denver when a much larger district can pull it off.



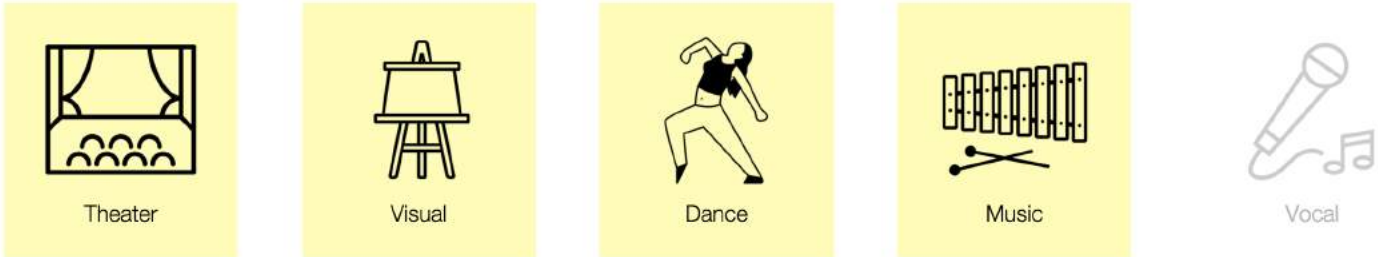
Carlos Santana Arts Academy

9301 N Columbus Ave, North Hills

Enrollment: 550
 Low-income students: 95%
 Race/Ethnicity: Latino: 85%, white: 7%, Asian: 2%, black: 4%, other: 2%

Rank
1
of 507
elementary schools

A

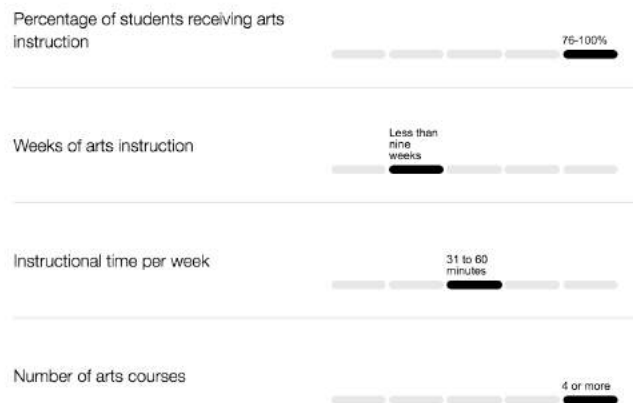


“Carlos Santana Arts Academy scored 58 out of 83 points on a first-of-its-kind survey of arts education at L.A. Unified. The elementary school offers four of five standard arts classes tracked by the district and provides extra programs, according to responses by administrators before the 2015-16 academic year. The school's survey response earned an A grade in a Times analysis of the results. Districtwide, 35 schools (4.6%) received the same grade.”

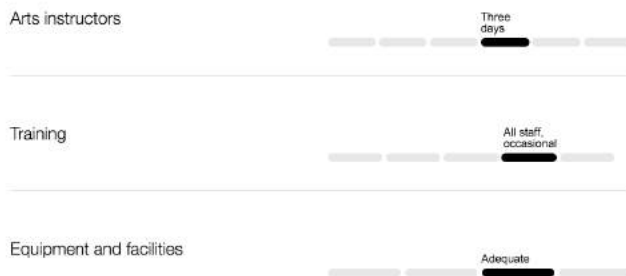
How much is taught?


Administrators answered multiple-choice questions about arts instruction, training and equipment provided by the school.

Students and class availability



Teachers and facilities





Something similar surely makes good sense for DPS, too. By selecting a few variables to focus on (training, instructors, number of courses, instructional time per week), it is possible to compare apples to apples and get a decent picture of the availability and quality of arts programs across the district. That information, of course, must be shared with the district's audience – families and students. Without such an arts “audit,” along with the inevitable push from parents and students to increase offerings, the same schools will continue to languish with poor arts programs while others will develop excellent programs that no one will ever hear about. In that scenario, the students continue to suffer in the absence of available and meaningful arts programs.

Based on the survey done by DPS last year, much of this data now actually exists. Furthermore, some of the information can be mined from schools' accountability plans (see page 34 on <http://bond.dpsk12.org/wp-content/uploads/2013/02/2013-Apr17-Presentation-Final1.pdf>). The next essential step is to make this information available to the public, at the school level and in a way that is meaningful to families, students, arts education providers, and groups like A+ Denver.

EIGHT + NINE

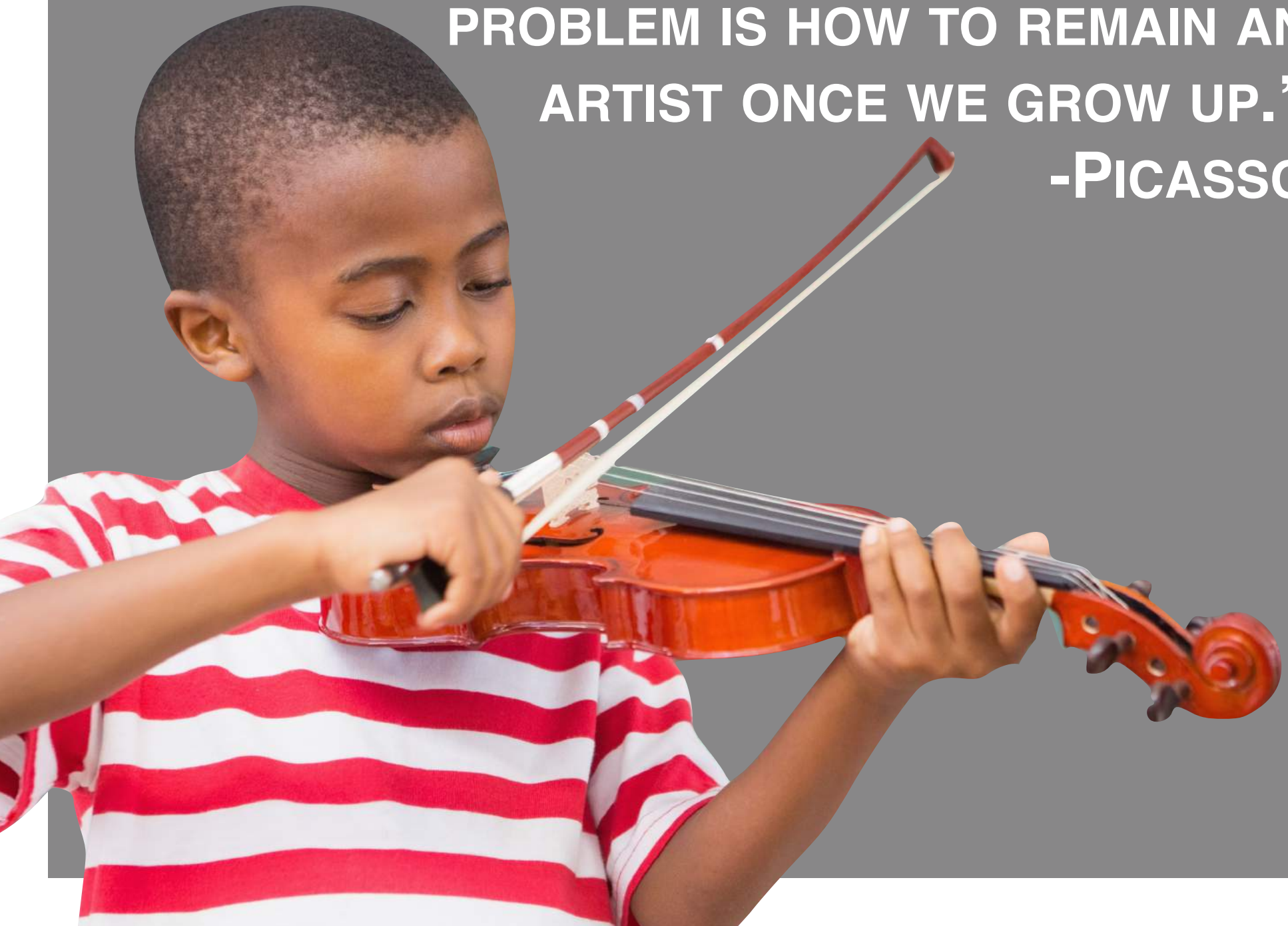
Envisioning Excellence Recommendation 8 and 9: Increased accountability for dollars, and Increased funding for the arts.

A+ endorsed the 2012 tax increase, but advocated for accountability on two key fronts. First, A+ sought assurances that the money be used with integrity for arts education, which means that the funds must indeed be used to deepen or broaden arts programming rather than simply fill gaps in other funding. Second, A+ wanted the funds used both effectively within a school and strategically within a region or district. From what we know, there is little question that the money is being used for arts education, but, from our perspective, that is just half of the equation. It seems, in many cases, the money is merely addressing gaps left by a dip in the overall operating budget, rather than adding new arts opportunities.

Overall, more than an incredible \$40 million will have been spent on arts from mill levy increases between 2012 and 2016, not including any additional funding that may have come from philanthropy, the general fund or other sources. Of that \$40 million, approximately \$3 million will have been held back for administration, but the rest has gone directly to schools – either for equipment or for teachers. (See Appendix C for budget and mill levy scorecard). The real question, or the devil as they say, is in the details, the specifics of how those dollars have been spent.

**“EVERY CHILD IS AN ARTIST. THE
PROBLEM IS HOW TO REMAIN AN
ARTIST ONCE WE GROW UP.”**

-PICASSO



How has the mill levy money been spent?

The overwhelming majority of mill levy funding has been used at the school level to fund arts educators and supplies, in line with voter intent. The vast majority of Denver schools have an arts offering: 158 of 165 district-run schools budgeted arts teachers for 2015-16. It's important to note that the DPS philosophy is that more flexible decision-making and autonomy at the school level and school-based budgeting are key levers for district improvement – a philosophy that A+ supports in general. The district provides guidance to schools on how to use mill levy dollars in the use of the funds to support arts educators in schools. A limited amount of the funding is used for arts professional development and central office arts department support functions. The problem is that while we know that funds went to schools for the arts and music, we have no understanding of how these funds either restored arts offerings or enhanced program quality because the district had no baseline of arts programs, no clear definition of quality, nor, until the spring of 2015, invested many resources in a research agenda to better understand arts programming. According to the DPS budget office, approximately 30 additional teachers were hired from 2012-13 to 2013-14 in district run schools (charter schools also received a substantial portion of this funding and likely hired additional teachers).⁴

A+ continues to advocate for the DPS arts department to more closely track how dollars are used at schools, and the types and quality of programs offered, including at both district and charter schools—as they both receive mill levy funding. Currently the district relies primarily on the Mill Levy Oversight Committee⁵, established as part of DPS' commitment to accountability by the Board of Education and Superintendent. The Oversight Committee (OC) is charged with ensuring that the mill levy money is spent as was originally intended and represented to the voters and to report periodically to the Board of Education on their findings.

⁴ Charter schools received approximately \$6.8M over the 3 year period.
⁵ Van Schoales, CEO of A+ Denver, served as co-chair of the Mill Levy Oversight Committee 2013-2015. He is currently a member of the Mill Levy Oversight Committee.



The district, and subsequently the Oversight Committee, tracks the Mill Levy spending and outcomes through the Mill Levy scorecard (see Appendix D). It is clear dollars have been directed to schools; however, this scorecard does little to communicate arts spending and outcomes by school. As we've seen, the availability and quality of arts varies greatly by school and region (see the Arts Density Map in Appendix E). We recognize the tradeoff between school flexibility in decision-making and the need to understand and analyze quality of programming. As we look to the next mill levy, A+ believes strongly that DPS should be more prescriptive about what schools should invest in, should provide additional support to help school leaders prioritize efforts within the school building, and must monitor quality. As DPS continues to distribute mill money to schools, there needs to be a better understanding of how funds are used and the impact on availability and quality arts education for students.

Mill Levy Scorecard for Arts (2014-15)	
Metric type	Metric
Input	SBB allocation for Arts/Music (\$160 per pupil and \$7 in supplies) % of Mill Levy funding allocated directly to schools:92.8%
Input	Student dosage for Arts/ Music by level: best approximation at moment via district art teacher staffing
Input	Participation in Citywide Arts events
Input	Completion of State of the Arts report: Present to oversight committee September 2015
Output	Arts Advanced Placement Results
Output	Learning Pathways and Student Learning Objectives

"Practice any art, music, singing, dancing, acting, drawing, painting, sculpting, poetry, fiction, essays, reportage, no matter how well or badly, not to get money and fame, but to experience becoming, to find out what's inside you, to make your soul grow."

-Kurt Vonnegut

Conclusion

The 2012 mill was passed with a clear goal: restore and enhance arts programming in DPS. While it is clear that the district has used the 2003 and 2012 mill levy to support arts offerings across the district, we are far from understanding the impact of these dollars on either the quality or equity of programming across the district. There is still work to further the DPS Strategic Arts Plan. The need to review and improve arts education in DPS exists more strongly than ever given the lack of information on arts along with evidence of huge inequities in terms of access to quality arts programming for disadvantaged students. We now have more data and a better idea of how to gather even more. And, importantly, our students, along with the broader community, deserve a more thoughtful and effective arts education program, as well as more useful monitoring of the public's dollars being used to deliver it. We believe the district must refocus and re-address these concerns.

While we now have a strategic plan in place for 2020, it is critical to implement that plan in a way that solves the problems that have persisted for years. These include:

1. Few arts requirements exist for schools or students;
2. There is significant inconsistency in the quality of programs throughout the district;
3. Students in different socioeconomic strata and geographies have unequal access to the strongest programs;
4. Few consistent qualitative measures (or definitions) of quality exist, at either the district or school level;
5. Few clear pipelines for students studying the arts or artistic disciplines have been articulated;
6. Budget and resource challenges continue to prevent full funding of arts education; and
7. Few strategic partnerships actually exist between outside organizations (like museums or theater companies) and schools, particularly for the most disadvantaged schools and students.

A+ offers the following recommendations, believing these could be most impactful in improving arts education in DPS in both the short and long term:

1. Ensure enrichment dollars do what they're supposed to: enrich. There must be a way to prevent schools from using mill levy funds to pay for positions they were otherwise paying for out of their operating budget. The levy was intended, and approved, as a way to improve the arts, not just maintain the status quo. An increase of just 30 arts teachers indicates that virtually no new programs were created, and that money has, for the most part, been used to simply backfill. We believe it is essential to establish a system that ensures mill levy funds are used to enhance and improve arts education.

2. Instead of focusing so heavily on teacher support and professional development in this era of autonomy, the district should play a stronger monitoring role. It could and arguably should take the lead in defining quality and ensuring that schools are setting and meeting a high bar for kids. If schools do not meet the floor, there should be real consequences.
3. We need a better tracking mechanism than teacher surveys to monitor dosage at the student level. While dosage is an important variable, an improved mechanism will provide meaningful information about equity, access, and a school's commitment to the arts.
4. Focus on communicating information about programs, quality, and pipelines. Parents and students deserve a reliable, accessible, and transparent tool that accurately summarizes and rates arts programs, school by school, throughout the District.
5. Set authentic outcome goals, even if they are proxy measurements. What if we set a goal of sending 6 DPS students per year, including 3 low-income students, to the country's top 10 arts schools? Or that at least 100 participate in summer stock theater? Or that 100 went on to study arts at whatever college they attended? Or that 500 show their art or performed each year? Or that every student could each show mastery in one discipline, be it ballet, hip-hop, theater, choir, ceramics or any other craft? The numbers and metrics are less important than *having* some metrics that are tracked, and can show progress toward a richer arts education environment and incite progress toward those goals.
6. The district should ensure more equitable access to the top conservatory programs. Denver School of the Arts has plans to expand its campus, and with expansion could enroll over 200 additional students in both middle and high school. A+ supports this expansion: there is clear demand for the high quality arts conservatory model, and a need to make this accessible to more students. It is critical that with expansion comes an eye toward making the pipeline stronger and more equitable.



7. Like other subject areas, ensure students can demonstrate mastery in the arts. This is an idea we've recommended in the past and will continue to press for. We believe there is a need to continue to work toward authentic assessments like portfolios, and that there be pipelines in different regions that allow schools to specialize without trying to be all things to all parents. We recommend starting where the district has already gathered data and where many rich programs exist: Northwest Denver.
8. SCFD should think about its funding as a way to give strong incentives. There are a lot of excellent arts organizations that receive SCFD dollars. Some of those organizations also provide arts education. A+ believes there is an opportunity to reserve a small percentage of SCFD funding and concentrate it on a few programs providing the best arts education programs instead of spreading it so thinly it becomes virtually toothless.
9. As much as anything we need meaningful information and the knowledge that a reliable system is in place to collect and disseminate that information in a meaningful way. We – and by that we mean the district and all of us who care about the education our students receive— need to have a much better understanding of what is happening with ongoing monitoring of arts programs. Having been given millions of dollars to improve the arts, it's only fair to ensure we are monitoring how the district is spending those dollars. It is fair and right to ask specifically what programs are offered where, what monies are spent where and for what programs. The community has a right to know and deserves the opportunity to weigh in on where to invest and how best to retool our efforts.

Three clear imperatives exist for creating a world-class arts education system in Denver. First, we have an ethical obligation to present equitable opportunities for children in the arts, just as we do for other academic subjects. Whether children become artists, enter into the creative industries, become consumers of art, or remain art hobbyists– children deserve access to the arts. Second, for the school district itself, having a world-class arts education system means attracting families that might otherwise turn toward districts outside of Denver. As it is, DSA, the district's sole arts magnet program, is one of the only schools that draws many of its students from outside the district. Because most of the arts and cultural venues are in the heart of Denver, it makes sense for the best arts programs to be here as well. And finally, arts education provides exceptional opportunities for the city. We must start early if we are to build a creative workforce, and nurture future (and current) audiences, consumers and ultimately benefactors of the city's arts. We owe it to our children, and our city.



“TO CREATE ONE’S OWN WORLD TAKES COURAGE.”

Appendices

Appendix A: District progress toward its strategic plan (based on multiple interviews with DPS staff)

DPS 2020 Strategic plan for the arts	Strategic priorities	Potential Measures	Progress toward goals, strategic priorities,
<p>Goal 1: Develop a research plan to establish the current position of DPS arts programming and assess high quality instructional practices in arts education</p> <p>Timeline: by 2016</p>	<ol style="list-style-type: none"> 1. Develop information gathering methods to establish a baseline of current arts programming and opportunities by school 2. Identify schools and partners with successful Arts instructional models. Research national current and emerging practices in Arts instructional models including for ELL and students wit disabilities 3. Investigate the correlation between Arts education and academic achievement 4. Collect data to analyze available college and career arts pathways 5. Create a sustainable data collection process to monitor arts education impact on whole child development and academic achievement 6. Establish communication system for strategic arts plan 2020 developments 	<ul style="list-style-type: none"> • Density mapping of arts programming through the Community Partnership System compared to student population and identified level of need for arts education • Student level dosage of arts instruction during the school day • Level of student participation in community arts partners programs • Student perception surveys • Revision or alignment of curriculum and courses to Colorado academic standards • Time allocated to arts instruction 	<p>+DPS has completed a strategic plan to be in place by 2020</p> <p>+DPS has completed a baseline survey with information about current arts programming.</p> <p>+Partial density mapping of arts programming is available through the Community partnership system.</p> <p>+Some information about dosage can be approximated through the surveys.</p> <p>+There has been progress toward aligning curriculum and courses to meet academic standards.</p> <p>+Some progress identifying schools and partners with successful models</p> <p>+data collection process to monitor academic achievement is in development</p> <p>-Student perception surveys have not been given.</p> <p>-A communication system for strategic plan developments not yet in place</p> <p>- Little accountability in terms of student outcomes. For example, there are no consequences for schools that have poor arts programs or hire PE teachers in place of dance teachers.</p>

DPS 2020 Strategic plan for the arts	Strategic priorities	Potential Measures	Progress toward goals, strategic priorities,
<p>Goal 2: Identify and implement arts instructional practices and pedagogy to effectively impact whole child education</p> <p>Timeline: by 2017</p>	<ol style="list-style-type: none"> 1. Establish DPS definition for high quality arts education 2. Design framework to support growth in instructional practices 3. Develop and implement new arts instructional models and methodologies to support whole child education and elevate academic achievement 4. Prepare teachers and leaders to deliver high quality arts education 5. Empower arts teacher leaders to lead instructional practices and pedagogy 6. Continue to develop community partnerships to expand the breadth and depth of arts programming supports and services 	<ul style="list-style-type: none"> • Growth of instructional practices as measured by LEAP • Quantify impact of professional learning • Arts educator retention rate • Rate of community partners engagement with educators in curriculum development, instructional planning and delivery of instruction 	<p>+Professional development improved through creating Student Learning Objectives for each grade level and working with teachers on how instruction matches trajectory</p>

DPS 2020 Strategic plan for the arts	Strategic priorities	Potential Measures	Progress toward goals, strategic priorities,
<p>Goal 3: Establish arts as a college and career pathway available to 100% of DPS students</p> <p>Timeline: by 2020</p>	<ol style="list-style-type: none"> 1. Define and implement programming to create pathways to post-secondary arts education and creative careers 2. Create and strengthen relationships with higher education institutions, business partners and cultural entities to cultivate arts pathways 3. Develop credit-bearing internships with business and community partners 4. Collaborate with regional partners annually to evaluate and enhance pathway programming 5. Empower school-based decision making to capitalize on individual resources and create environments to meet students' needs, including expansion of personalized learning environments in the arts 	<ul style="list-style-type: none"> • Measure increases in student career choices in the arts and creative sector, and annually report identified trends and outcomes • CDHE data such as students' applications, admissions, persistence, majors and employment • College in Colorado data such as course availability for students' individual career and academic plan, student milestones both planned and achieved, graduation plans and career exploration 	<p>+Mill levy funds can be used for schools to develop partnerships with outside organizations but only if during school day (guideline)</p> <p>-On a systems level, there is little information about whether additional pipelines have been developed</p> <p>-Data on available career arts pathways not yet available</p> <p>-Little progress has yet been made on most other measures.</p>

Appendix B: Scope and sequence from Stanley British Primary School

Visual Arts

Visual Arts are an integral part of the K-1-2 school day. At Choice Time, children explore many materials, tools, techniques and processes to create and communicate. They paint, draw, sculpt; they create collages and weavings; they mix colors and create patterns. During writing, social studies and science, children often communicate their ideas and feelings through artistic media. Once a week, a Visual Arts Teacher augments what the classroom teacher provides. The K-1-2 classrooms and hallway are vibrant and alive with children's work, speaking to the prominence of the arts in Stanley's program.

Music

Music is integrated into the school day at Morning Meeting, Spanish, Choice, and other times. Children participate in a weekly class with a Music Teacher. The goal of the music program at the K-1-2 level is to foster children's natural love of rhythm, song, and sound. Creativity is also encouraged through opportunities to improvise and explore sounds. Musicality is developed through exposure to musical elements such as tempo, pitch, beat, and rhythm. While the emphasis at the stage is primarily on the process, children also share what they are learning with the community in performances at Grand People's Day and Dr. Martin Luther King Assembly. Second graders also participate in an integrated dance and music performance in April.

Dance

Children explore their world and express their thoughts and feelings through movement, and therefore K-1-2 school day provides lots of opportunities to be active. Children move to the beat and clap the tempo in music class, choreograph and dance to music at Choice Time, and run and jump on the playground. They also participate in a weekly dance class in which they explore and experience the joy of dancing while focusing on such skills as balance, flexibility, spatial awareness, and rhythmic coordination. Each child participates in a dance performance with classmates at our Grand People's Day celebration.

Drama

Imaginary play is at the heart of the K-1-2 experience. Each classroom has a dress-up corner in which children can act out their lives and role-play. Impromptu plays occur quite frequently during Choice Time.

While the emphasis at this age is on process and creation, K-1-2 children get the experience of performing for an audience (their parents) through participating in classroom plays orchestrated by homeroom teachers, often with help from the Music, Visual Arts, or Dance teachers.

Themes	K-2 Goals	3-5 Goals	6-8 Goals
Creativity	Experiment with variety of materials Generate ideas for projects Support students following their own path Honor individual expression Provide safe (expressive) environment	Experiment with variety of materials Generate ideas for projects Support students following their own path Honor individual expression Provide safe (expressive) environment	Experiment with variety of materials Generate ideas for projects Support students following their own path Honor individual expression Provide safe (expressive) environment
Color and Painting	Mix colors Paint backgrounds Collaborate on large murals	Color while, primary secondary, tertiary, tint, shades, tones Exposure to other artists and techniques Understanding of differently types of brushes and their uses Exposure to different types of paint Color schemes (warm, cool, complementary, analogous, monochromatic, polychromatic, ... Real vs. fake color (fauvism paintings or painted clay scenes)	Mix colors and explore how intensity affects a work Examine complementary colors and how placement affects their art Work on value with color schemes in long term projects
Ceramics	Intro to firing Hand building Intro to wheel Intro to glazing	Understanding firing and glazing Slab techniques, hand building Independence on wheel	
Construction	Woodworking Safe use of tools Building with found objects Construction with cardboard	Building with wood Design wood project Work safely with tools Build with craft materials Construct 3-D with cardboard	

Drawing	Different styles of holding pencil Adding backgrounds Intro to creating distance Intro to self portraits	Work with variety of drawing materials Attain sense of completion Portraits of self and others How to draw techniques Transferring drawing to painting	Complete drawings based on value ant beginning of each year. Utilize full scale of values from black to white
Line		Character of lines Types of lines Leading lines/emphases (collage) Lines as texture (drawing pencils, charcoal, scratch paper, ceramic bowls or maracas)	Quality of line and manipulation of variety of lines to create mood and effects Variety of tools to create lines that support artistic expression
Shape, Space and Composition			Examine shapes, explore how they become animals, humans, objects or abstracted Utilize space to suggest distance and depth by working on overlapping, placement, size of objects and value of foreground compared to background Recognize negative space between objects and utilize in work Complete long term projects to create balanced composition
Other		Integrate classroom subjects with art, field trip to art museum OR off campus to draw Colorado landscapes, collective mini shows, evaluation, feedback from students/advisors	Texture Manipulate tools to create sense of texture

Appendix C: DPS Arts Budget

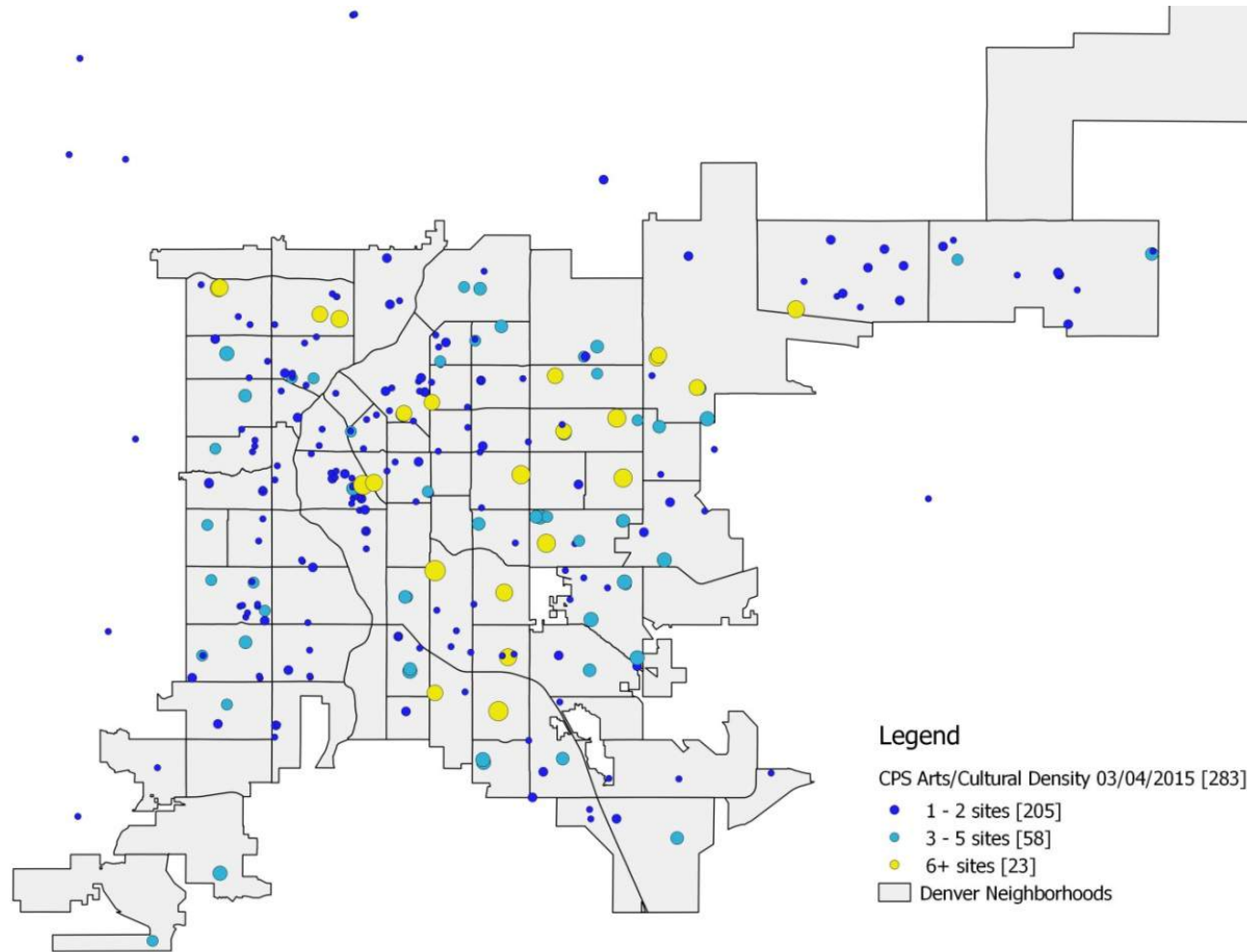
From the 2003 Mill	Total	Held back for admin	Per student (elementary and K-8s only)
2004-2012	(between \$6-8MM per year)	-	-
2013-2014	\$9,194,733	7.4% (~\$680,000)	~\$230 (assumes ~40,000 students)
2014-2015	\$8,800,046	7.6% (~\$668,800)	~\$230
2015-2016	~\$8,800,000		
From the 2012 Mill	Total	Held back for admin	Per student (secondary only)
2013-2014	\$6,187,420	3.94% (\$237,938)	~\$160 (assumes ~36,000 students)
2014-2015	\$6,361,979	3.74% (\$237,938)	~\$160
2015-2016	~\$6,000,000		
Total from both Mills	Total	Held back for admin	Per student
2013-2016 (3 SY)	\$38.9 MM (approx.)	\$2.7MM*	N/A (budgeting is based on level of student)

* Assumes similar amount held back for admin in SY 2015-2016, though exact figures not yet available.

Appendix D: Mill Levy Scorecard

Mill Levy Scorecard for Arts (2014-15)	
Metric type	Metric
Input	SBB allocation for Arts/Music (\$160 per pupil and \$7 in supplies) % of Mill Levy funding allocated directly to schools:92.8%
Input	Student dosage for Arts/ Music by level: best approximation at moment via district art teacher staffing
Input	Participation in Citywide Arts events
Input	Completion of State of the Arts report: Present to oversight committee September 2015
Output	Arts Advanced Placement Results
Output	Learning Pathways and Student Learning Objectives

Appendix E: Arts Density Map



Note from DPS Mill Levy Oversight Presentation March 2015: . Program location data and density mapping data derived from The Community Partnership System (CPS) are updated solely by the Community Partners with profiles in the system. DPS cannot update the Partners' information in CPS. DPS requests that Partners update their profile information three times per year; prior to spring, summer and fall semesters. While most partners are diligent about updating their site information (which schools they are currently serving), approximately 20-30% of the partners update only sporadically. Data reconciliation protocols have recently been put into place to disable profiles that have not been updated within a designated timeframe. This data should be treated as a "snapshot" of program density and partner program location, but cannot be verified as 100% accurate.

Appendix F: Full Findings from Arts Education Data Collection Project

DPS State of the Arts SY14-15: http://bond.dpsk12.org/wp-content/uploads/2013/02/Arts_Deck_21SEPT_FINALDRAFT.pdf

- The quantitative survey was electronically administered May 7th to June 7th, 2015 in Survey Monkey and as a Google Form. Our sampling frame was developed from an internal list of arts teachers that included all arts teachers in DPS district-run schools for the year 2014-2015. We received responses from 186 teachers, resulting in an overall response rate of 45.1% (186/412).
- Approximately half of the schools that responded provide some kind of out of school time arts program, whether that is accomplished by the school club or an outside arts organization.
- About 2/3 of DPS arts teachers were relatively new to their school – having been there between 1-4 years.
- Most of the teachers surveyed believed that more students say they would like to continue in the arts than those who actually will.
- Ability to count the number of teachers offering at least one unit of various kinds of arts classes (e.g. 18 teachers teach one or more units of ceramics).
- Teacher perception of instructional space.
- Teacher perception of whether their schools work with community partners and whether those partners provide value (68% do).
- Teacher perception of student demand (64% of students are perceived to demand more arts programming).
- Teacher perception about barriers to continuing an education in the arts (a lack of pipelines, family financial cues, and family financial support were biggest barriers).
- Teacher perceptions about how they are or are not supported by their school leadership and school cultures
- Information about pathways (pipelines) of arts disciplines in Northwest Denver.
- Information about the professional backgrounds of teachers who responded to the survey.
- An approximate amount (time) that elementary students receive arts instruction (45 minutes per week).