My job this afternoon is to help you operationalize everything you've heard today, and add some of my own thoughts on the matter. The initial premise I want to make to you is to rethink something that Kathy said about the core ELA standards earlier this afternoon. This was my "ah ha" moment of the day – a pivotal phrase that helps clarify our collective thinking as we move forward today.

She mentioned an ELA goal was for teachers to teach *argument, not persuasion*; but, in the arts, we add persuasion to argument; when the arts are taught well and integrated across the curriculum, in addition to the facts (the argument) we add emotion and empathy (the persuasion). We move the heart and the head, sometimes in the same direction, other times in opposite directions.

Starting about two years ago, I began working for an organization called Young Audiences Arts for Learning which this year marks its 60th anniversary.

As you might expect of any 60-year-old, our looks have changed a bit over the years. We started out as simply "Young Audiences", an organization that brought classical music concerts to school kids in Baltimore. Now we are Young Audiences Arts for Learning, with 30 affiliates offering programs that introduce almost every conceivable art form into curricula and communities for 5 million children nationwide each year. During my first year, and 70,000 air miles later, I visited each one of our affiliate communities, so, I hope to present what I talk with you about this afternoon is from a national perspective, not just singularly a NYC perspective where I have been working for over 25 years.

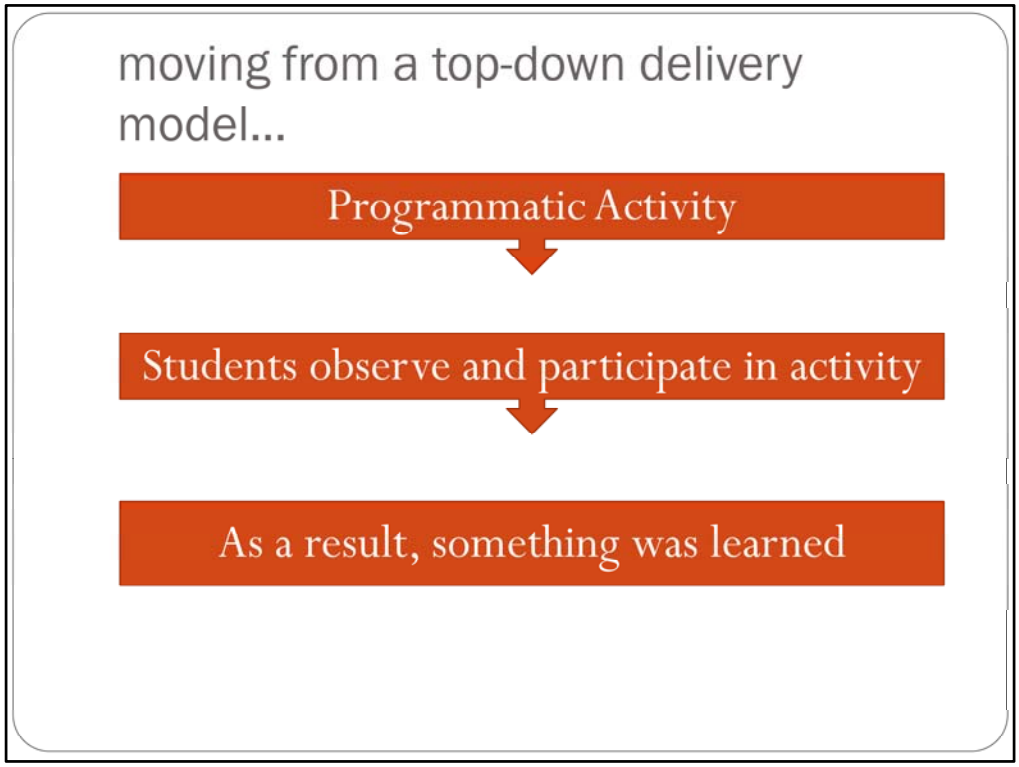
But, back to Young Audiences. So, we've grown. But in some very basic ways, we remain the same. We still believe in the absolute necessity for the arts in education. Integrating arts experiences of exceptional quality into the learning and lives of our children is still at the very core of what we do. Our relentless advocacy of these principles has earned us a voice in the ongoing debate over the direction of American education.

“This debate is taking place during a time in which tremendous ferment is roiling not just education, but technology, communications, politics, employment and economies all around the world. The pace of change is searing. Knowledge is, as ever, a vital commodity. Yet it has an ever-shorter shelf life.

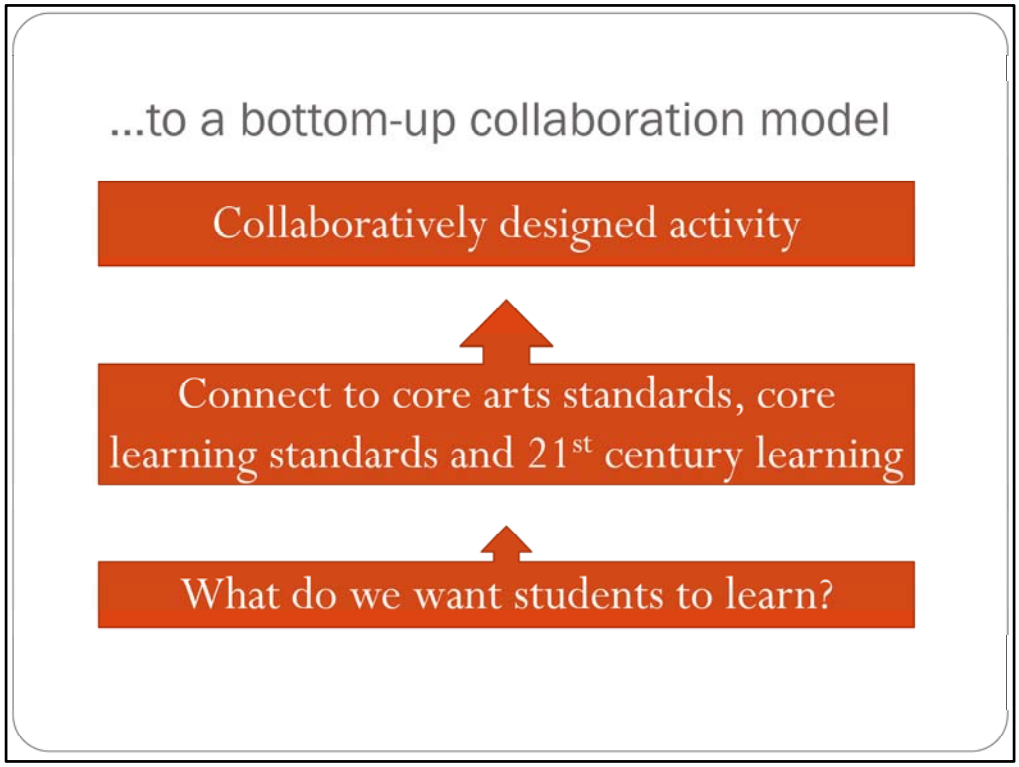
What can prepare our children for a world moving so fast that the knowledge they acquire in school may already be obsolete by the time they graduate? Their path to meaningful, successful lives lies not only in what they learn, but in how they learn it. Learning is not a discrete event or single body of knowledge. It is an ongoing, continual process. If today’s students can expect to have ten jobs or more in a working career, then mastering this process of learning the next new thing is essential. And nothing will help children do this more effectively than the arts and in all forms – as a discrete subject, as an integrated learning experience, in the school, in the community, from pre school to lifelong learning.

As the trends in American education have cut deeply into the resources for arts in schools, we have all been challenged to step into the breach. To do this, we have had to walk our talk: think creatively, sharpen our professionalism around our goals, adapt, collaborate, exploit the latest technologies so as to integrate all manner of arts into the education of more children in more venues than ever before. It is by these means that we can help children learn to learn, and in the process, learn to succeed.”

Let’s look at the components in the learning process that lead to creating successful, continual learners and see how beautifully the arts fit in.

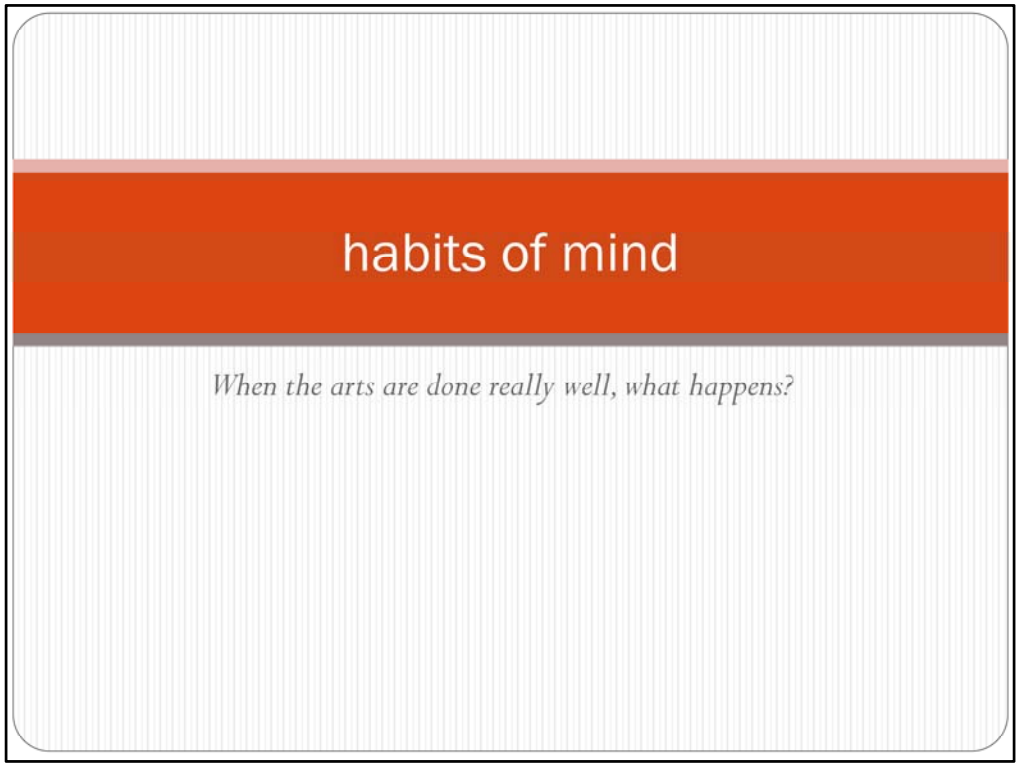


When I first started in the field, as a high school choral music teacher also teaching middle school general music, and as a teaching artist at the same time, the service delivery model look very similar to …



Standards-based student centered model

We all need to support, enhance, supplement and enrich not only the core arts standards but their application outside the arts room, and bring the other standards practices in the building back to our collective classrooms



We've spent some time today talking about the new core arts standards, and these standards wouldn't exist if it wasn't for the efforts of many people around the country, but especially because of the efforts of Arizona's own Lynn Tuttle.

Lynn Tuttle said this morning "Can we wrap into something bigger – but, the Bb scale in tune for an octave is critical to accomplishing that something bigger."

State Superintendent John Huppenthal said "dancing the math equation" – but, you need to know how to dance to dance…

So, as we lift higher, we need to carry elements of craft and form with us. So, I want to share with you some of the places that I think we can lift this work and in new and not so new terms. How can we reposition the arts as a vital component of education without loosing the intrinsic and instrumental nature of the arts at the same time?

The plain fact is that students will not put forth the effort to succeed if their education seems irrelevant to their lives. 30% or even more of students drop out of school because they feel no engagement in the learning process. Education has to be made more available, more meaningful, more motivating. Statistically, of 100 high school freshmen, 18 will graduate college within 6 years of when they started.

The first step in the process, then, is to create a space that truly engages students on some level; emotional, aesthetic, physical and/or intellectual. All the anecdotal evidence of our long experience, all the studies that both we and independent scientists have conducted, confirm that the arts have a unique ability to touch us all profoundly, personally, in ways that are difficult to replicate through other means.

Over the years, arts education has been confronted by an increased emphasis in school systems on standardized testing in a few core subjects. This trend has had two unfortunate results. It usually has come at the expense of school arts programs, thereby depriving students of the deep aesthetic and personal connection which the arts have to offer. It has also had the perverse effect of undermining enthusiasm for learning in those very core subjects for which the arts were being sacrificed.

Engagement is a prerequisite for successful learning. But it isn't sufficient. Students must actively participate in their education to succeed and our arts integrated programs help them do it.

At Young Audiences, all our programs focus intently on using the arts to draw students into active participation in the process. Every Young Audiences service now incorporates four signature elements meant to give artists, teachers and students guideposts to successful participation: experiencing, understanding, creating and connecting art to other learning.

Lynn and Evan mentioned this morning Creating, Performing/Sharing, Responding, Connecting

The message here is that art is open and expressive, but it is not random. When one is staging a play, there are marks to hit. The actors and director and stagehands and ticket takers have to communicate and collaborate to produce the desired effect. Educators and leading business people agree that students and workers must have these and other, similar twenty-first century skills: the ability to think creatively about unfamiliar problems and put them into a manageable context, to be a creative problem solver who is literate across numerous platforms and technologies, to be self-directed, collaborative and productive. They must also master the next component – resilience.

After students have been given the opportunity to experience the arts, have learned to tap the deep well of their inner lives and draw on the strength and meaning there to become active participants, the hard part begins. The learning process, like life itself, inevitably involves periodic setbacks and frustration. Research shows that, in particular, children from many difficult are prone to lack of self-control and disbelief in their ability to succeed. But in case after case, participation in the arts has a track record of helping children develop self-esteem, become more patient and resilient. Instead of giving up at the first sign of difficulty, they learn to work the problem: try, fail, back up and revise until they succeed.

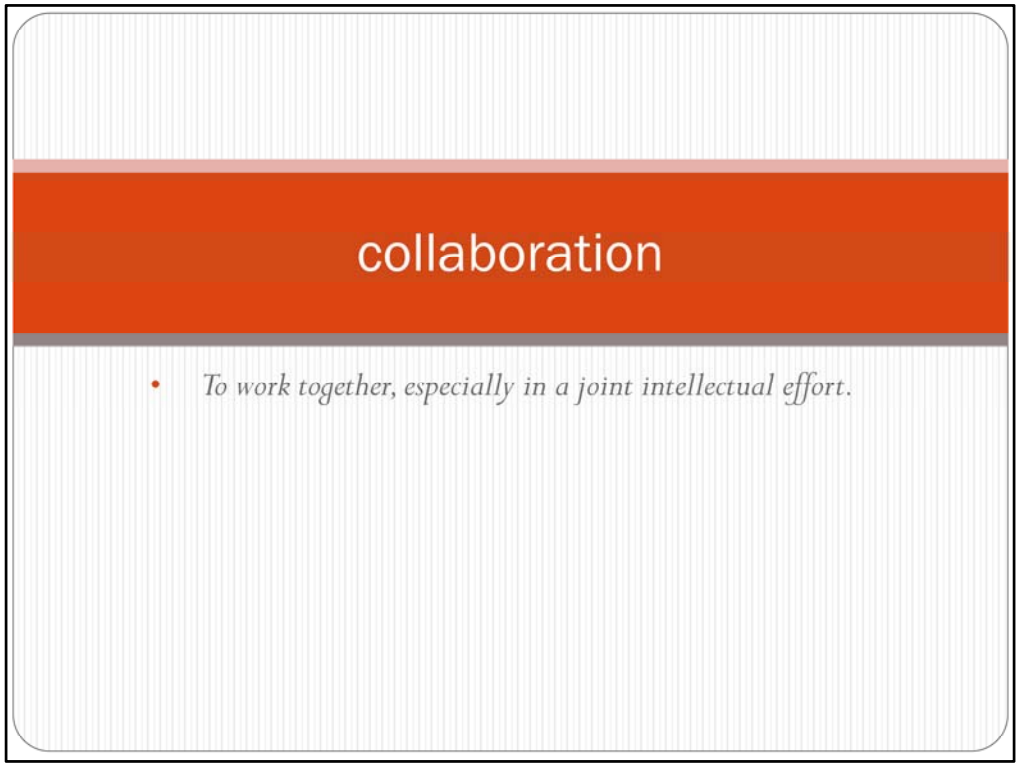
In one of our most exciting and successful signature programs, Arts for Learning Lessons, students work back and forth in an integrated fashion between literacy instruction and arts-based activities, strengthening their creative and critical thinking skills and using each activity to leverage learning in the next. As students work their way through cycles of creation, reflection and revision, their teachers gradually withdraw from a top-down teaching role into one of guidance. Students increasingly rely on their own self-monitoring and the feedback from their peers to revise their work. Testing results verify not only measurable gains in understanding, but striking improvements in self-confidence and discipline. Most importantly, we have seen a critical role that the arts play in two discrete areas – students with special needs and students where English is a second language. I propose to you that a rich arts curriculum that also integrates the arts processes into the general classroom can keep all students in the same room at the same time – the cost of pulling students out of class is prohibitive expensive, and I would suggest, wasteful.

Programs like these empower students to believe in themselves, to take greater control over their learning and lives, to overcome frustration and bounce back. Resilience gives them the strength to undertake the next step – diligence.

Succeeding, achieving excellence, is a byproduct of a number of factors; often not ones we might most expect. Having a high I.Q., for instance, doesn't necessarily lead to excellence. Nor does having innate talent. It turns out that the old quote from Thomas Edison, that genius is 5% inspiration and 95% perspiration, is very close to the truth.

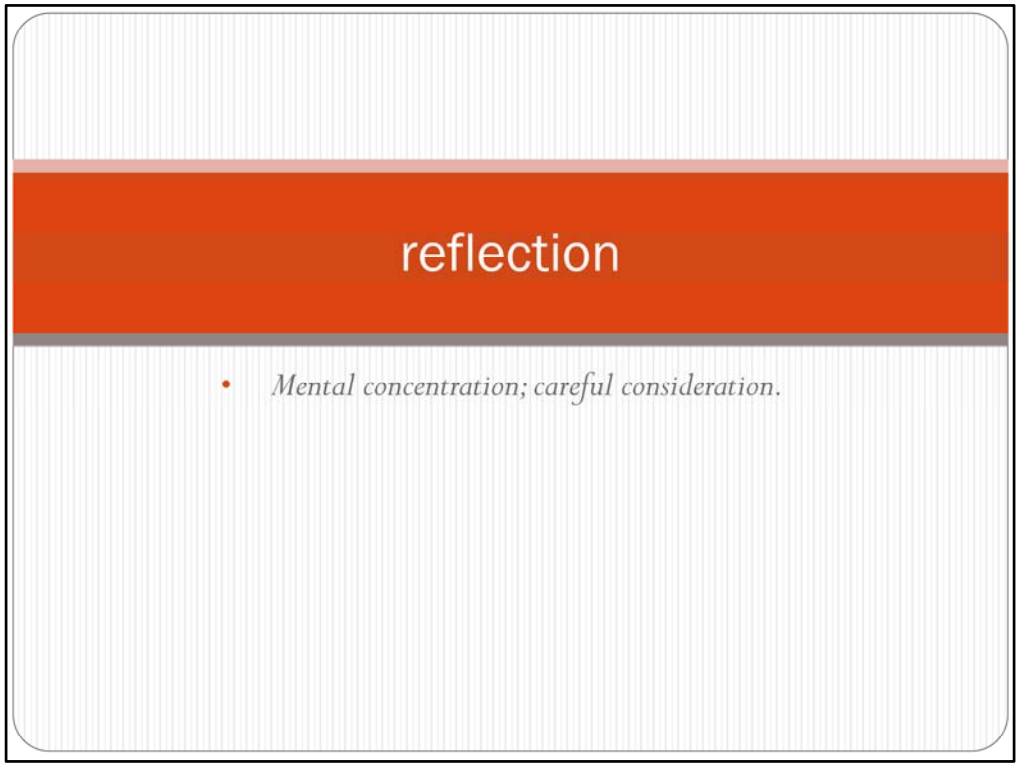
In his book, Outliers, Malcolm Gladwell makes the case that what separates successful people from the crowd, even talents as outstanding as Mozart or Bill Gates, is the amount of time they spent learning their craft. Not their natural brilliance, but hours of practice. In researching the formative backgrounds of numerous and widely different successful people, Gladwell arrives at the "magic number" of 10,000 hours for achieving excellence, whether they be devoted to programming computers or playing piano. Most of us will never spend that much time on any task. To do so seems like some kind of cruel punishment. But, as Gladwell notes, "Hard work is a prison sentence only if it does not have meaning."

Conversely, if you are excited by, and deeply connected to, what you are doing, you don't perceive the work as a burden. This is the great advantage of arts-based learning. Very few people have the tolerance for boredom to stick at rote learning for endless hours on end. But to reiterate and refine something you love, to discover and delight in its every nuance until it feels like second nature, is pleasurable and deeply satisfying. Each hard-won accomplishment brings greater confidence that you really can achieve whatever you set your sights on. Each new level attained increases your ambition to reach out for something even greater. This determination to keep growing leads to the next step — collaboration.



Being open and collaborative is crucial in what author Thomas Friedman calls a flat world, where instantaneous communication and rising levels of education mean that no person or group of people has a lock on knowledge. It is indisputable that the arts – theatre, music, film, art – promote students' ability and desire to collaborate and include. They promote empathy and social integration. Students who learn through the arts gain skills in listening, team building and communication.

The need to decide how to collaborate most effectively and with whom, to determine which practices are best to promote, brings us to the final component in the continual learning process -- reflection.



Artists rarely present their first efforts. Reflection and revision drive their process as much as creativity. These are the habits cultivated in students by arts learning opportunities that promote the continual learning process. Knowing how to assess helps students understand where they are in relation to the goals they have set for themselves. Developing skill in self-correction and judgment encourages them to understand, to improve and to “own” their learning.

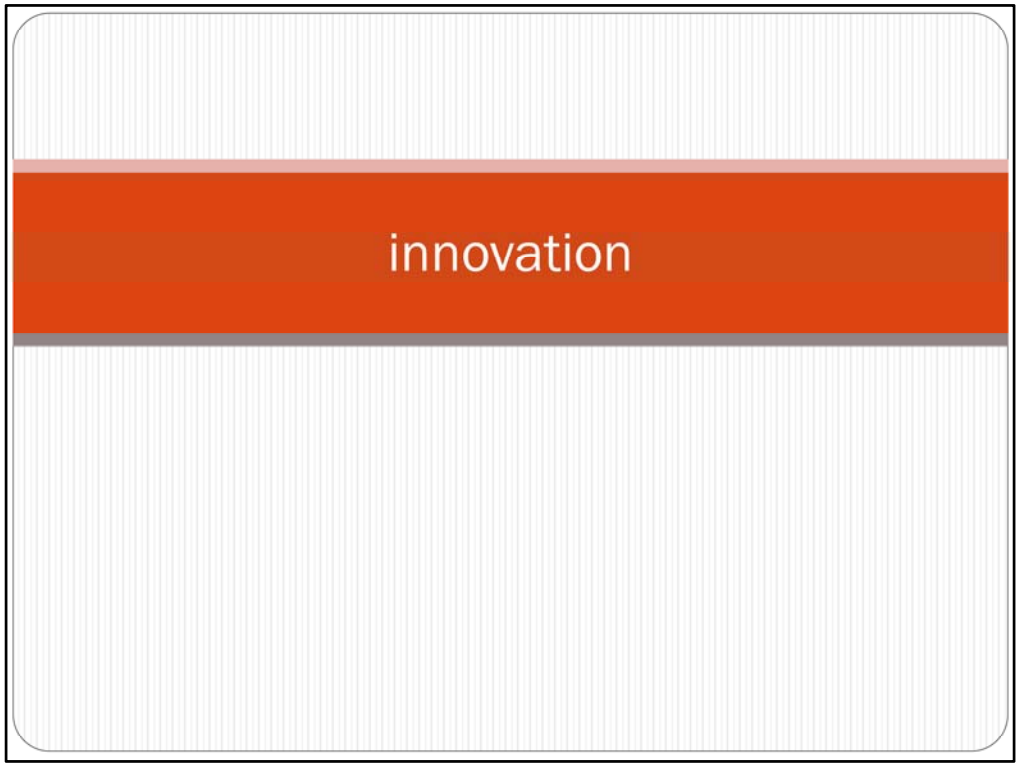
It’s not easy for students, teachers and artists to put their work out there for the world to assess, and possibly reject, especially if it’s something they have put their whole hearts into. But it’s amazing how young people will step up when given the chance and the skills.

This finally brings us to three last items; creativity, innovation and entrepreneurism.

We think of creativity in terms of opportunities to be creative; just open you mind, be creative. But in reality, creativity is an ending point, not a starting point. *To paraphrase Peter's comments this morning, Creativity is the difference between the struggle to find a single solution vs. struggling with 100 different ways to do it.*

For me, an arts process most steeped in creativity is jazz improvisation. Listening to a middle school jazz band improvise can be painful, high school a little less so. But how do we become proficient in this task.

Skill and fluency are the wellspring for creativity. A jazz musician needs to know her scales, modes and harmonic progressions. In all keys, not just a few, and know them to a point of fluency – not having to think about them first. Secondly, that jazz musician has to become immersed in the history of jazz – recordings, live performances, styles, idioms, trends and influencers. At that point, the musician has to be able to sing a tune in their mind, and the fingers (or the voice) instantly translates that experience through sound to the listener.



Once, and only when creativity occurs, can the musician begin to think about creating innovation – the art of transforming that experience from what others have done before to what hasn't occurred in the past. Like chefs, multiple ingredients combined in new ways adopted from many cultures, but also mixing those cultures to create new ones. Technology has enabled this to occur more rapidly, but technology is a tool to creativity and innovation, not creative or innovation artistically in itself. (for anyone with new drivers in the family, I keep telling my children the a GPS device tells you where to go, it doesn't make you a better driver).

Eighteen years ago, the challenge with the new voluntary arts standards at the time was resources – CD's, printed materials, access and cost of video tapes, etc. – today, I suggest we have a glut of resources and what is desperately needed is the curatorial eye – what should we choose, what are the exemplars, are we providing a multicultural viewpoint?

And lastly, entrepreneurism. I am reminded of a story I heard once about Paul Allen, a founder of Microsoft, gave the commencement address to his child's kindergarten class. In essence, he told them that upon college graduation, 90% of the careers available to them have not yet been discovered. I appreciate and thoroughly understand a need for numeric and linguistic literacy in this country but we have seen, as you know, an unparalleled drive over the last decade toward math and the written word as hallmarks of a successful education. *The state Superintendent mentioned this morning : the Maniacal focus that is still not improving math and reading scores*

I suggest to you this afternoon that this education will not only fail our students but imperil our country at the same time. Without a complete definition of literacy that includes sound, space, color, design, proportion – without allowing ample opportunities for students to speak, present and perform – and without a thorough understanding of our collective history to comprehend what has happened in the past to predict our future – and without a fluency in science, technology and math that is comparable to making that great jazz musician into an innovator as well as a creator of jazz, we will face some very challenging decades ahead. I know at time we collectively try to make our presence as relevant by deferring to what others think may be more important, but I would caution and urge you all to not sell short what we do – instead, we should lift what we do that at the end of the day provides opportunities for all kids in the same room together.

And so, I propose to you, that similar to the call to action in the 1950's and 1960's ushering the dawn of manned space flight, that indeed, the arts are the new sputnik for the 21st century. Not just as a dedicated subject area but an integrated subject area as well – not just in the rehearsal room, auditorium or studio, but in the classroom as well – and, not just during school, but outside school and comingled with an lifelong education that impacts our communities, states and nation.

Thank you.