The Arts Matter in Massachusetts

2019 Massachusetts Arts Curriculum Framework
Implementation Research Study

MASSACHUSETTS
Department of Elementary and Secondary Education

Final Report
June 2024

RMC RESEARCH

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ACKNOWLEDGEMENTS

This study was contracted by the Massachusetts Department of Elementary and Secondary Education. We would like to thank and acknowledge the Advisory Panel that supported this effort throughout the course of the study.Additionally, we are appreciative of all the arts organizations and partners who helped disseminate the survey in the fall of 2023. Finally, we would like to thank the dedicated team at DESE who managed this project, particularly Dawn Benski for her tireless support and feedback.

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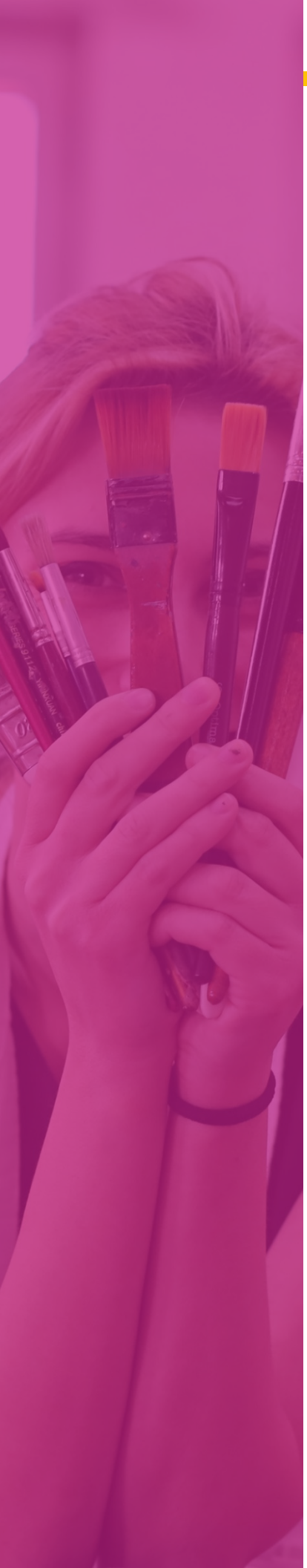


SUMMARY OF FINDINGS

The Massachusetts Department of Elementary and Secondary Education adopted revised standards for arts education, the Massachusetts Arts Curriculum Framework, in 2019. This research reports on the implementation status of the new Framework. The high-level findings are as follows:

- Though most students in Massachusetts complete an arts class each year, that number declines as students matriculate into higher grades, with a notable drop in high school.
- Students complete more visual arts and music courses than media arts, dance, and theatre courses.
- Teachers find some aspects of the Framework more challenging to teach than others; the degree of challenge varies to some extent by arts discipline.
- Many teachers reported positively about the breadth and flexibility of the Framework, but also asked for more specific examples to illustrate how to apply it in practice.
- The emphasis on diversity in the Framework is appreciated, and many teachers asked for additional support on incorporating artists from diverse backgrounds into their curriculum.
- Teachers asked for more support to implement the Framework, especially through professional development.
- Accessing discipline-specific professional development is a challenge for arts teachers across the state.
- Teachers frequently asked for additional ways to connect with their peers, including those from other districts.
- Teachers would like DESE to amplify its resources and the support it provides to arts teachers statewide.

In 2014 the National Core Arts Standards were revised and in 2015 the 'Every Student Succeeds Act' defined a well-rounded education as one that includes the arts. Motivated in part by these changes, as of 2024, 45 states have updated content or performance standards in the arts and 32 states define the arts as a core or academic subject.

Massachusetts' Department of Elementary and Secondary Education (DESE) undertook improvements in arts standards following the publication of the National Core Arts Standards and adopted revised standards, the Massachusetts Arts Curriculum Framework (the Framework) in 2019.

The Framework emphasizes creating original works and understanding artistic intent; encourages the use of artworks and art forms from diverse cultures, genres, and time periods; adds new standards for the discipline of media arts; and provides a set of artistic practices to encourage integrated and interdisciplinary instruction. To support the implementation of these new standards from 2019 to 2024, DESE has provided arts educators with a range of supports including professional development modules for arts educators, guidance on foundational skills progressions in the arts, and resources to support culturally responsive pedagogy. DESE contracted with RMC to conduct third-party, independent research to understand the state of the Framework's implementation nearly five years after its release, and how to better support teachers in effectively implementing the Framework.

OVERVIEW OF THE STUDY AND METHODOLOGY

The Framework was released in fall 2019. In spring 2023, DESE contracted with RMC Research (RMC) to conduct a third party, independent study of the ways in which implementation of the Arts Framework has occurred and how to better support Massachusetts arts educators. The study asked the following questions:

Research Questions

Extent and Depth of Implementation

- To what extent are Massachusetts students experiencing **arts education that is aligned to the 2019 Arts Framework**?
- To what extent do Massachusetts students currently **complete courses in the five artistic disciplines**? Does this vary by student group (e.g., English learners, students with disabilities, by race or gender)?

Implementation Challenges

- Which of the **Standards of Artistic Practice** (i.e., creating, presenting/performing, responding, and connecting) do educators find **most challenging to implement**?
- Are there particular **content standards that arts educators find especially challenging** to implement?
- Which **aspects of the Framework do educators fully understand** and in what aspects do they show gaps in their understanding?
- To what extent do educators believe students are experiencing an **equitably high-quality experience in the arts across all populations**, including historically marginalized groups, such as English learners and students with disabilities? What are the challenges in striving for this equity?
- What **barriers do arts educators perceive in addressing the Framework**, and what support do they feel they need?

Effective Supports

- What **instructional materials** have arts educators found **well aligned to the Framework**?
- Are there **staffing and/or district- or school-level structures** (e.g., collaborative teams, schedule changes) that districts/schools have found **helpful** in implementing the Framework?

- Which **supports** (resources and professional development) have arts educators found **most useful** in implementing the Framework?
- To what extent and how are arts educators using the **Guidebook of Culturally Diverse Artists and Artworks**?
- In schools that have **successfully transitioned to the Framework**, how did educators accomplish it?
- What **types of support would be helpful to arts educators to make the transition** to the Framework (e.g., community of practice of teachers of arts forms, peer exchanges, lesson study modules)?

The study consisted of three major components:

- An **analysis of extant data on student completion** of arts courses.
- A **survey of arts educators and administrators** across Massachusetts.
- A series of **focus groups and interviews with arts teachers** representing all arts disciplines, grade levels, and regions of the state.

Additionally, RMC convened an Advisory Panel representative of diverse arts educators from across the state to advise the study and provide additional perspective on findings and recommendations to DESE. The panel met virtually three times throughout the study.

Methodology

Arts Coursetaking Data Analysis Methodology

RMC conducted a descriptive analysis of extant DESE data[1] on student completion of arts courses, with a focus on how completion differed by student demographics and grade level.

Survey Methodology and Respondents

RMC administered a survey of arts educators and school and district administrators in fall 2023. The survey was pilot tested with members of the Advisory Panel prior to administration to ensure clarity and to test the time required to complete the survey (the intent was for the survey to take no more than 12 to 15 minutes to complete). Arts educators, regardless of arts discipline or grade level, as well as school and district administrators, were invited to complete the survey. The survey was publicized through:

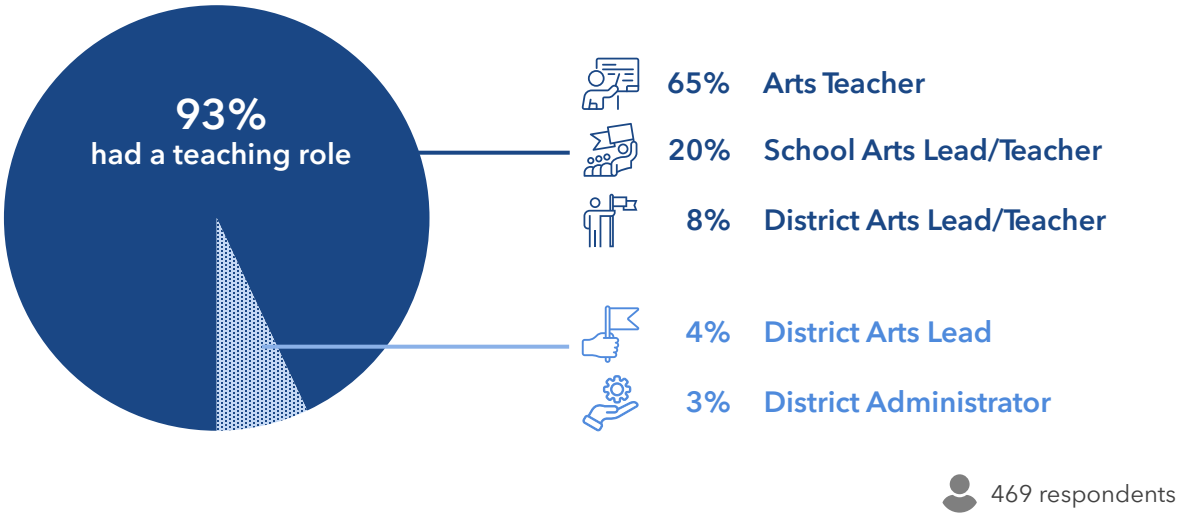
- DESE email newsletters that are regularly sent to school and district administrators, asking them to both complete the survey and share it with the arts educators in their schools and districts.

[1]2023 Arts Coursetaking Report: https://profiles.doe.mass.edu/statereport/artcourse.aspx

- Partner organization publicity channels (such as e-newsletters).
- Word -of -mouth and postcards with QR codes handed out at in person convenings attended by DESE staff and at professional development opportunities in fall 2023.

One of the first questions on the survey asked if the respondents were familiar with at least parts of the Framework. If they were not, they responded to an abbreviated set of questions. As Exhibit 1 shows, 82% of those who began the survey, or 469 respondents, knew enough about the Framework to continue responding to the full set of relevant survey items (see Exhibit A1 in the Appendix).

Exhibit 1 Roles of Survey Respondents Familiar With the Framework



There were some differences between the demographics of the survey respondents compared to the demographics of arts educators statewide.[2] Music teachers were somewhat overrepresented and visual arts teachers were somewhat underrepresented. (See Exhibits A2–A7 for additional details of the survey respondent demographics compared to all Massachusetts arts educators.) Respondents' reported gender was similar to that of arts teachers statewide and respondents of color mirrored statewide proportions. Respondents represented all regions of Massachusetts and worked in districts of all sizes, though slightly fewer respondents represented smaller districts. Finally, a greater proportion of respondents worked in districts with lower than statewide averages of high -needs students.

[2]Massachusetts teacher data was generated in August 2023 from DESE's Educator Licensure and Renewal database.

Focus Group/Interview Methodology and Respondents

To respond more fully to the research questions and to complement the survey findings, RMC undertook six focus groups and 16 individual interviews[3] with nearly 40 arts educators who represented all arts disciplines, all grade levels, and several regions of the state (greater Boston, central Massachusetts, and western Massachusetts). (See Exhibit A8 for more details.) Focus group and interview participants were recruited in a variety of ways: survey respondents were asked to provide their contact information if they were interested in being contacted for follow-up conversations, and respondents who did so received an invitation to participate; the Advisory Panel was invited to publicize the opportunity to participate to teachers in their districts or regions; Arts Curriculum Directors in large school districts were asked to invite their teachers to participate; and teachers were recruited through word of mouth. Educators from two districts were specifically invited for focus group conversations because they are known to have strong district-level support and training to help arts educators understand and utilize the Framework.

[3]To the extent possible, conversations were conducted in focus groups, but due to scheduling challenges, individual interviews were frequently necessary.

ENGAGEMENT IN ARTS COURSES IN MASSACHUSETTS

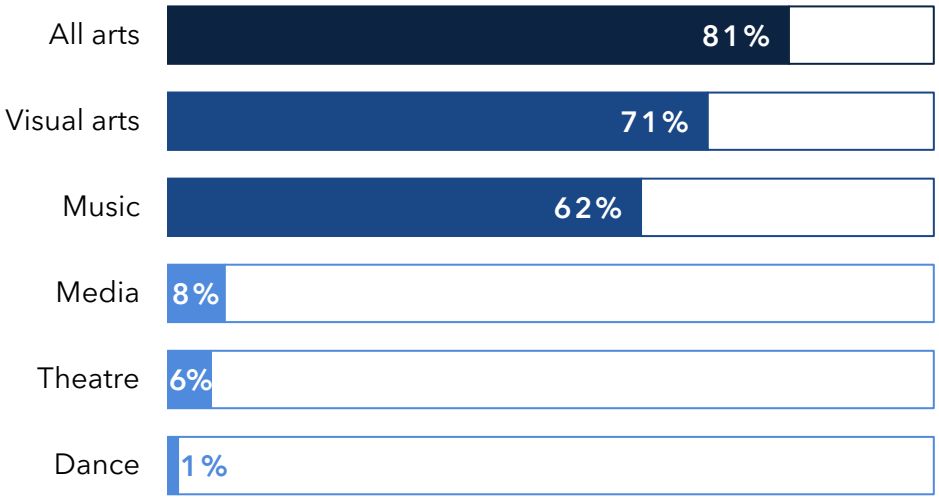
Arts coursetaking varies notably by grade level and arts discipline, but there is little difference when looking at student demographic groups.

The current landscape of arts coursetaking among all public school students in Massachusetts provides context for understanding the study and its results. The following exhibits show the results of an analysis of student data[4] that examined the following questions:

To what extent do Massachusetts students currently complete courses in the five artistic disciplines? Does this vary by student group (e.g., English learners, students with disabilities, by race or gender)?

The majority of students (81%) in Grades K–12 completed at least one arts class in 2023. The breakdown by arts discipline in Exhibit 2 illustrates the relative completion rates of students in the different disciplines.

Exhibit 2 Massachusetts Public School Students Completing Arts Courses[5]



[4]2023 Arts Coursetaking Report: https://profiles.doe.mass.edu/statereport/artcourse.aspx
[5]*N* = 889,014 based on the 2023 Arts Coursetaking Report (District) All Students All Subjects available at https://profiles.doe.mass.edu/statereport/artcourse.aspx. All percentages of students in this section are calculated based on data on this report.

Looking at completion rates by grade band shows that close to 100% of elementary students participate in music and visual arts classes each year (see Exhibit 3); it is a common practice in Massachusetts for all elementary students to take visual arts and music. Though relatively high proportions of students continue to take arts courses at the middle school level (93%), the proportion of students Grades 9–12 completing arts courses drops notably to 52% overall.

Exhibit 3 Massachusetts Student Completion of at Least One Arts Course by Grade Band

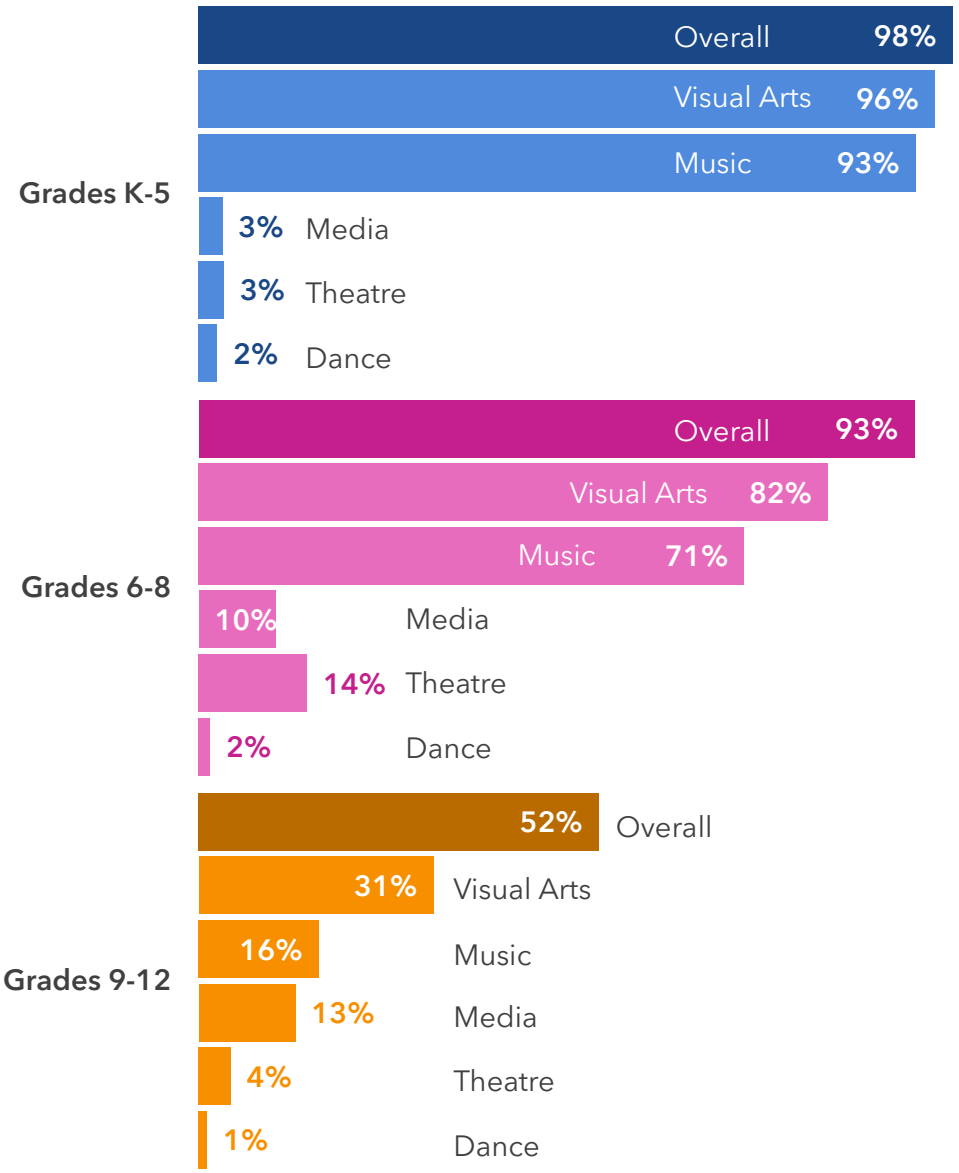
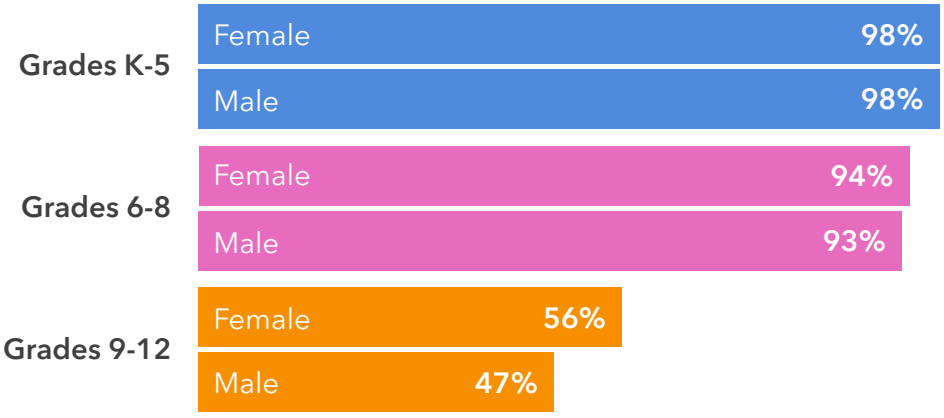


Exhibit 3 also shows that in the middle grades, theatre and media arts begin to emerge more frequently as course options, with 14% of middle grades students completing a theatre class and 10% completing a media arts class. At the high school level, DESE recommends the MassCore program of study intended to align high school coursework with college and workforce expectations; MassCore recommends one unit of an arts course to graduate. Compared to their elementary and middle school counterparts, students in Grades 9–12 complete fewer arts courses overall, and complete fewer music, visual arts, dance and theatre courses. However, many more high school students than elementary or middle grade students complete media arts classes.

Further analysis can break down the number of students taking various arts courses by gender, ethnicity, and other student characteristics, compared to the number of all students completing arts courses statewide. Data on student groups as a percentage of the total number of all Massachusetts students taking arts classes are illustrated in Exhibits 4, 5, and 6. While there is variation in coursetaking between grade bands, **few differences are evident between demographic groups of students in their completion of arts courses.**

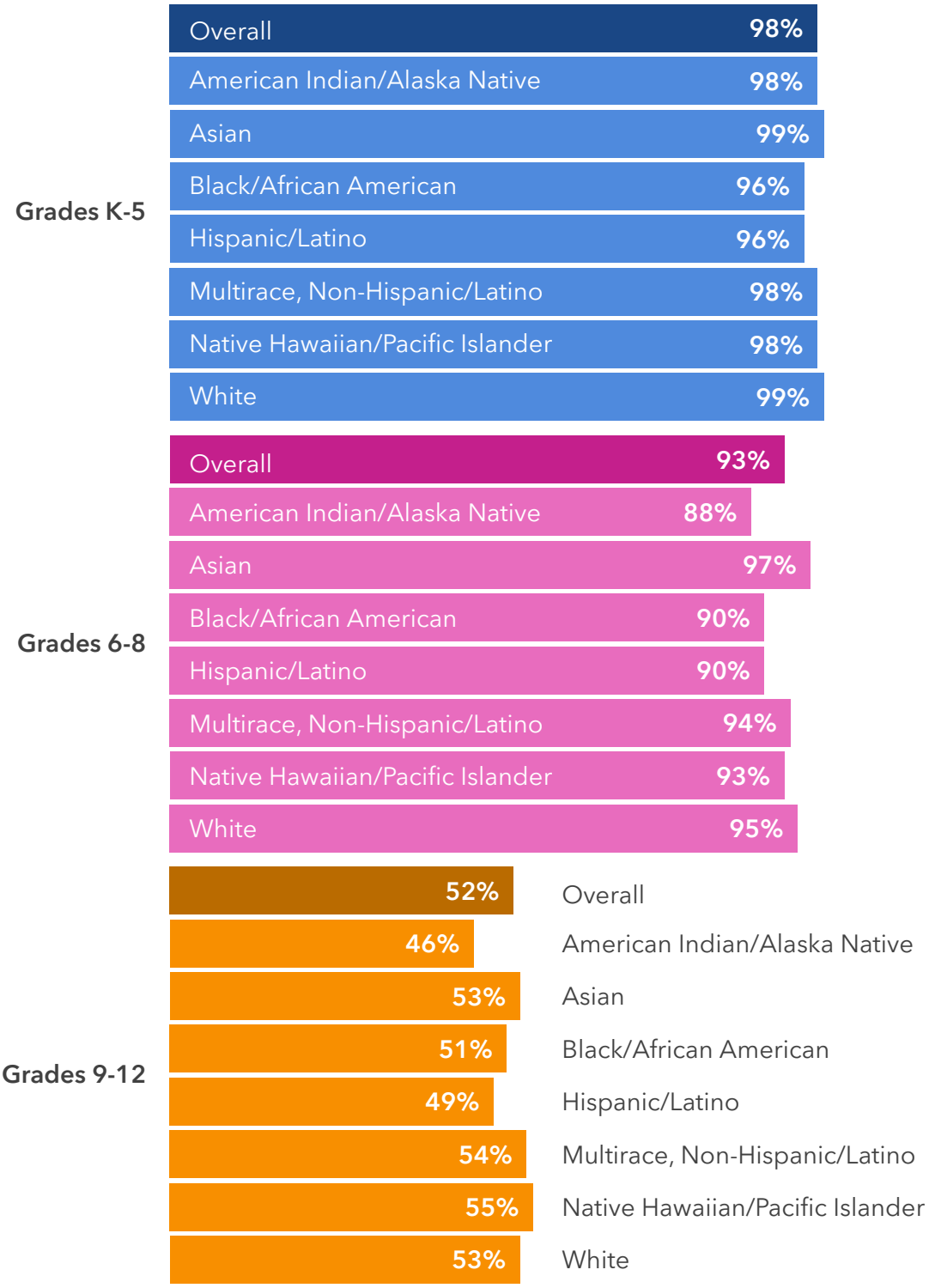
In terms of gender, the differences between males and females is minimal, except at the high school level where more females than males take arts courses, as shown in Exhibit 4.

Exhibit 4 Massachusetts Student Completion of at Least One Arts Course by Gender and Grade Band



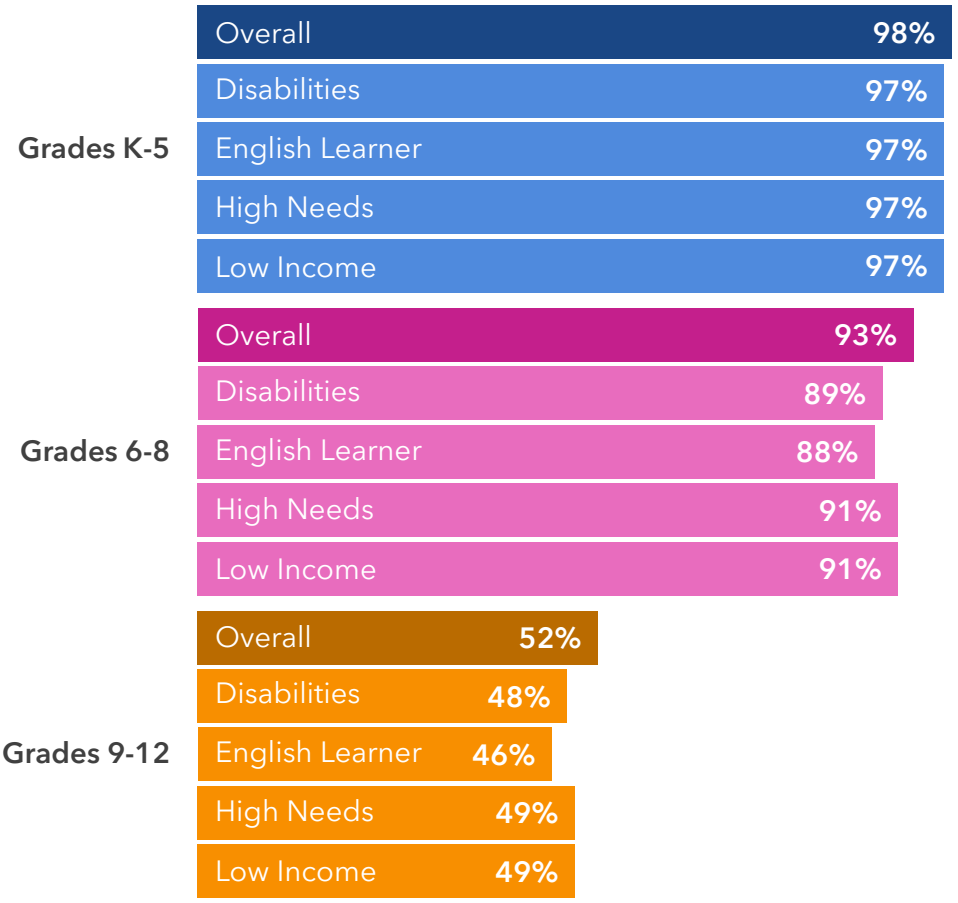
Students of all ethnic groups take arts courses at essentially the same rates. **The differences in coursetaking by ethnic group becomes more evident when broken down by grade level**, as Exhibit 5 shows. At the elementary level, students of all ethnicities complete arts courses at essentially the same rate. But at the middle and high school levels, some differences among ethnic groups are evident.

Exhibit 5 Massachusetts Student Completion of At Least One Arts Course by Race and Grade Band



Students with disabilities, English learners, high-needs students, and low-income students in all grade bands complete arts courses at essentially the same rates as each other and as the overall student body, as Exhibit 6 shows.

Exhibit 6 Massachusetts Student Completion of At Least One Arts Course by Student Group and Grade Band



Equitable Experiences in the Arts

While the coursetaking data shows relatively small differences between different student groups, the study also explored the extent to which educators believe students are experiencing an **equitably high-quality experience in the arts across all populations**, including historically marginalized groups. Teachers who completed the survey did report that it is at least somewhat challenging to "ensure that their arts lessons maximize the participation of all students," with music educators reporting the most difficulty (see Exhibits A9–A11).

When teachers in the focus groups were asked "What specific barriers have you observed or heard of that can make it difficult for all students to experience an equitable arts education?" the only equity concern raised regarded special education students. Several elementary teachers said that students with individualized education programs (IEPs) are often pulled from specials, including the arts, for various supplemental services and therapies. High school arts teachers said that students with disabilities are often required to take specialized classes, which can limit time in their schedule for being able to choose from the full range of arts course options. Some teachers reported that this is unfortunate because arts courses are often a less restrictive environment for students receiving special education services, and can provide opportunities for personal expression and an environment in which students with diverse strengths and challenges can thrive.

ABOUT THE 2019 MASSACHUSETTS ARTS CURRICULUM FRAMEWORK

The 2019 Massachusetts Arts Curriculum Framework[6] is organized into several key sections, including the following which are referred to in this report:

Guiding Principles. Ten philosophical statements that underlie the standards and resources in this Curriculum Framework. They are intended to guide the design and evaluation of arts programs in schools.

Standards of Artistic Practice. Eleven statements that describe the processes and skills students should learn as practitioners throughout the elementary, middle, and high school years to achieve artistic literacy. Based on the processes presented in the 2014 National Core Arts Standards (NCAS), these practices are grouped into four clusters that focus on creating, presenting/performing, responding, and connecting across the five arts disciplines: dance, media arts, music, theatre, and visual arts. An important idea emphasized in the Standards of Artistic Practice is that of **artistic intent**, which affirms that artistically literate students generate, organize, and refine artistic ideas using a variety of strategies and tools to serve an intended purpose for their artistic work, and can discuss the artistic intent of other artists and their work.

Grade-Level and Content-Specific Standards. The Framework groups content standards by **discipline** (dance, media arts, music, theatre, and visual arts) and further expresses those standards by **grade level**. Grades pre--K through Grade 8 standards are organized in grade pairs or dyads and standards for the high school grades are organized by proficiency level. The content standards for each grade dyad or high school proficiency level are then organized by the four **clusters** of the Standards of Artistic Practice, with at least one **content standard** aligned to each of the 11 Standards of Artistic Practice.

[6]The full Framework is available on DESE's website: https://www.doe.mass.edu/frameworks/arts/2019-08.docx

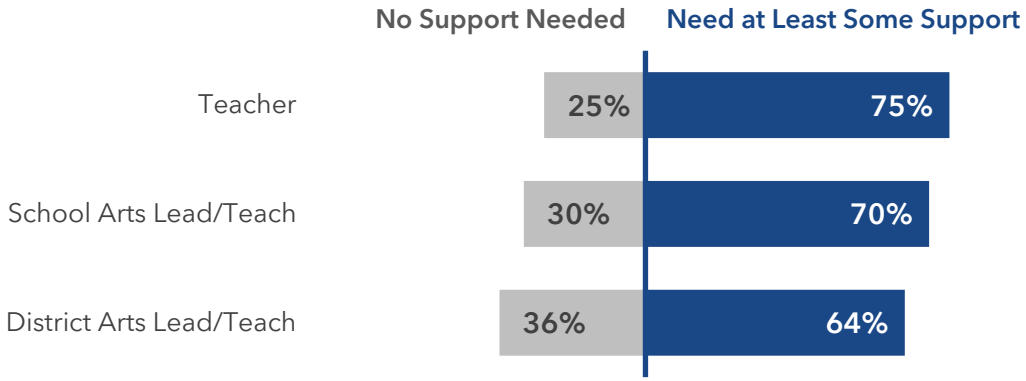
UNDERSTANDING THE FRAMEWORK AND THE STANDARDS OF ARTISTIC PRACTICE

Teachers need additional supports in implementing the Framework, from DESE and from their districts and schools.

This section focuses on the findings from the surveys and focus groups of educators regarding their perceptions of and understanding of the 2019 Arts Curriculum Framework and the Standards of Artistic Practice, an important component of the Framework. This 2019 update by DESE, like that undertaken by nearly all states in the country, represents a meaningful change from the previous 1999 standards that had a more skills-based focus (e.g., elements and principles of art, discrete techniques in the arts disciplines). The findings presented here help address the research questions of: "To what extent are Massachusetts students experiencing arts education that is aligned to the 2019 Arts Framework?"[7] and "Which aspects of the Framework do educators fully understand and in what aspects do they show gaps in their understanding?"

Most respondents in teaching roles reported needing at least a little support[8] aligning their instruction with the Framework, as Exhibit 7 (see Exhibit A12 for additional details).

Exhibit 7 How Much Support Needed to Align Teaching With the Framework



326 respondents total. Only includes respondents in a teaching role.
Teacher: 214; School Arts Lead/Teach: 76; District Arts Lead/Teach: 36.
Some response categories combined. See Exhibit A12a for breakout of all response options.

[7]Based on the premise that the more that teachers understand the Framework, the more likely they are to align their instruction to the Framework.
[8]Response scale included *none at all, a little [support], a lot [of support], a great deal [of support].*

In focus groups, many teachers said that **the new Framework "validates" what they believe is good teaching**. One teacher said, "[The Framework is] just so broad and open to interpretation; that's why I love it!" In Massachusetts, some arts teachers work in multiple schools, especially in the rural parts of the state; one such teacher remarked, "It allows me to have some malleability with my projects and design them according to each school's needs and resources."

Also in the focus group conversations, some teachers discussed missing the specificity of the old standards and even said they go back to them, some quite regularly. One respondent said, "I wish there were specific strands like the old frameworks, or a hybrid document." Because the new standards are "so broad," some teachers remarked that they did not feel as much of a need to map individual standards to their lessons. Many arts leads said that for new teachers, in particular, the broadness of the Framework is especially challenging, describing it as "so open-ended that it's overwhelming."

Within the Framework, the Standards of Artistic Practice are grouped into 4 clusters:

Creating art with artistic intent

Presenting or performing artistic works to evoke, express or communicate

Responding to arts through intellect and emotion

Connecting the arts to the self, society, history, culture, and other disciplines and bodies of knowledge

This focus of these four clusters on *creating*, *presenting/performing*, *responding*, and *connecting* is aligned with the 2014 National Core Arts Standards.

> The broad nature of the Framework is both a blessing and a curse.
>
> Arts Teacher

Teachers felt that implementing the Framework's Standards of Artistic Practice was at least somewhat difficult. When asked about these clusters in the focus groups, teachers reported the clusters provide a logical organizing structure, and many expressed that these four broad areas allow them the freedom to better align their instruction to the standards. But in the survey, when they were asked about the individual standards, at least 50% of teachers said that each one was at least somewhat challenging to implement.[9] (See Exhibit A13 for more details regarding the response options.)

[9]Response scale included *not at all challenging, somewhat challenging, very challenging, extremely challenging*.

The four clusters posed different issues and opportunities for teacher understanding of the Framework in different arts disciplines, which surfaced in the focus group conversations. These differences in understanding of the intent of the cluster, as illustrated below, may be an issue that DESE wishes to provide clarification on to teachers.

Visual arts teachers found the *creating* cluster of standards to be the easiest to implement, but felt that *presenting* can be more challenging, outside of sporadic school art shows. Some visual arts teachers defined *presenting* more broadly, to mean sharing with peers, or even, for younger students, holding up their artwork in class to receive feedback from their classmates, rather than showing work at a more formalized exhibition.

> What school has the space or time to allow students to plan and implement their own exhibitions? I am the only art teacher for my middle school and have 400 students and two bulletin boards. Having them all exhibit their art is not realistic.
>
> Visual Arts Teacher

> Although my students are not composing original works, they create sounds every day and that qualifies as creating to me.
>
> Music Teacher

Many **music teachers** felt that their students are "all about performing" so the *performing* cluster is easy to implement, but some music teachers expressed having a much harder time incorporating the standards in the *creating* cluster. At the same time, comments reflected different definitions of *creating*, with some music teachers saying that "creating" does not have to equal "composing."

Most arts teachers said that it is relatively easy to engage students in *responding* to artistic works, although a **theatre teacher** highlighted a wish to have their students be able to respond to the arts in person, saying, "It's hard to bring 300 students to see a live theatre performance. We use videos, but it's not the same as seeing something live." Many arts teachers from various disciplines said they would like to take their students on more field trips to museums or cultural organizations, but that scheduling and budgets were often a significant barrier.

The **discipline of media arts** presents some distinct challenges; see Case 1 for more details.

Different age groups of students also seemed to present different challenges. Multiple **middle school teachers** highlighted the issues with working with students in Grades 6–8. "Have you ever met a middle schooler that likes to stand in front of their peers and present their work? Presenting is really hard for this grade level!" exclaimed one teacher.

> In practice it is a challenge to get large classes of [students] to seriously engage in discussion about their artwork or others. It's a worthy endeavor—but not an easy one.
>
> Middle School Teacher

Case 1: Media Arts—A Growing Discipline that Faces Unique Challenges

The discipline of Media Arts seems to be growing. Media arts teachers who were interviewed reported that more of the schools that they are working in, including high schools and many middle schools, are expanding their media arts programs. Teachers say that students are engaged and excited about this arts discipline, and many see media arts as a career-relevant area that can build valuable skills, including for students who are not choosing to attend college. Media arts teachers who were interviewed said their classes are "very popular."

The media arts discipline seems to have some unique strengths and challenges compared to other arts disciplines. Media arts teachers who were interviewed said that there are many culturally diverse artists to highlight in media arts, and so their students from diverse backgrounds often are better able to relate to media artists and their works (part of the *connecting* cluster in the Framework). Overall, media arts teachers said that it is easy to meet the practices described in all four of the clusters (*creating, presenting/performing, responding, and connecting*).

One of the biggest challenges for this discipline is providing students with the technology needed to stay on the cutting edge of the industry; multiple media arts teachers said that Chromebooks are not able to support even basic programs required in their classes. Accessing relevant professional development is also an issue for many media arts teachers. They seek out specialized training, often by industry leaders, that is different from anything offered by their district for other arts teachers, and that training can be expensive and only offered on teachers' own time (such as in the summers).

Assessing how well students meet the Standards of Artistic Practice is a challenge for some teachers. One teacher asked DESE to publish "rubrics they feel would work well with each strand of the Framework, delineating what 'approaching,' 'meeting,' and 'exceeding' the standard would look like." Another said they "would love to learn about how other teachers actually assess students."

Survey respondents were also asked about how hard it is to implement the 10 Guiding Principles, which are philosophical statements that underlie the Standards of Artistic Practice and are to be used to guide the design and evaluation of arts programs in schools. **Overall respondents found nearly all the Guiding Principles at least somewhat challenging to implement**; Exhibits A14–A15 provide additional details.

In the survey, respondents said that the most challenging Standard of Artistic Practice to implement was the one focused on artistic intent, namely "Encouraging students to explain how their artistic work will communicate what they want the audience to feel." (See Exhibit A13 for more details.) **In focus groups, teachers said that they believe they understand the idea of "artistic intent," and appreciate the emphasis that DESE placed on that concept.** Teachers did comment that, when discussing the intent of artists being studied, it can often be difficult to find information about why an artist created a particular work, particularly for artists who lived long ago. Teachers also said that it can be difficult to get students to express their emotions or motivation behind their artistic works; for example, one teacher explained, "It's often hard for my students to find the words to express why they created what they did, especially the younger kids, and they really don't like sharing their feelings with their peers."

Teachers are aware of the Framework's stronger emphasis on inclusion and diversity. In particular, the *connecting* cluster focuses on "connecting the arts to the self, society, history, culture, and other disciplines and bodies of knowledge." A few focus group participants highlighted this as a way to better engage some of their students from diverse backgrounds. For example, one teacher "love[s] the new standards because I can easily meet the needs of my Puerto Rican students in a way I couldn't before." Survey and focus group respondents were asked specifically about DESE's Guidebook of Culturally Diverse Artists and Artworks.[10] Though 68% of overall survey respondents said they had "not heard" of the Guidebook, and only 15% had ever used it (see Exhibit 11 for details), in focus groups it was highlighted repeatedly as an "incredibly valuable" resource. Many teachers asked for more support in this area though; they would like the Guidebook to be updated regularly or supplemented with additional examples. A few teachers asked specifically for guidance on choosing contemporary artists who are appropriate for students of different ages.

[10] https://www.doe.mass.edu/instruction/arts/diverse-arts-guidebook.docx

Finally, for some teachers, the organization of the Framework was a barrier to understanding. Many teachers asked for shorter, summary documents to make it easier to refer to different sections of the Framework. One teacher asked, "Give us a one-page PDF that we can post in our classrooms!" Another said, "It would be great if the Framework was also available in student-friendly language." A few teachers pointed out that the layout of the Framework document makes it hard to easily see that the Standards of Artistic Practices are the same across disciplines. One arts lead reorganized the standards by grade band across disciplines, pulling out the artistic practices; a teacher in that district said it was "transformative" for teachers in understanding them better.

REPORTED BARRIERS TO IMPLEMENTING THE FRAMEWORK

Budget limitations, time limitations, and a lack of access to professional learning are all barriers to fully implementing the Framework.

Three quarters of district administrators identified insufficient funding as an implementation barrier, and more than 70% of teachers identified both lack of time and access to professional learning as implementation barriers (see Exhibit 8). This sentiment was generally true across arts disciplines and grade levels. (See Exhibits A16–A18 for more details.)

Exhibit 8 Top Three Barriers to Transitioning to the Framework

75% **of District Administrators cited insufficient budgets**

57% of District Arts Leads (including those who teach) agreed

70% **of Teachers cited a lack of time** to work on transitioning to the Framework

70% **of Teachers cited a lack of access to enough professional development on the Framework**

57% of District Arts Leads and 52% of School Arts Leads (including those who teach) agreed

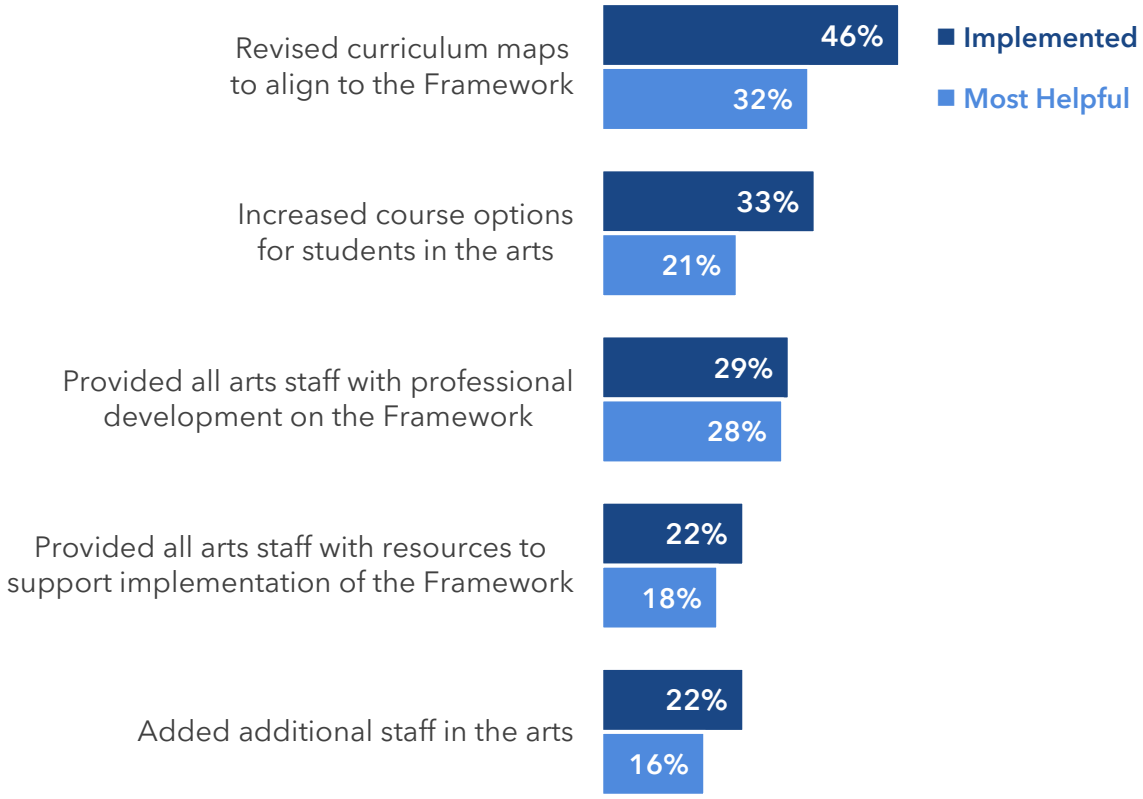
326 total respondents (District Arts Lead and District Arts Lead/Teachers combined)

District-Level Support Varies

> I like having the freedom to create my own things but also tailor it to the time and resources that I have to work with, and I don't have a list of things I *have* to fit in.
>
> Arts Teacher

Although some district and school staff reported that their **districts had made changes to support teachers implementing the Framework, many administrators reported that their districts had not done very much.** When school and district administrator survey respondents were asked, "What changes have schools in your district implemented to transition to the 2019 Arts Framework? What changes have been the most helpful?" they cited aligning curriculum maps with the Framework and providing arts staff with professional development as the two most helpful changes that were made (see Exhibit 9 for specific staffing and district- or school-level changes). Most teachers interviewed agreed with this, although some said that this curriculum alignment was done at the grade- or school-level. According to the administrators' survey responses, however**, less than half of their schools (46%) made these changes**, and only around one third said that their districts had provided professional development on the Framework or added courses in the arts. (See also Exhibit A19 for more detail.)

Exhibit 9 School Changes to Support Transition to 2019 Framework



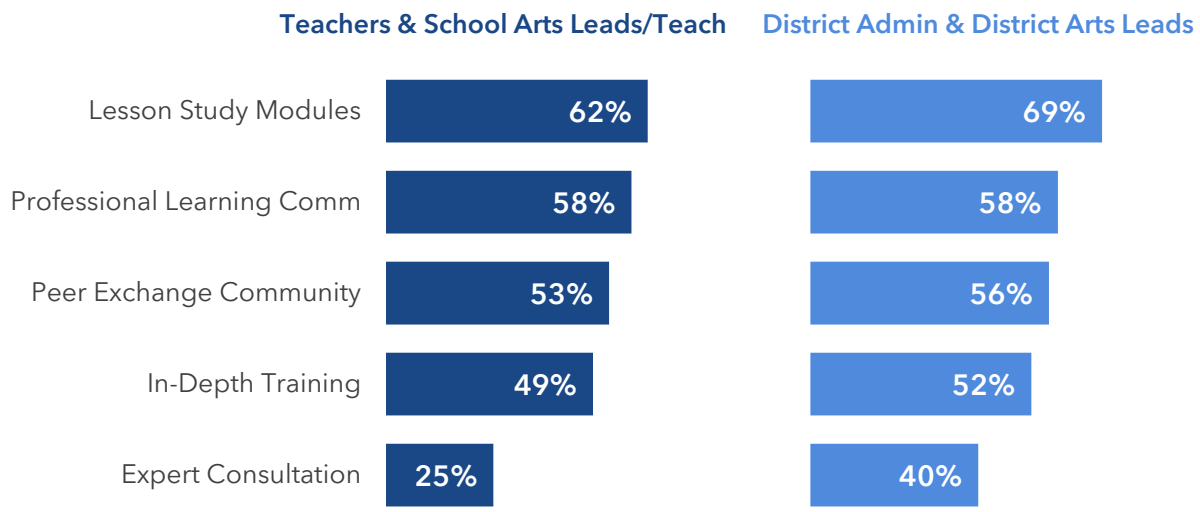
87 respondents:
School Arts Lead: 36
District Arts Lead/Teach: 26
District Arts Lead: 12
District Administrator: 13
See Exhibit A19 for more detail.

Professional Development and Resources

This section discusses the study findings about the types of resources respondents were most interested in receiving, followed by a discussion of professional development in the arts. Research questions addressed include: "Which supports (resources and professional development) have arts educators found most useful in implementing the Framework?" and "What types of support would be helpful to arts educators to make the transition to the Framework?"

Additional supports to implement the Framework would be welcomed. As Exhibit 10 shows, survey respondents of all types—teachers, arts leads, and district administrators—named **lesson study modules**, **professional learning communities**, and a **peer exchange community** as the most helpful types of support in continuing to transition to the Framework. (See Exhibit A20 for more detail by respondent type.)

Exhibit 10 Support That Would be Most Helpful to Continue Transitioning to the Framework



257 respondents
Respondent categories combined.
See Exhibit A20 for more detail.

The survey findings were echoed by the focus group conversations. In the focus groups, **many teachers asked for opportunities to exchange information with their peers**, particularly within their arts discipline and grade band. Teachers in smaller districts said they are often solely responsible for developing the arts curriculum for multiple schools, can feel especially isolated, and desire a means of sharing lessons and learning from other teachers. Even in medium size and larger districts, an arts teacher might be the only one in their discipline in their building, and many teachers asked for **more ways to have meaningful, discipline-specific conversations and opportunities for sharing curriculum ideas with their peers**, both within districts and across districts.

> It would be great to have some sort of database of trusted and tried lessons from Massachusetts teachers, so I don't have to go searching on [social media] all the time.
>
> Arts Teacher

Though some teachers appreciate the flexibility of asynchronous and virtual connections, many wished **for more in-person conversations and professional development**. Many also mentioned that DESE coordinates the CURATE website[11] with information for English language arts, mathematics, and science teachers and wished that there was a similar type of resource for the arts, particularly if such a site had a way for teachers to pose questions to their peers or to DESE and get relatively quick responses.

> Why should we have to reinvent the wheel? I need ideas for lessons that I can use in my classroom tomorrow, and what better way to find those than from teachers who have tried them already.
>
> Arts Teacher

Multiple teachers, especially those at the elementary level, commented on how challenging it can be to address all the content standards in a single course or term. They suggested that a **pacing guide** or **sample curriculum map** might be helpful. In particular, teachers asked for examples of how to fit the standards into different course configurations. For example, some teachers see students weekly for an entire year, some see students daily for four to six weeks, and some teach under other configurations. Some teachers asked DESE to prioritize the key content standards: "Tell me what I absolutely *need* to cover—especially if I have limited time with my students," asked one arts teacher.

[11] https://www.doe.mass.edu/instruction/curate/default.html

Professional Development is a Necessary and Underutilized Support

As described above, approximately half of school and district-level survey respondents asked for **more in-depth training to help transition to using the Framework better**. At the same time, less than a third of administrators responded that their district had provided all arts staff with professional development on the Framework. Responses from teachers support what the administrators reported; when asked, "How often do you attend professional development provided by your school or district that is focused on your arts discipline?" 42% of teaching respondents reported less than once a year. In comparison, 69% of teachers report seeking out professional development on their own at least once per year. (See Exhibit A21 for more detail.)

In interviews, teachers said that although they appreciate their districts' occasional efforts to provide arts-related professional development, it often focused on a single discipline and was not applicable to teachers of other arts disciplines. They also said that even if the district does provide arts-related professional development in a particular arts discipline, it may not be applicable to all grade levels. For example, one teacher said, "While I appreciate that my district brought in a specialist to do a music-related professional development, it really was only relevant for elementary school teachers and wasn't helpful for my high school band and orchestra classes."

Arts teachers asked for district support to engage in discipline-specific, hands-on professional development that would help them advance their own skills and provide information they could use in their classes immediately. Many teachers reported that they are required to complete the district-sponsored professional development even if it is not related to any arts discipline (e.g., an elementary music teacher is required to take training in a new elementary reading curriculum). Some teachers said their districts do encourage them to seek out arts-related professional development offered by outside organizations, although those courses often have to be taken on teachers' own time. Teachers also commented that sometimes the district provides professional development hours (PDPs) or financial support for those outside experiences, although not always both; many teachers said they have to choose either district funding or professional development hours for outside trainings.

> English and math teachers get all their professional development taken care of by the district; I have to sit through a lot of that twiddling my thumbs, and then go search out professional development that is relevant to my classes, and that's usually on my own time and cost.
>
> Arts Teacher

The examples in Case 2 and Case 3 offer possible lessons about the types of supports that help arts educators transition to using the Framework.

Case 2: Berkshire County Regional Professional Development Networks

Teachers across the state reported wanting opportunities to connect with the teachers in their regions, and Berkshire County has one model for pooling resources across multiple districts to support richer learning experiences for arts teachers and reduce isolation.

School districts in Western Massachusetts are almost all small and rural, often with only one arts teacher shared across schools or even across districts. To help connect teachers across the county and to maximize professional development opportunities and minimize costs, in 2000, the Berkshire County Superintendents Association created an arts professional learning network. In addition to serving as a conduit for sharing information and local partnership opportunities, the flagship component of this network is an arts-focused professional development day held every year, on a day when all schools are not in session. Arts teachers from across the county come together for discipline-specific workshops and an opportunity to network with their regional colleagues. To complement this network, this county also created a separate network to connect arts education and community engagement staff at cultural organizations in the Berkshires. The two networks work closely together, especially at the annual professional development day, to help build connections between local arts-related institutions and school and district arts educators.

Case 3: Two Districts' Strategies to Support Teachers in Using the Framework and the Standards of Artistic Practice

As part of the focus groups, teams from two districts (New Bedford and North Reading) that have made strides in helping all their arts teachers understand and utilize the Framework were interviewed. Though differences between the districts were evident, a few commonalities stood out.

Both districts offered arts teachers professional development on the new Framework. Though both were able to access training offered by DESE, they supplemented with district-led training throughout the past five years. To progress beyond merely understanding the Standards of Artistic Practice, teachers were repeatedly provided release time to work with their district colleagues to crosswalk the new standards with the old, emphasizing the big ideas and how to best implement them in classrooms. One district administrator observed, "Now all our district professional development is anchored in the standards." Teachers were also provided time to work in discipline groups and grade band groups to plan lessons and map curricula. Doing so helped distribute the workload of incorporating the new standards into lessons and created networks of teachers to support each other on an ongoing basis.

Both districts are able to fund a district arts lead/coach, noting that "having someone who is invested in helping teachers internalize and really use the standards is critical." Teachers in both districts spoke of the need for administrative support at both the school and district levels and described implementation of the Framework as "still evolving" and a "work in progress."

Both district teams also emphasized "This takes time to do right!" To meaningfully change practice "doesn't happen overnight" and requires ongoing discussion and support. As one teacher stated, "Since we can work as a team to demystify the standards, they are not a barricade or hurdle we have to overcome—but are simply part of our expectations as good teachers."

Focus group participants were also asked about opportunities for **arts integration** work, through which arts teachers can make connections with other content classroom teachers. Almost all respondents said **they would welcome the opportunity, but it is rarely possible**. Some elementary arts teachers reported occasionally being able to coordinate with other classroom teachers, but because classroom teachers usually have so much content to cover, there is no time left for creative projects that connect with the arts. In addition, common planning time for arts teachers and classroom teachers rarely if ever occurs because classroom teachers' planning time usually occurs when students are in arts classes. Focus group participants from smaller districts suggested that arts integration is sometimes easier in very small districts because there are fewer teachers overall and more opportunities to know each other and interact.

> I used to be able to do more arts integration, but now there just never seems to be the time.
>
> Arts Teacher

AWARENESS OF DESE RESOURCES

Teachers have limited awareness of DESE resources to help implement the Framework.

This section examines survey and focus group responses regarding awareness and use of resources offered by DESE to support implementation of the Framework.

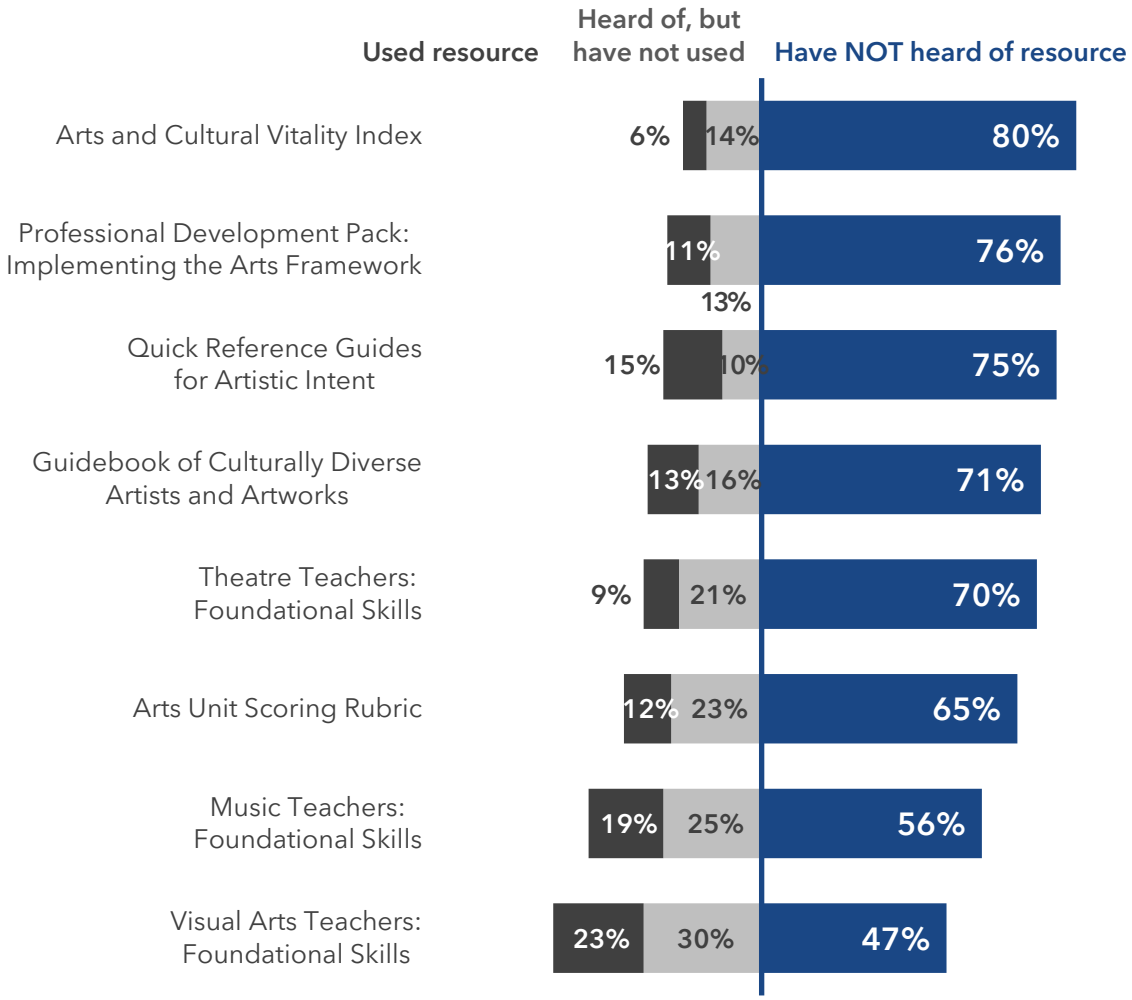
When asked if they can use the Framework well, **more than half (54%) of survey respondents said that they do not have enough guidance on how to apply the Framework to real-life lessons or activities**. **Additionally, respondents were generally not familiar with the various resources that DESE has disseminated to help educators understand the Framework.** Exhibit 11 illustrates that less than 25% of respondents were aware of any one of the eight DESE resources they were asked about. Depending on the resource, anywhere from nearly half (47% for the Visual Arts Teachers Foundational Skills resource) to over three fourths (80% for the Arts and Culture Vitality Index) had never heard of the resources available from DESE. (For more detail see Exhibit A22.)[12]

As previously noted, one resource the teachers in the focus groups did highlight was the Guidebook of Culturally Diverse Artists and Artwork. While only 29% of survey respondents had heard of that resource, participants in the focus groups reported finding it valuable, especially as they have worked hard in recent years to expand their curriculum to be more culturally diverse. Teachers explained that as their student bodies are becoming more diverse, they want to incorporate artists that represent more diverse backgrounds and perspectives into their lessons. They feel that students are more interested in what they are learning and can connect to the content more if they see their own cultures better represented. Many teachers asked that the Guidebook be updated on a regular basis, as they continue to look for additional ways to diversify their curricula. A few teachers asked for guidance on how to find age-appropriate artists to share with their students.

> I want to do more around cultural diversity but I'm nervous that I'm not doing it 'right' or I'll get in trouble for inadvertently being culturally insensitive.
>
> Arts Teacher

[12]Response scale included *used resource, have heard of resource but have not used it, have not heard of resource*.

Exhibit 11 Familiarity With DESE Framework Resources



23–234 respondents. Only includes respondents in a teaching role.
"Not sure" responses not included in exhibit.
Some response categories combined. See Exhibit A22a for breakout of all response options.

Arts teachers also asked for specific communication from DESE regarding the arts. They reported rarely getting arts-specific information from their school or district administrators. They said they would be open to receiving periodic emails directly from DESE highlighting resources to support implementation of the Framework and offering professional development opportunities from DESE, regional partners, or others.

RECOMMENDATIONS

1. **Facilitate building connections between teachers, allowing them to share ideas to increase understanding of the Framework.** In both the survey and focus groups, teachers from all disciplines and grade levels requested more examples of standards-based lesson plans and assessments that they can use in the classroom immediately. If DESE could support a repository of Massachusetts-teacher-created examples, teachers claim they would use it and happily contribute. For example, teachers noted something similar to the CURATE website[13] that DESE manages for other subject areas. A website could also serve as a source of updated information on culturally diverse artists and artworks and could provide examples of arts integration with other subjects. In addition, teachers could possibly share successful lessons and assessments for their various populations of students, such as English learners and special education students. Any means for teachers to connect with each other—especially around specific challenges—would be very welcome.

2. **Raise administrators' awareness of the Framework and the Standards of Artistic Practice, and of the importance of the arts in general.** Some teachers believe their administrators are not aware of the Framework or even that arts standards exist, as they do in other subjects. Additionally, teachers are concerned that administrators may see the arts as "extracurriculars during the day," as one member of a focus group put it, and that administrators feel that the arts are not as important as other subjects. DESE could help highlight the benefits of the arts in building social emotional skills, such as teamwork and respect, that can be valuable in other content classrooms. DESE can also provide guidance to administrators on evaluating arts teachers. A couple of focus group participants highlighted the challenges administrators have in evaluating arts teachers when they do not understand what they should be looking for in high-quality arts classrooms, or that an engaged arts class may look "more chaotic than a regular class," as one music teacher said.

> Arts should be a priority, not a privilege!
>
> Arts Teacher

[13] https://www.doe.mass.edu/instruction/curate/

3. **Make it easier for arts teachers to receive PDPs for training that is not district led.** Many arts teachers expressed how frustrating it is that their districts do not give them credit for the professional development that they have to seek out that is directly related to their arts discipline. Teachers asserted that other content teachers have "plenty of professional development provided by the district," but arts teachers are often responsible for finding their own professional development, and they often cannot receive professional development credit for the hours used for those courses. DESE could provide clearer guidance for districts on how to help support discipline-specific professional development for arts teachers, especially through awarding professional development points.

> We have to find our own professional development, often pay for it ourselves, and then we don't even get the credits for it, so we still have to do the district professional development that isn't really relevant to me.
>
> Arts Teacher

4. **Consider developing supplements to the Framework to increase teacher understanding.** Teachers asked for succinct, more manageable versions of the Framework, perhaps organized by discipline or grade band. They asked for examples of pacing guides, particularly in different class configurations (such as daily versus weekly classes). DESE could develop easier-to-read resources to help teachers access the Framework, both to understand it initially and as reference documents to use on a continuing basis. DESE could also better disseminate and highlight alignment of the arts content standards with standards in other content areas, making it easier for teachers and administrators to make connections and see the value of the arts in supporting other subjects.

> Art teachers are visual learners! We have to see what you mean.
>
> Arts Teacher

5. **Communicate directly with teachers.** Arts teachers said they rarely, if ever, receive information about state resources and professional development opportunities filtered down from administrators, even in districts that are large enough to support arts leads. Teachers also reported that navigating the DESE website is challenging; many teachers said they know that DESE has some useful resources, but unless they know what they are searching for, it's very hard to find it on the DESE website. Every teacher who was asked said they would welcome periodic email newsletters directly from DESE about arts-

related information, with most teachers saying monthly or quarterly would be a reasonable frequency. Teachers feel that there is useful information, created by DESE or other trusted partners and community organizations, that they rarely find out about except through word of mouth. The data collected in the survey highlighted how little teachers are aware of the existing DESE arts resources; by communicating more frequently with teachers directly, DESE could better raise awareness of the existing supports as well as any developed in the future. Many teachers said they would appreciate an easy way to opt into DESE communications (e.g., through an email at the beginning of each school year).

6. **Raise the profile of the arts at the state level.** Teachers felt that if there was more attention paid to the arts at the state level, local administrators, families, and community members would value the arts more as well. One teacher reported their superintendent saying, in a district-wide professional development session, "I don't get evaluated by DESE on the arts, so I don't care about those subjects." One suggestion was that DESE could hold an "Arts Summit" or daylong hybrid event with professional development sessions, speakers, and opportunities to connect with other teachers. A few pointed out that they feel undervalued in their districts, and the lack of visibility of the arts on the DESE website reflects a similar sentiment at the state level.

> We're relevant—we're bringing kids back to life post-COVID.
>
> Arts Teacher

CONCLUSION

This study shows that arts teachers and administrators across Massachusetts are at least somewhat aware of and utilizing the Framework, including the embedded Standards of Artistic Practice. Teachers find the Framework challenging, but like the flexibility and the emphasis on the clusters of creating, presenting or performing, responding, and connecting—although different clusters were sometimes more challenging in specific disciplines. Though many teachers still need some basic awareness of the Framework, those who are aware of it want more guidance in understanding and incorporating the standards into their daily practice. Overall, teachers' passion and enthusiasm for the arts was evident through this study, and they simply asked for support to do their jobs better for all students.

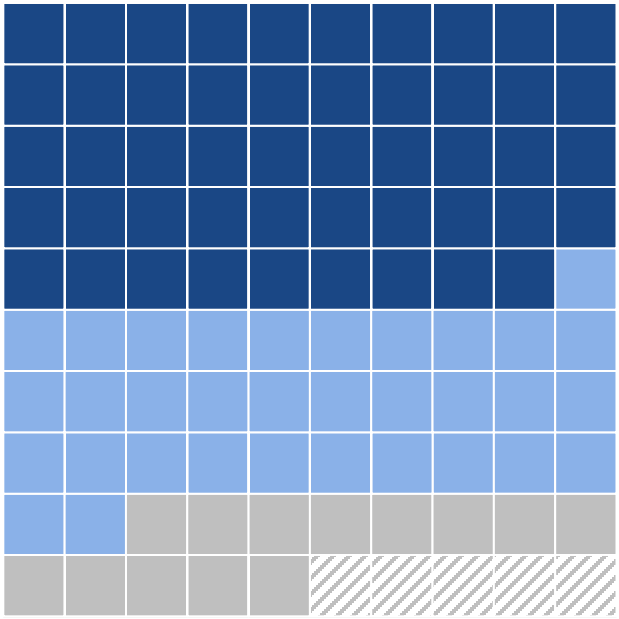
APPENDIX
SUPPLEMENTAL DATA

Survey Respondent Characteristics

Exhibit A1 Respondents' Familiarity With the 2019 Arts Curriculum Framework

636 people initiated the survey

522 (82%) respondents were sufficiently familiar with the Framework to complete the survey



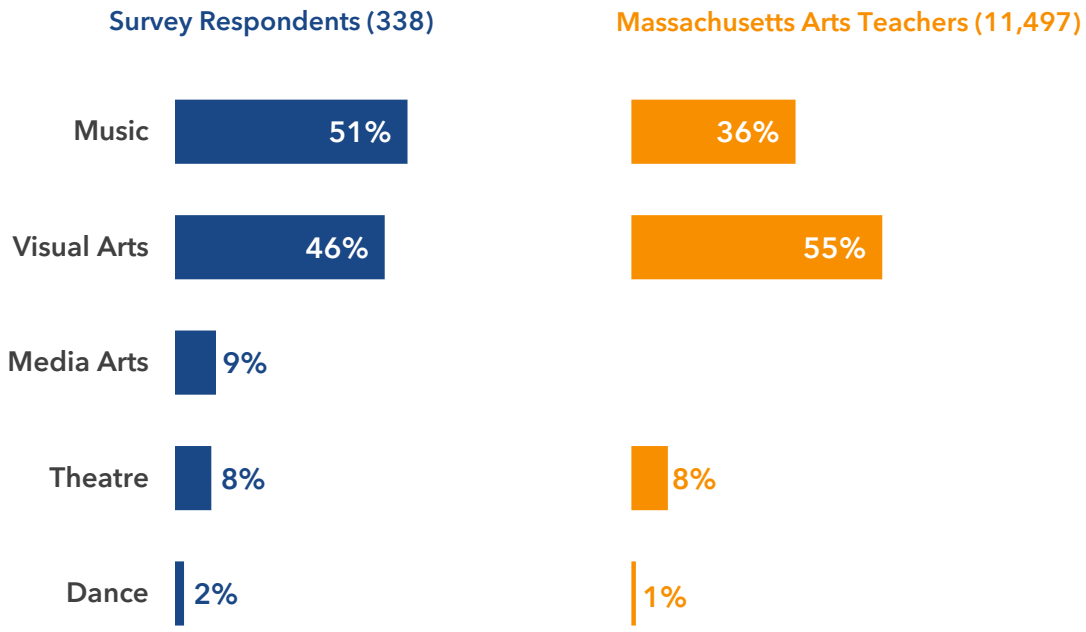
49%
were familiar with MOST or ALL of the Framework

33%
were familiar with PARTS of the Framework

13% knew little about the Framework

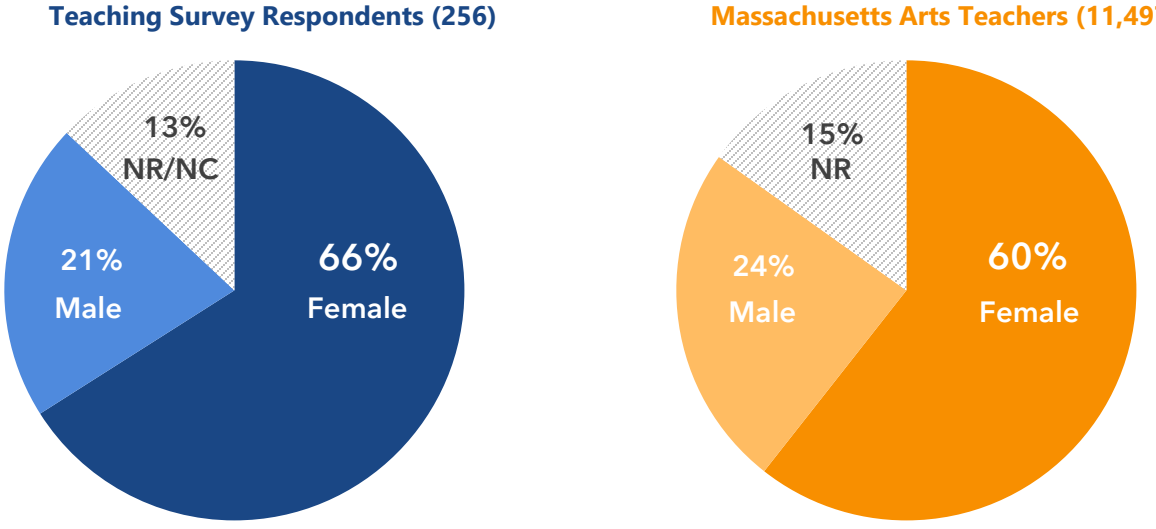
5% had not heard of the Framework

Exhibit A2 Teaching Respondents' Arts Discipline Compared to State



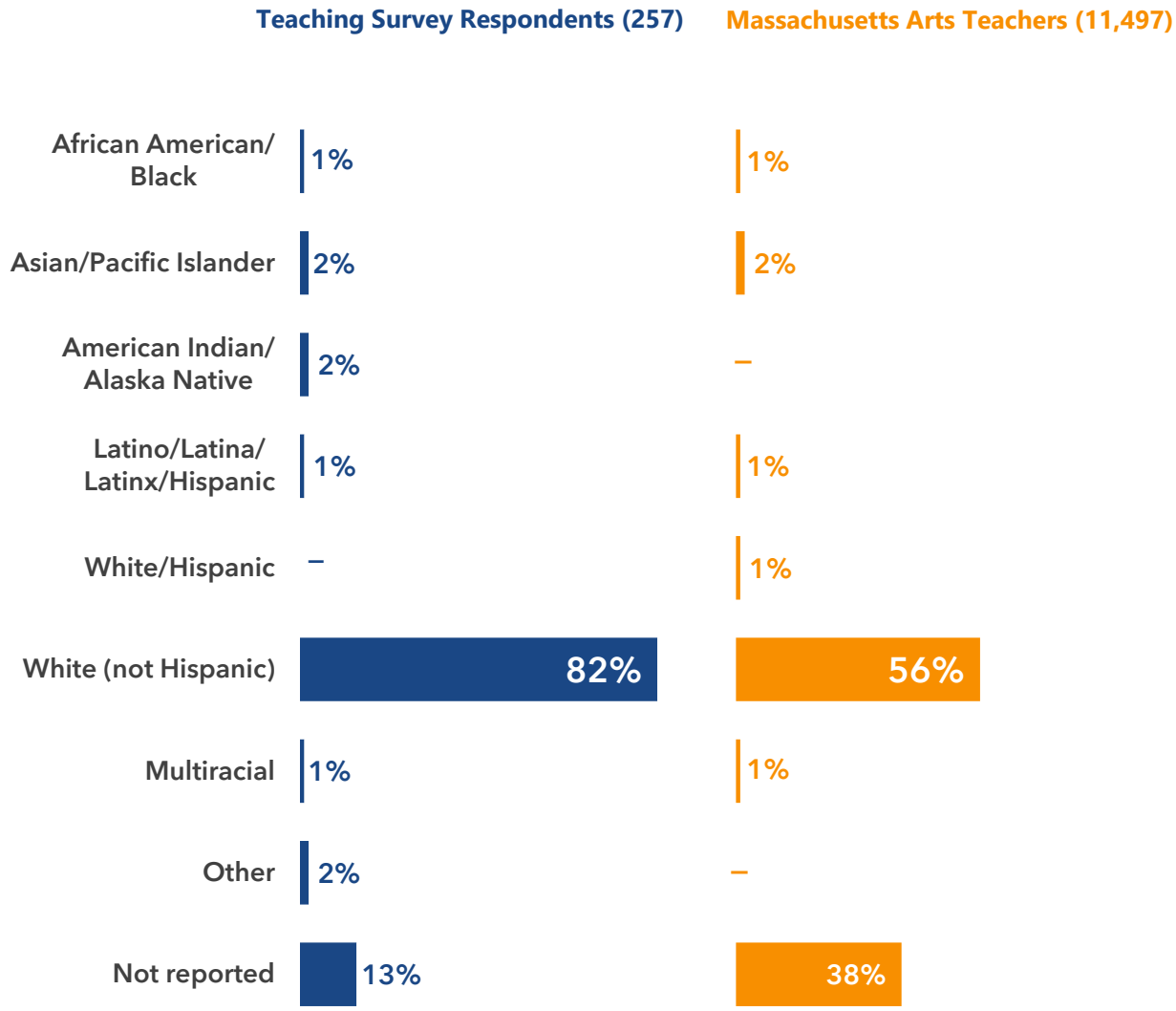
Survey respondents could report mulitple arts disciplines.
Statewide data on Media Arts teachers was not available.

Exhibit A3 Respondents' Gender Compared to State



NR/NC = not reported or
gender nonconforming (3%)

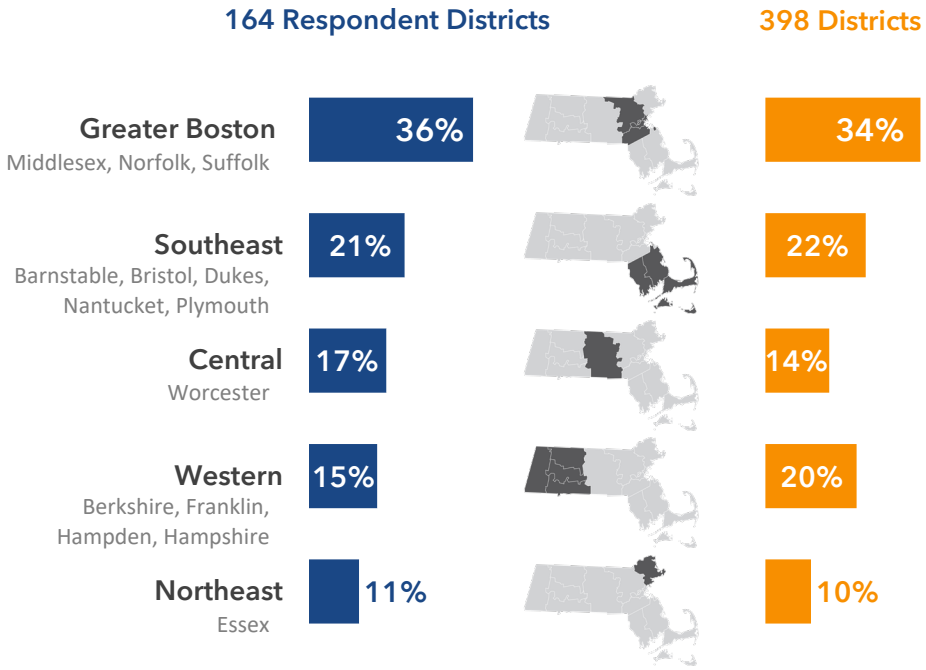
Exhibit A4 Respondents' Race/Ethnicity Compared to State[14]



Response options differed; categories combined as appropriate.

[14]The higher proportion of White respondents in the survey respondents may be at least partially due to the higher proportion of "not reported" in the state sample.

Exhibit A5 Respondents' Districts by Region Compared to State



One district in both groups was virtual and did not represent a specific region.

Exhibit A6 Respondents' District Size Compared to State

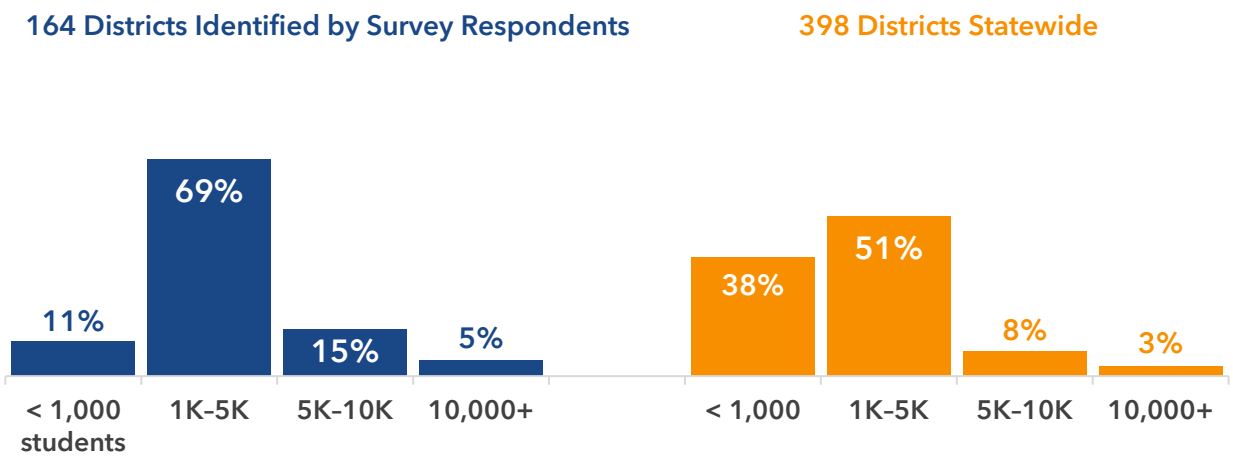
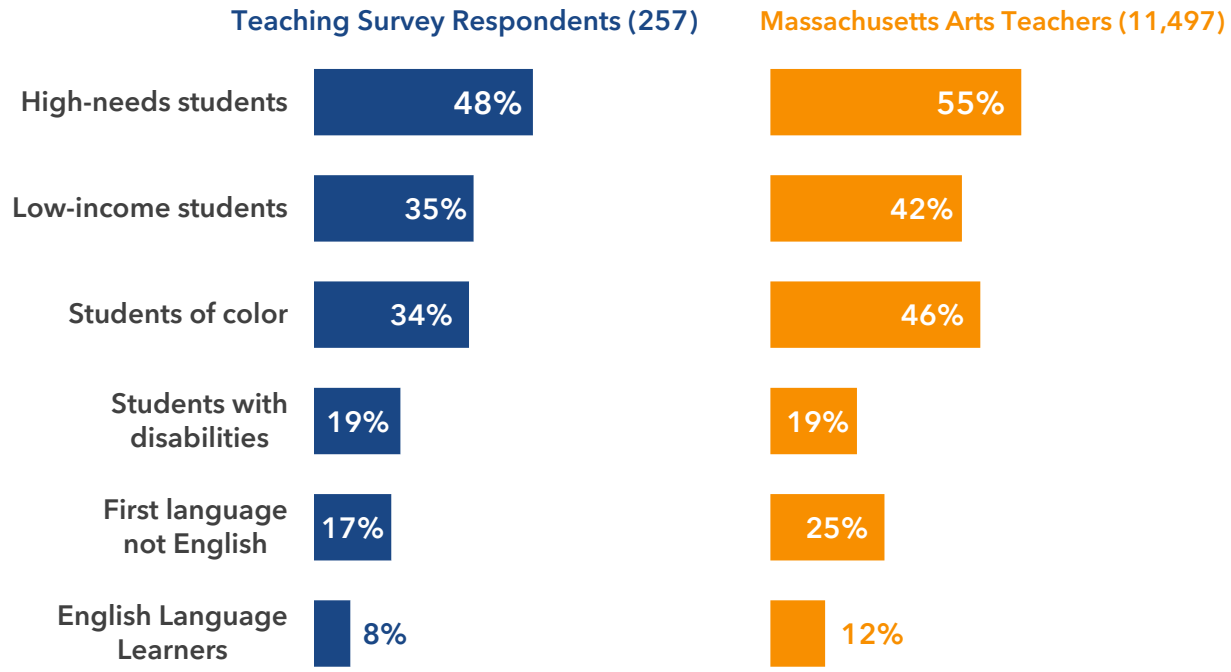


Exhibit A7 Student Enrollment Characteristics—Average Percentages



Percentages represent the proportions of student groups in the districts represented by the teaching survey respondents and all Massachusetts arts teachers, respectively.

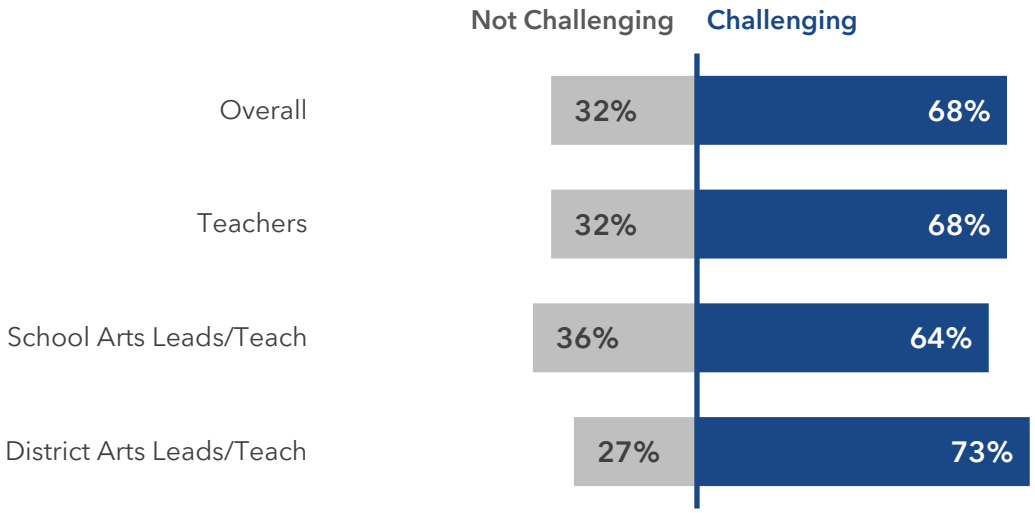
Exhibit A8 Focus Group/Interview Participants

Category	Participants
Arts Discipline/Grade Level	
K-8 Music	6
K-8 Visual Arts	9
K–8 Media Arts	7
K–12 Dance/Theatre	6
High School Music	5
High School Visual Arts	6
High School Media Arts	7
Arts Leads/District Administrators	9
Individuals from districts with at least 40% students of color	21
Region	
Greater Boston area	26
Central Massachusetts	6
Western Massachusetts	3
Total[a]	**38**

[a]Numbers do not sum to 38 because participants represent multiple categories.

Exhibit A9 Maximizing Arts Education for All Student Groups

Survey respondents were asked, "How challenging is it to ensure lessons maximize participation from all students, including students with disabilities, English learners and students with varying arts experience?"



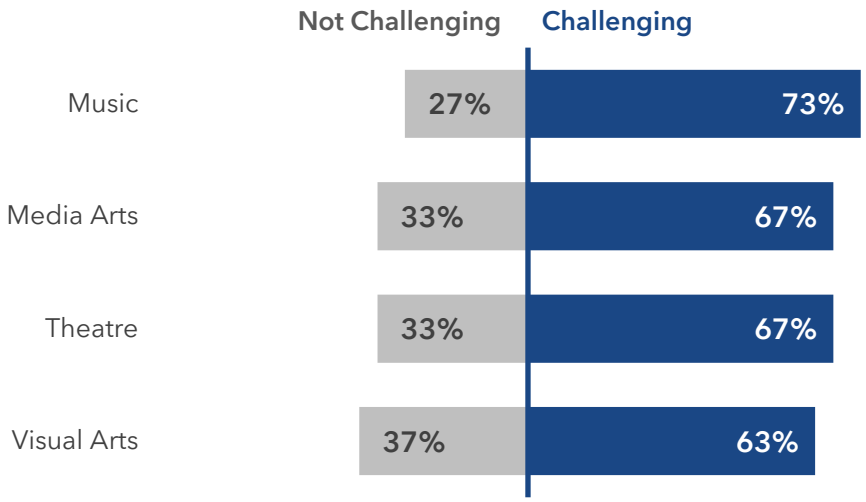
252 respondents total
Teachers: 165
School Arts Leads/Teach: 61
District Arts Leads/Teach: 26
Some responses combined; see Exhibit A9a for breakout of all response options.

Exhibit A9a

Role	Not at all challenging	Somewhat challenging	Very challenging	Extremely challenging
Overall	32%	44%	18%	6%
Teachers	32%	45%	18%	5%
School Arts Lead/Teach	36%	41%	16%	7%
District Arts Lead/Teach	27%	38%	23%	12%

Exhibit A10 Maximizing Arts Education for All Student Groups by Arts Discipline

Survey respondents were asked, "How challenging is it to ensure lessons maximize participation from all students, including students with disabilities, English learners and students with varying arts experience?"



Only includes respondents in a teaching role.
Dance excluded from exhibit due to low sample size.
Music: 118, Media Arts: 24, Theatre: 24, Visual Arts: 123
Some responses combined; see Exhibit A10a for breakout of all response options.

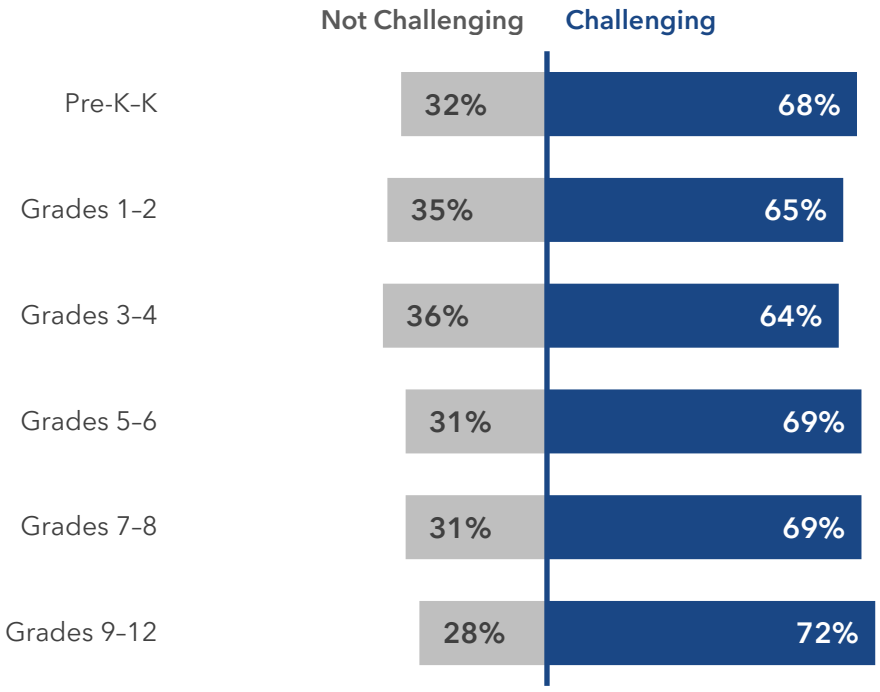
Exhibit A10a

Arts Discipline	Not at all challenging	Somewhat challenging	Very challenging	Extremely challenging
Music	27%	42%	23%	8%
Media Arts	33%	38%	8%	21%
Theatre	33%	46%	13%	8%
Visual Arts	37%	43%	14%	6%
Dance (*n* = 4)	50%	25%		25%

Equitable by Grade Cluster

Exhibit A11 Maximizing Arts Education for All Student Groups By Grade Cluster

Survey respondents were asked, "How challenging is it to ensure lessons maximize participation from all students, including students with disabilities, English learners and students with varying arts experience?"



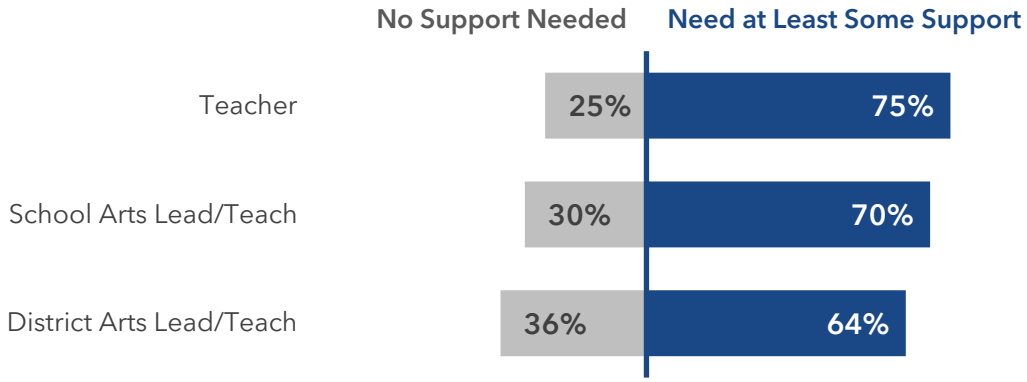
Only includes respondents in a teaching role.
Pre-K–K: 74, Grades 1–2: 85, Grades 3–4: 92, Grades 5–6: 121
Grades 7–8: 78, Grades 9–12: 111
Some responses combined; see Exhibit A11a for breakout of all response options.

Exhibit A11a

Grade Cluster	Not at all challenging	Somewhat challenging	Very challenging	Extremely challenging
Pre-K–K	32%	46%	14%	8%
Grades 1–2	35%	41%	16%	8%
Grades 3–4	36%	42%	13%	9%
Grades 5–6	31%	43%	20%	6%
Grades 7–8	31%	45%	21%	3%
Grades 9–12	28%	41%	23%	8%

Exhibit A12 Support Needed to Align Teaching With Framework

Survey respondents were asked, "How much support would you need to align your teaching with the 2019 Arts Framework?"



326 respondents total. Only includes respondents in a teaching role.

Teacher: 214
School Arts Lead/Teach: 76
District Arts Lead/Teach: 36
Some responses combined; see Exhibit A13a for breakout of all response options.

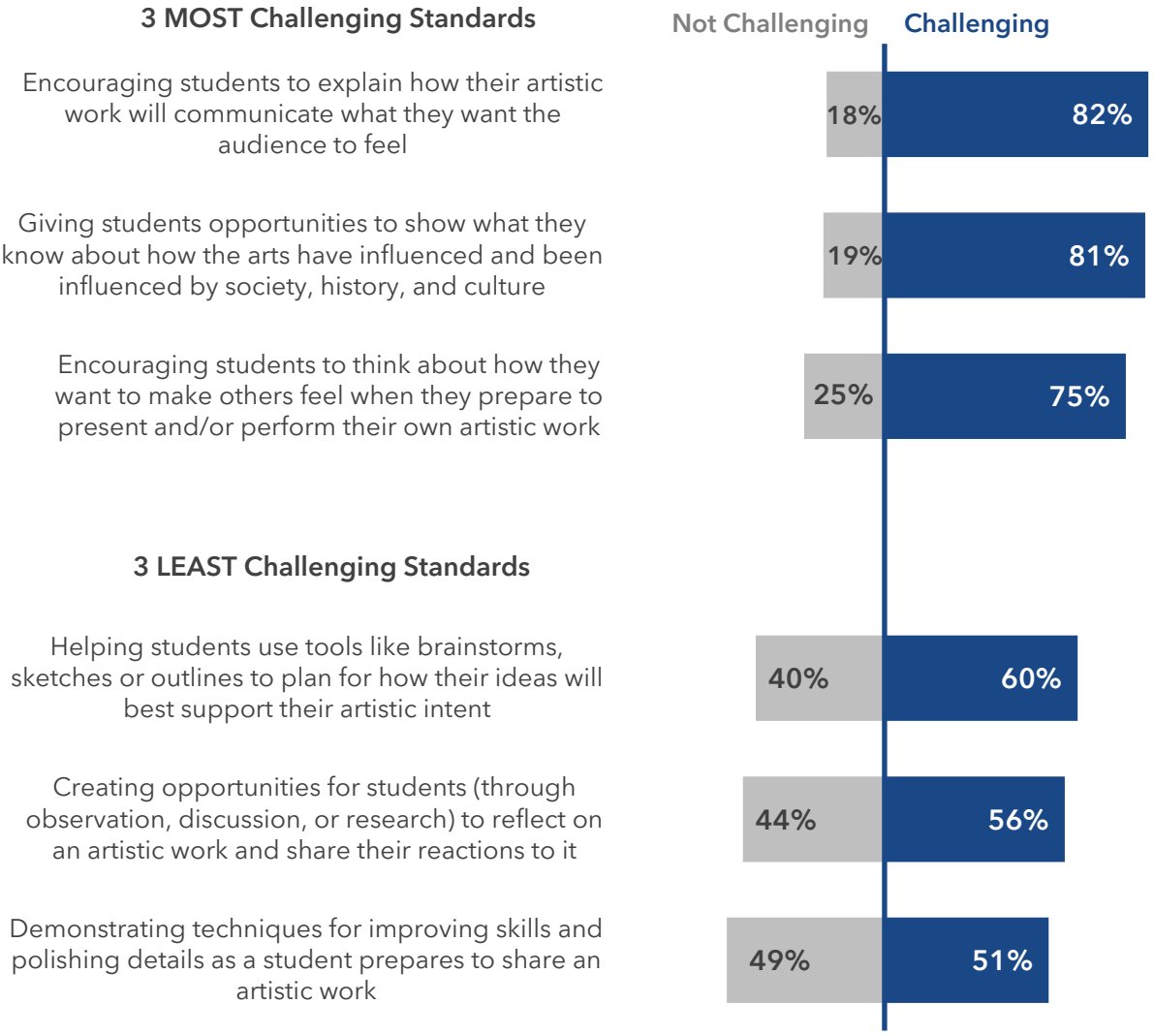
Exhibit A12a

Role	None at all	A little	A lot	A great deal
Teacher	25%	58%	12%	5%
School Arts Lead/Teach	30%	54%	12%	4%
District Arts Lead/Teach	36%	50%	14%	

Standards of Artistic Practice

Exhibit A13 Most and Least Challenging to Implement Standards of Artistic Practices

Survey respondents were asked, "How challenging is it to implement the 2019 Arts Framework Standards of Artistic Practice?"



278 respondents. Only includes respondents in a teaching role.
Some responses combined; see Exhibit A12a for breakout of all response options.

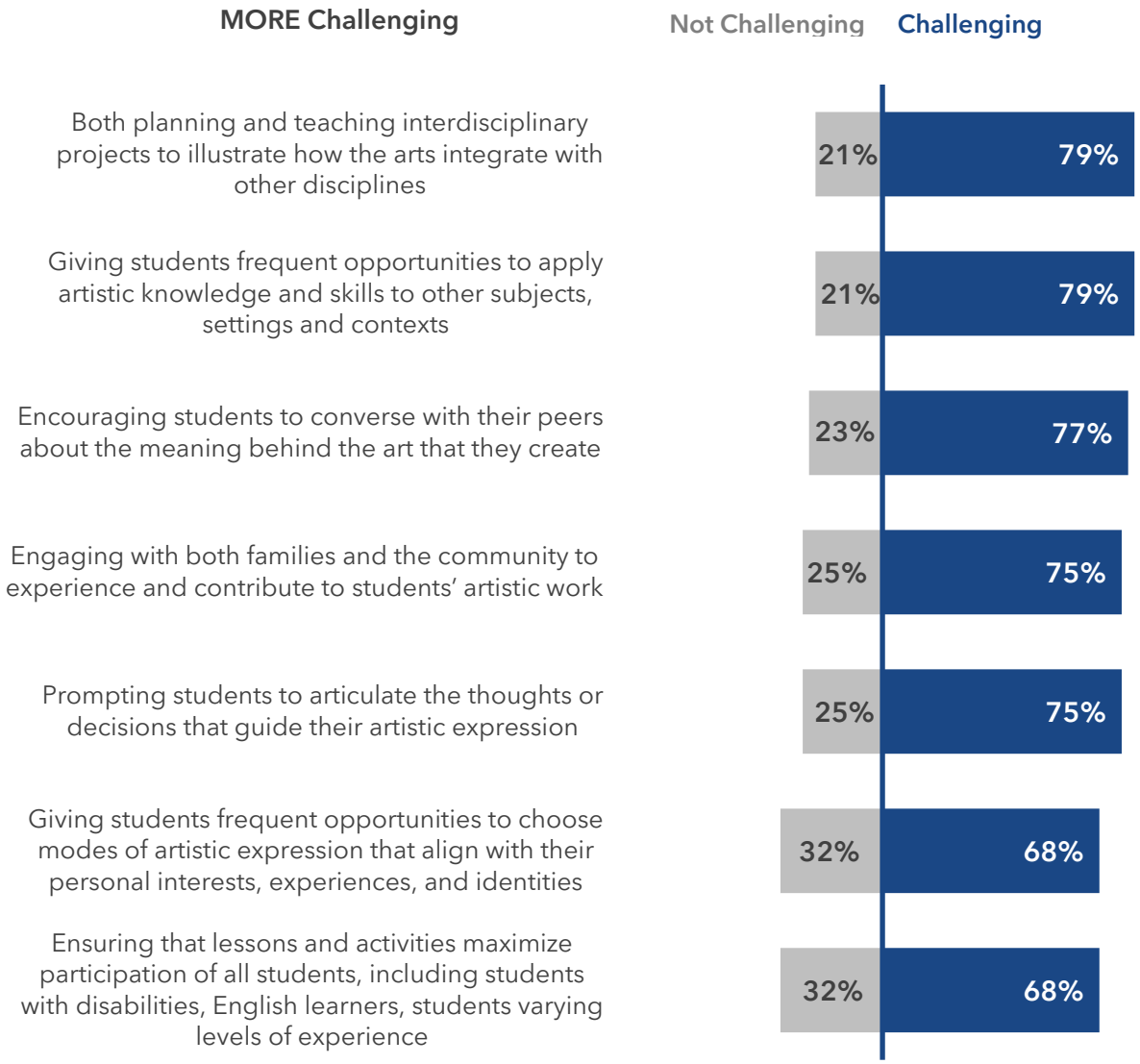
Exhibit A13a

Standards of Artistic Practices	Not at all challenging	Somewhat challenging	Very challenging	Extremely challenging
Encouraging students to explain how their artistic work will express or communicate what they want the audience to feel	18%	53%	23%	6%
Giving students opportunities to show what they know about how the arts have influenced and been influenced by society, history, and culture	19%	45%	25%	11%
Encouraging students to think about how they want to make others feel when they prepare to present and/or perform their own artistic work	25%	48%	23%	4%
Helping students use tools like brainstorms, sketches or outlines to plan for how their ideas will best support their artistic intent	40%	41%	14%	5%
Creating opportunities for students (through observation, discussion, or research) to reflect on an artistic work and share their reactions to it	44%	37%	16%	3%
Demonstrating techniques for improving skills and polishing details as a student prepares to share an artistic work	49%	40%	9%	2%

Guiding Principles

Exhibit A14 Guiding Principles That Are More Challenging to Implement

Survey respondents were asked, "How challenging is it to implement the 2019 Arts Framework Guiding Principles?"



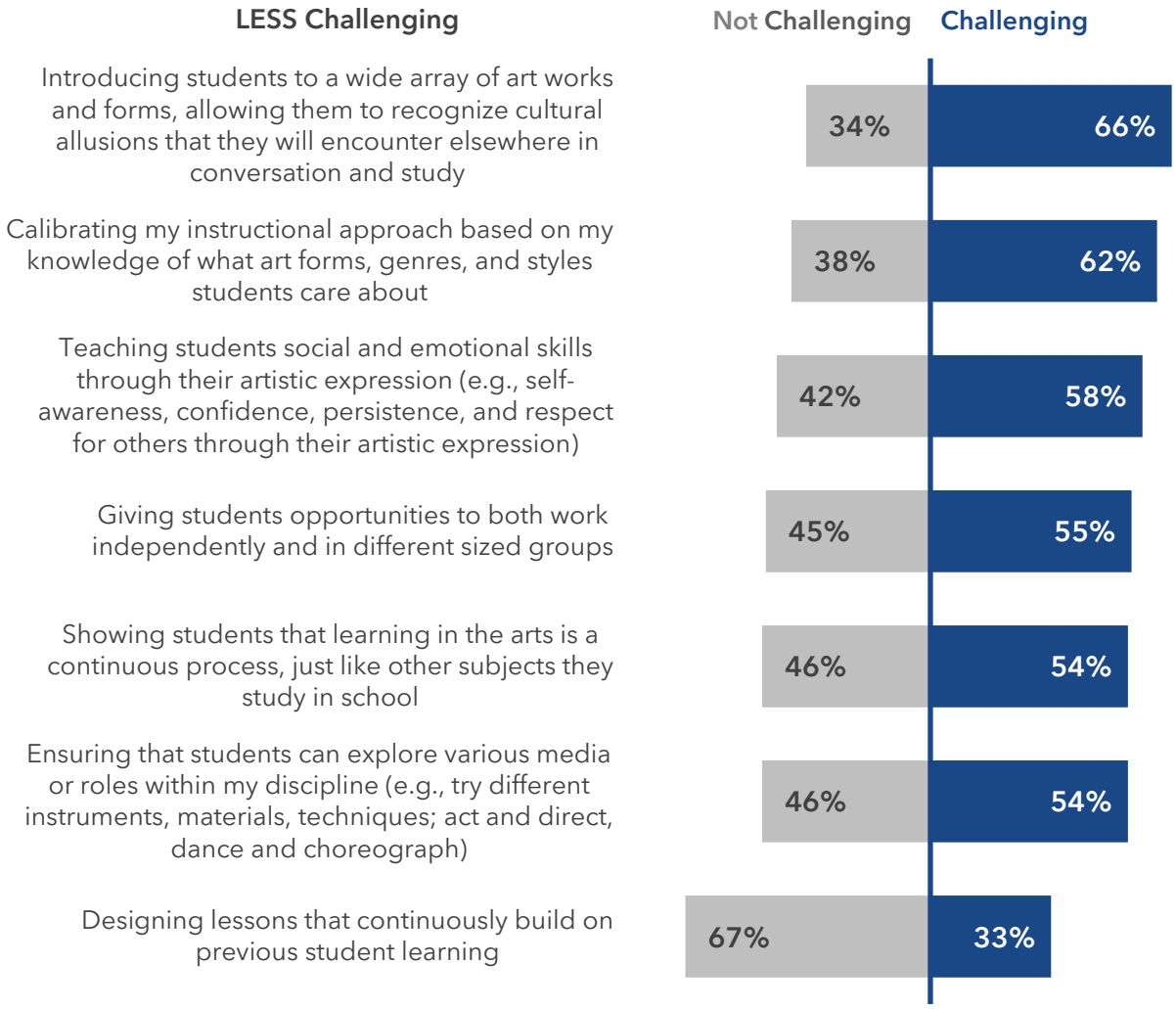
252 respondents. Only includes respondents in a teaching role.
Some responses combined; see Exhibit A14a for breakout of all response options.

Exhibit A14a

Guiding Principles	Not at all challenging	Somewhat challenging	Very challenging	Extremely challenging
Both planning and teaching interdisciplinary projects to illustrate how the arts integrate with other disciplines	21%	33%	30%	16%
Giving students frequent opportunities to apply artistic knowledge and skills to other subjects, settings and contexts	21%	39%	31%	9%
Encouraging students to converse with their peers about the meaning behind the art that they create	23%	44%	28%	5%
Engaging with both families and the community to experience and contribute to students' artistic work	25%	42%	25%	8%
Prompting students to articulate the thoughts or decisions that guide their artistic expression	25%	50%	21%	4%
Giving students frequent opportunities to choose modes of artistic expression that align with their personal interests, experiences, and identities	32%	42%	20%	6%
Ensuring that lessons and activities maximize participation of all students, including students with disabilities, English learners, students new to the arts, and students with advanced arts experience	32%	44%	18%	6%

Exhibit A15 Guiding Principles That Are Less Challenging to Implement

Survey respondents were asked, "How challenging is it to implement the 2019 Arts Framework Guiding Principles?"



252 respondents. Only includes respondents in a teaching role.
Some responses combined; see Exhibit A15a for breakout of all response options.

Exhibit A15a

Guiding Principles	Not at all challenging	Somewhat challenging	Very challenging	Extremely challenging
Introducing students to a wide array of art works and forms, allowing them to recognize cultural allusions that they will encounter elsewhere in conversation and study	34%	44%	15%	7%
Calibrating my instructional approach based on my knowledge of what art forms, genres, and styles students care about	38%	45%	16%	1%
Teaching students social and emotional skills through their artistic expression (e.g., self-awareness, confidence, persistence, and respect for others through their artistic expression)	42%	41%	13%	4%
Giving students opportunities to both work independently and in different sized groups	45%	32%	18%	5%
Showing students that learning in the arts is a continuous process, just like other subjects they study in school	46%	35%	15%	4%
Ensuring that students can explore various media or roles within my discipline (e.g., try different instruments, materials, techniques; act and direct, dance and choreograph)	46%	31%	17%	6%
Designing lessons that continuously build on previous student learning	67%	27%	4%	2%

Barriers to Transitioning to the 2019 Arts Framework

Exhibit A16 Barriers to Transitioning to the 2019 Arts Framework by Role

Survey respondents were asked, "To what extent do you agree that the following are barriers to transitioning to the 2019 Arts Framework?"

	Agree or Somewhat Agree that the item is a barrier to transitioning to the 2019 Arts Framework			
Key	**29% or less**	**30%–49%**	**50%–69%**	**70% or more**
Don't have . . .	Teacher	School Arts Lead/Teach	District Arts Lead	District Administrator
Sufficient **budget**			57%	75%
Enough **time to work on transitioning** to the Framework	71%			
Access to enough **professional learning** about the Framework	70%	52%	57%	
Enough **arts staff**			68%	50%
Support from district admin		61%	43%	42%
Enough guidance on how to **apply the Framework** to real life lessons	53%	56%	59%	42%
Support from my **school administration**	38%	52%	54%	50%
Support from **teachers**	31%	50%	38%	33%
Enough **supplies**	42%	42%		
Support from **parents/ community members**	34%	29%	19%	17%
Enough **information** about the Framework	33%			
Enough **expertise** in my arts discipline	6%	6%	11%	
Framework is too complicated	44%	35%	27%	42%
Current curriculum materials do not align to the Framework	40%	40%	30%	25%
Don't feel confident in applying the new Framework	31%			

326 total: Teacher 156, School Arts Lead/Teach 62, District Arts Lead+ District Arts Lead/Teach 37, District Admin 12

Exhibit A17 Barriers to Transitioning to the 2019 Arts Framework by Arts Discipline

Survey respondents were asked, "To what extent do you agree that the following are barriers to transitioning to the 2019 Arts Framework?"

	Agree or Somewhat Agree that the listed items are barriers to transitioning to the 2019 Arts Framework			
Key	**29% or less**	**30%–49%**	**50%–69%**	**70% or more**
Don't have . . .	Media Arts	Music	Theatre	Visual Arts
Enough **time to work on transitioning** to the Framework	55%	75%	80%	66%
Access to enough **professional learning** about the Framework	52%	68%	71%	64%
Support from **district admin**	67%	69%	67%	60%
Enough guidance on how to **apply the Framework** to real life lessons	35%	60%	67%	50%
Enough **supplies**	35%	45%	63%	38%
Support from my **school administration**	39%	54%	50%	39%
Support from **teachers**	26%	40%	25%	37%
Enough **information** about the Framework	18%	37%	33%	31%
Support from **parents/ community members**	35%	32%	33%	32%
Enough **expertise** in my arts discipline	9%	4%	4%	8%
Current curriculum materials do not align to the Framework	30%	49%	25%	32%
Don't feel confident in applying the new Framework	27%	35%	47%	25%
Framework is too complicated	17%	46%	25%	38%

Theatre–9-24, Visual Arts–48-119, Music–35-114, Media Arts–12 to 23

Exhibit A18 Barriers to Transitioning to the 2019 Arts Framework by Grade Cluster

Survey respondents were asked, "To what extent do you agree that the following are barriers to transitioning to the 2019 Arts Framework?"

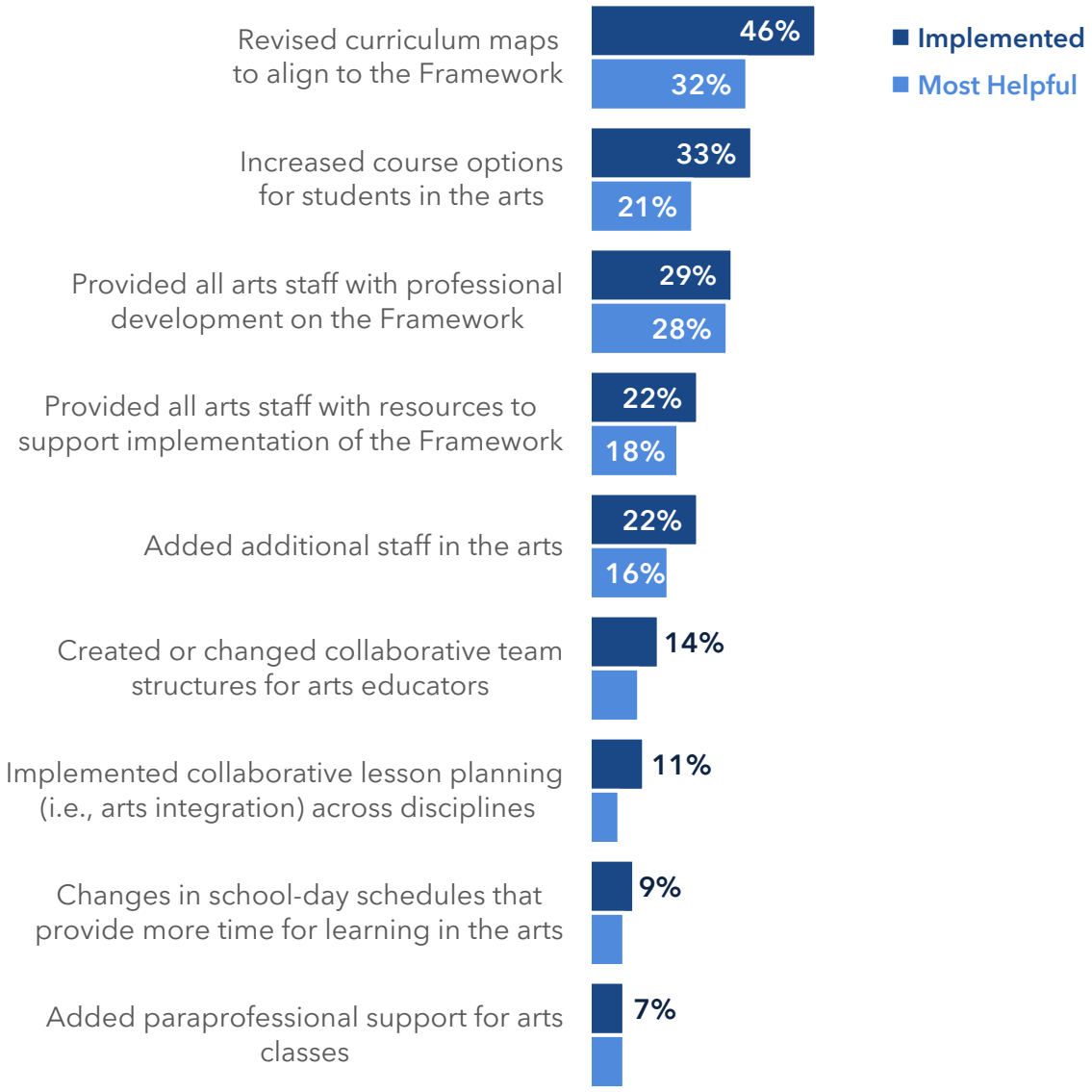
	Agree or Somewhat Agree that the listed items are barriers to transitioning to the 2019 Arts Framework					
Key	**29% or less**	**30–49%**	**50–69%**	**70% or more**		
Don't have . . .	Pre-K–K	G 1–2	G 3–4	G 5–6	G 7–8	G 9–12
Enough **time to work on transitioning** to the Framework	64%	68%	75%	67%	61%	76%
Access to enough **professional learning** about the Framework	65%	70%	72%	69%	57%	58%
Support from **district admin**	72%	72%	67%	57%	39%	64%
Enough guidance on how to **apply the Framework** to real life lessons	61%	62%	63%	55%	47%	54%
Support from my **school administration**	52%	51%	49%	45%	42%	45%
Enough **supplies**	45%	46%	42%	44%	46%	38%
Support from **teachers**	38%	41%	45%	38%	35%	34%
Support from **parents/ community members**	36%	37%	38%	34%	30%	35%
Enough **information** about the Framework	25%	28%	34%	35%	35%	29%
Enough **expertise** in my arts discipline	9%	9%	8%	6%	3%	6%
Current curriculum materials do not align to the Framework	54%	56%	57%	43%	26%	36%
Framework is too complicated	48%	47%	48%	41%	34%	40%
Don't feel confident in applying the new Framework	36%	40%	36%	28%	20%	33%

Pre-K–K–25 to 69, Grades 1–2–29 to 79 , Grades 3–4–30 to 86 , Grades 5–6–35 to 118 , Grades 7–8–23 to 77, Grades 9–12–44 to 107

Support for Transitioning to 2019 Framework

Exhibit A19 Most Helpful School Changes to Support Transitioning to the Framework

School and district level staff survey respondents were asked, "What changes have schools in your district implemented to transition to the 2019 Arts Framework? What changes have been the most helpful?"

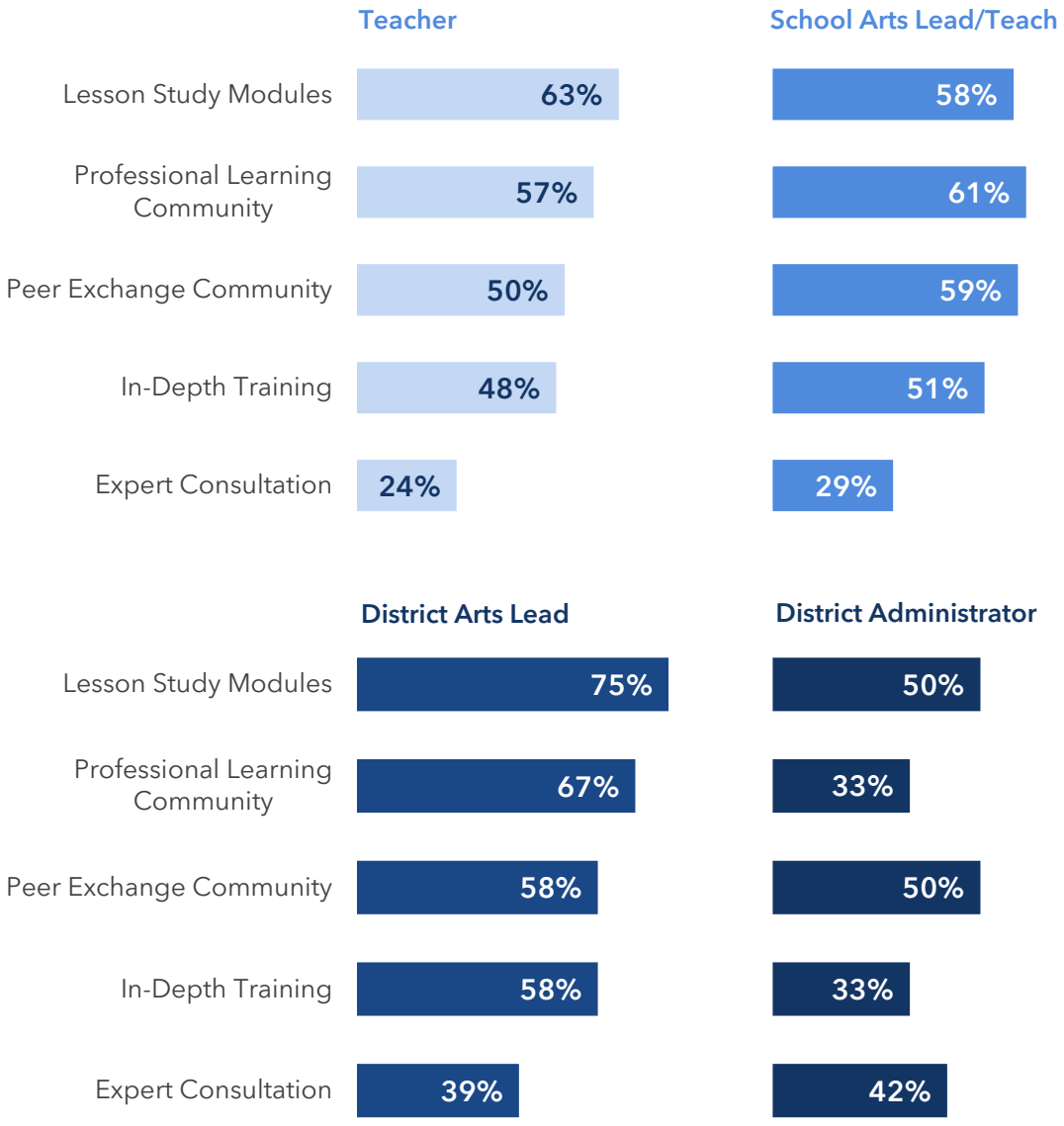


87 respondents

School Arts Lead: 36, District Arts Lead/Teach: 26, District Arts Lead: 12, District Administrator: 13

Exhibit A20 Most Helpful Supports in Transitioning to the 2019 Framework by Respondent Role

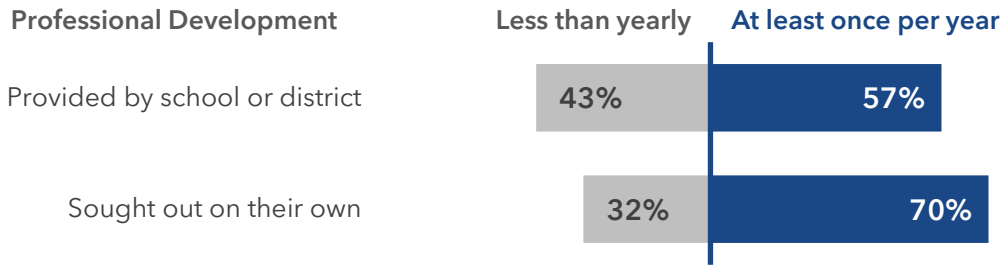
All survey respondents were asked, "What types of support would be helpful in continuing the transition to the 2019 Arts Framework?"



257 total
Teacher: 150
School Arts Lead: 59
District Arts Lead: 36
District Administrator: 12

Exhibit A21 Teacher Engagement in Arts Discipline-Specific Professional Development

Survey respondents were asked, "How often do you attend professional development provided by your school or district that is focused on your arts discipline?"



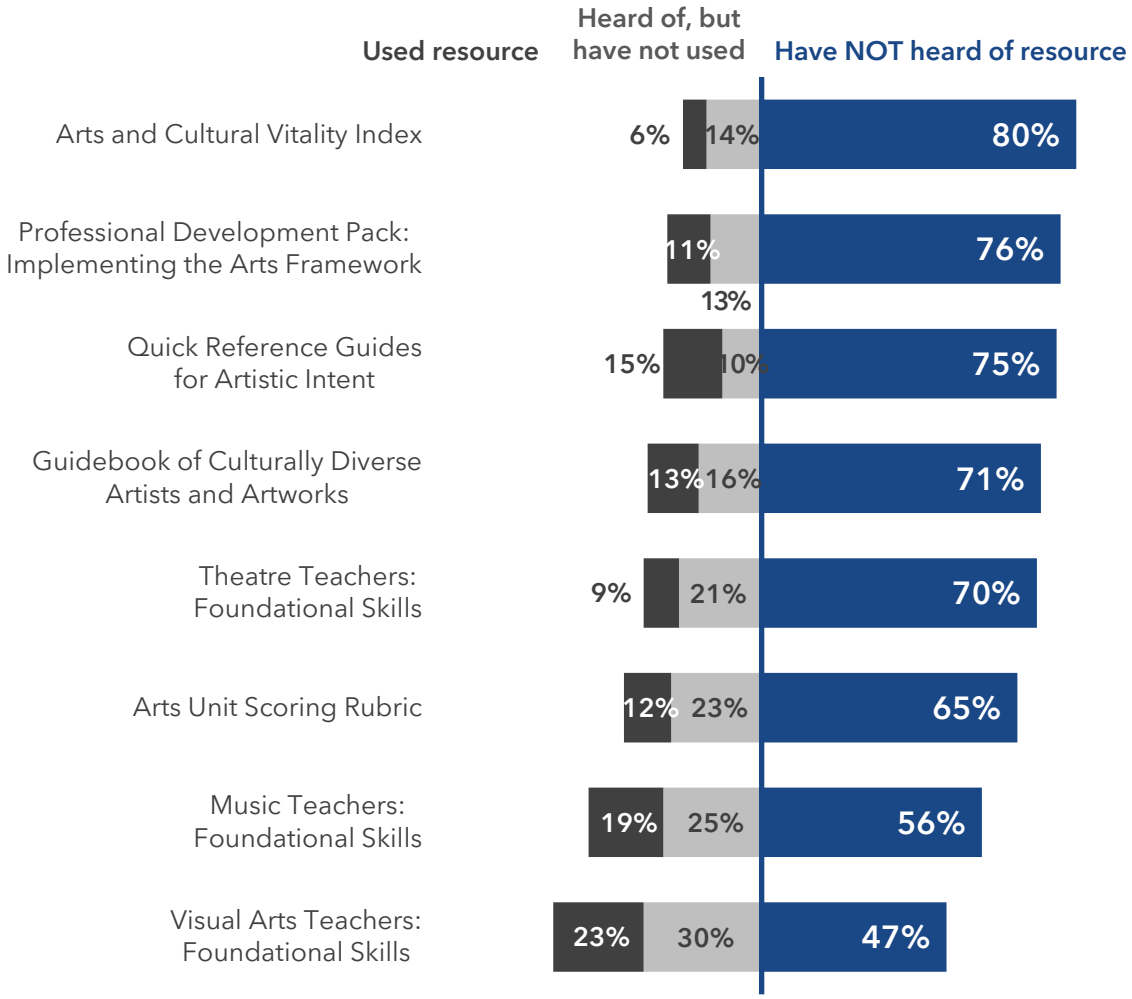
323 respondents. Only includes respondents in a teaching role.
Teacher: 212
School Arts Lead/Teach: 76
District Arts Lead/Teach: 35
Some responses combined; see Exhibit A18a for breakout of all response options.

Exhibit A21a

Professional Development	Never	Less than yearly	Once per year	Once per semester	Frequently throughout semester
Provided by school or district	24%	19%	20%	15%	22%
Seek out on your own	7%	25%	35%	12%	23%

Exhibit A22 Familiarity With DESE Framework Resources

Survey respondents were asked "How familiar are you with [DESE's Framework] resources?"



23–234 respondents. Only includes respondents in a teaching role.
"Not sure" responses not included in exhibit.
Some responses combined; see Exhibit A19a for breakout of all response options.

Exhibit A22a

Resource	Used resource	Heard of resource, have not used it	Have not heard of resource	*n*
Arts and Cultural Vitality Index	6%	14%	80%	222
Professional Development Pack: Implementing the Arts Framework	11%	13%	76%	224
Quick Reference Guides for Artistic Intent	15%	10%	75%	225
Guidebook of Culturally Diverse Artists and Artworks	13%	16%	71%	234
Theatre Teachers: Foundational Skills	9%	21%	70%	23
Arts Unit Scoring Rubric	12%	23%	65%	226
Music Teachers: Foundational Skills	19%	25%	56%	111
Visual Arts Teachers: Foundational Skills	23%	30%	47%	111

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