

Washington State Arts Commission

Arts Education Resources Initiative: The State of Arts Education in the State

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This research report is a key component of the Washington State Arts Commission's Arts Education Resources Initiative (AERI). Contracted researchers Gerri Spilka and Susy Watts conducted a survey of principals across Washington State, and visited 32 schools to learn more about successful site-based approaches to arts education. This report summarizes the research findings, and was used as the primary source material for the culminating AERI publications: the *Arts For Every Student* booklet, and the companion AERI website at www.arts.wa.gov/AERI.html. For further information about the AERI project, please contact Washington State Arts Commission, Arts in Education Program Manager Lisa Jaret at (360) 586-2418 or lisaj@arts.wa.gov.

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Chapter 1: Introduction

The arts are essential to the human experience, and throughout history, dance, music, theatre, and visual arts have provided people and societies with the means for understanding, interpreting, and expressing their experiences in the world. Every civilization has shared its stories, created images, danced, and played its music. As links to the past and the present, artworks are a primary means through which our children can explore and gain insights into human ideas, customs, and traditions from their own and other cultures. And as a language of communications and expression, the arts are developed symbol systems that can provide today's students with ways of knowing the world and the means for representing thought and interpretation.

As a discipline, study of the arts requires complex skill building in observation, analysis, synthesis, creation, and evaluation.

The arts are defined as dance, music, theatre, and visual arts, in alignment with state Essential Academic Learning Requirements in the arts . . .

In the 1990s Americans began an unprecedented effort to explore and improve the quality of education for all our students. Since then, national, state, and local arts and education advocates have worked together to assure that the arts are key components within any educational improvement. Beginning with Goals 2000 under President Clinton, and then reaffirmed by No Child Left Behind in 2002 under President Bush, the arts have been affirmed as core curricula elements. Since then, educators and advocates across the country have been working to assure their place in American schools. While acknowledging many challenges such as limited budgets, the lack of arts-teacher preparation, certification, and curricula, as well as poor facilities, states have followed the national lead. During this time, states across the country have been developing and adopting arts learning standards, experiments in arts curricula, and new types of educational partnerships with state arts commissions and local arts and cultural institutions to begin to address and lessen the gaps and sustain the achievements.

The Washington State Context for Arts Education

Education Reform and the Commission on Student Learning

In 1993 the Washington State Legislature adopted the Education Reform Act of 1993 to establish common learning goals for all Washington students. These goals were intended to raise learning standards and student achievement.

The intent of the law is to “provide opportunities for students to become responsible citizens, contribute to their own economic well-being and to their families and communities, and enjoy productive and satisfying lives.” Following direction by the State Legislature to carry out the primary goals of the state’s Education Reform Act, the Commission on Student Learning was appointed by the Governor and the State Board of Education. It was charged with setting clear, challenging academic standards for all academic subjects: reading, writing, communication, mathematics, science, social studies, arts, and health and fitness. This 11-member state body brought together hundreds of educators, content experts, parents, business leaders, and students from schools and communities border to border across the state to write state standards for education.

Essential Academic Learning Requirements and Arts Frameworks

The subsequent education standards, the Essential Academic Learning Requirements (EALRs) were the result of a collaborative effort. Committees took the lead in writing standards over the course of time. Revisions were made based on comments from school-district teams and community advocates. Forums were held across the state to vet the standards and hone the work. The standards were published and approved in February 1997, and reformatted in June 1998. Subsequently, grade-level frameworks with the potential for operational assessments were written for all classroom disciplines. These frameworks state what all students need to know and be able to do in each arts discipline at each grade level. They include sequential indicators of developmentally appropriate student targets. These indicators reveal when knowledge and skills are to be *assessed*, not when they are to be introduced. As a tool for curriculum development the frameworks do not prescribe instruction, but guide instructional decisions.

Arts Assessments

As the Arts Education Resources Initiative project was concluding, the Office of the Superintendent of Public Instruction was piloting classroom-based performance assessments (CBPAs) in the arts from November 15 to December 7, 2004. A complete set of 60 CBPAs was scheduled to be available for use in the 2005-2006 school year.

Assessing the State of the Arts: The Washington Mutual Grant

The Washington State Arts Commission (WSAC) launched the Arts Education Resources Initiative as a research project to help Washington State schools enhance their arts education practices.

The Initiative was funded by a generous contribution from Washington Mutual. The initiative was proposed with a belief that successful arts education is the result of multifaceted, dynamic, systemic support at the classroom, school, district, and state levels that integrates common understandings of best practices, with the specific and unique geographic, cultural, and economic circumstances.

The work includes a clear framework and a set of attributes for quality statewide arts education programming at all of these levels, while also creating an initial baseline understanding of the current state of arts education in Washington.

The arts are defined as dance, music, theatre, and visual arts, in alignment with state Essential Academic Learning Requirements in the arts. The project identifies the state's current arts education assets and challenges, as well as effective arts education practices for teaching, schools, programs, and administrative support activities. It also includes a set of recommendations for advancing the state's arts education agenda. The report presents the many dimensions and factors that contribute to successful arts education implementation. As examples, schools that participated in the project were identified by their art-component dimensions and attributes and also their solutions to or perspectives on critical barriers in implementation. Special focus was placed on these arts components: curriculum, assessments, staffing, scheduling, professional development, external support for curriculum through artists-in-residence, teaching artists and local artists, arts and cultural institutions, parents and community, and budget and funding for the arts.

The purpose of this research report is to develop a picture of arts education across the state and to learn approaches and identify solutions that support implementation of arts education.

The audiences for this report are school districts, principals, teachers, teaching artists, policy-makers and public and private arts education advocates.

Purpose

The purpose of this research report is to develop a picture of arts education across the state and to learn approaches and identify solutions that support implementation of arts education so students can meet state standards.

By creating a baseline, this project sets in motion the potential to track statewide arts education changes in the future and to add other existing resources over time. The schools referenced in this report were selected because they were willing and able to commit the time to complete an initial survey, participate in an interview to discuss their practice-specific strategies used to meet state arts essential academic learning requirements and instruction for all students. A wide geographic, economic, cultural, and population size representation is included in both the survey results and site interviews.

Chapter 2: Methodology

Collaboration

Designed as collaboration among the consultants, the Washington State Arts Commission (WSAC), and the Office of the Superintendent of Public Instruction (OSPI), the research was drawn primarily from two data-gathering activities, encompassing an online survey to all K-12 principals in Washington State, followed by a sampling of site visits and interviews with principals who participated in the survey across the entire state.

Survey

The statewide online survey to principals (2004) identified their perspectives on curricula alignment with EALRs by artistic discipline; external curricula support for arts curricula; intensity of student arts experience; the kinds of arts assessment in place; staffing and professional capacity, and development in the arts; and the principals' overall assessment of the barriers to arts education teaching and of recent improvements in arts education delivery. With a 21% response rate, the findings reliably tell a rich story about the state of arts education overall, as well as the status of the four disciplines individually across the entire state in elementary, middle, intermediate, and high schools, and for urban, suburban, rural, and remote communities.

Interviews

The researchers, WSAC, and the statewide Arts Implementation Task Force (AITF) met together to jointly develop characteristics and attributes that mark a quality arts education. Informed by the survey, and recognizing the importance of obtaining geographical, cultural, and grade-level variety representative of the state, the researchers identified a set of schools that exhibited at least one of these attributes. Key dimensions mentioned in the interview process further informed the arts education component attributes. The Arts Education Characteristics and Attributes may be found throughout the report in boxes titled Arts Education Attributes. Once the schools were identified, the research team then conducted in-person site visits to each school. To supplement these, the team also conducted phone interviews. Principals, curriculum supervisors and coordinators, arts specialists, members of boards of education, general classroom teachers, and artists in residence were among those interviewed, and facilities, students at work, and artworks were observed.

Using the synthesized data from the survey as well as that from the site visits and the Arts Education Characteristics and Attributes, the research team jointly developed the findings. These are presented in the heart of this report through a set of themes by attribute area, and support overall recommendations.

Chapter 3: Findings – The State of Arts Education in the State

This chapter presents an integrated set of findings from the survey and the site-visit interviews. Presented with data and thematic observations, the findings discuss the state of arts education in the State of Washington by discussing the frequency of arts education instruction, the curriculum, arts assessment, external support for arts instruction, professional development, staffing, scheduling, funding, and the effect of change agents.

Executive Summary

Across the state, there is a commitment to arts education and state standards.

Across the state, supporters of arts education – principals, arts teachers, classroom teachers, and superintendents – believe strongly that “it can be done.” There is a general respect for the state standards and frameworks in the arts. Both survey responders and interviewees were knowledgeable about the state arts essential learnings and the arts frameworks. Most who were asked had downloaded the state EALRs and frameworks.

Examples of good arts education instruction and programs do exist, but there is a lack of institutional system support and curricula documentation. This lack of systemic support makes arts instruction in schools less resilient when withstanding inevitable changes.

Overall, excellent programs do exist. However, they remain fragile and are less rigorous when compared to their potential. Lack of district and institutional systems, arts budgets, implementation plans, curricula, and active hiring practices adds up to less accountability and a level of fragility. But the lack of documented curricula was even more critical. Often the researchers discovered that survey respondents who listed themselves as having curricula operated from personal arts knowledge rather than written documentation of their curriculum or lesson plans. Thus, if these individuals left, so did their curricula. Some said they would welcome the opportunity to adopt or write curricula but needed more training or time to do so. When art curricula were in place or systems of art education were documented, it was believed that there was a greater likelihood that arts education would continue.

Arts education champions continue to catalyze and lead exemplary programs, but their lack of redundancy also contributes to a fragile, vulnerable local arts education system.

In a review of the survey and site-visit interviews, individual arts teachers, principals, district superintendents, and classroom teachers were identified as catalysts for the school art programs. Often these individuals serve as singular and isolated catalysts in their schools or districts. They hold primary knowledge of the arts, a passion for the arts, or may implement the arts program single-handedly. These individuals are greatly respected and valued for the most part. But principals are concerned, and rightfully so, that if the “art catalyst” was to move on or retire, there could be a lapse in arts education.

Music (often band and choir), and to some degree the visual arts, are taught with relative frequency; however, overall, the arts have a hard time competing for instruction time in the high-stakes language arts and math-testing context; in many communities, the arts are still discretionary.

The pressure on teachers and principals from high-stakes testing in math and language arts has consistently made those disciplines the highest priority with the most instructional time. However, where there is a commitment to the arts, principals and teachers have found creative solutions to

delivering arts instruction to their students. Music has the highest instructional frequency, followed (at some distance) by visual arts. Dance and theatre consistently have minimal to no instruction time. These patterns are quite consistent across the state by location and grade level.

Teachers are using a great variety of assessment approaches and about a third of them are using criteria-based assessments.

Despite this success, increasing skill levels in criteria-based assessment of the arts at the classroom level ought to be a high priority for professional development in the state. Given how aware arts specialists are of the EALRs in the arts, it was surprising how large a population – about 43% – reported using non-criteria-based assessment.

With the exception of remote schools, a little over half of the schools report the use of external curricular resources for arts instruction.

These external resources vary enormously, are greatly appreciated, and typically draw on those institutions and resources nearby, such as universities, museums, symphonies, jazz bands, and church gospel singers. Not surprisingly, these assets reflect the local resources and culture. Schools also often work with teaching artists. The predominant character of these collaborations is described as low intensity and without teacher support or joint planning. The Washington State Arts Commission artist-in-residence grants are an important exception; these grants have played a critical role in supporting artist-teacher collaborations by providing human resources for the students through the role played by the visiting artists, while the artists also leave behind some new teaching skills in the schools through their artist workshops with teachers.¹

Not surprisingly, arts staffing by discipline mirrors the frequency patterns of arts instruction across the state.

Music typically has the most certified specialists, followed by the visual arts. Certified dance and theatre specialists are rare. Smaller districts in more rural and remote settings often struggle the hardest to identify certified specialists. Interestingly, clever models exist for sharing arts resources across a district and across grade levels. And local artists occasionally fill the role of a certified arts instructor or trained teaching artist.

At the district level, being able to get help with planning and arts curricula meets with only mixed success.

At the district level, about half of the principals report the existence of an arts curricula coordinator or specialist, an outcome considered a moderately strong response. However, survey respondents noted that access to these advisors was often limited. This was because the individual's position was frequently part-time in the arts, and because he or she often juggled responsibilities for numerous other disciplines or large populations of students.

Overall, there seems to be a large appetite for arts education professional development across the state.

The areas of interest most frequently cited are arts standards, curriculum development and documentation, criteria-based assessment, and arts-integration approaches. Although finding time is always an issue, many of those interviewed noted that going beyond the “one-session” or one-day introduction in all of these areas was essential to build mastery and depth. Schools find a great variety of ways to fund professional development and overall strong support for professional development was found among principals.

¹ *The WSAC Artist-in-Residence grants were available through the 2004-2005 school year. Due to an increased emphasis on a community partnership approach and budget cuts, WSAC funding was shifted to a new grant program called the First Step grant. Through this grant and the Community Consortium Grants, artists continue to work in school classrooms as part of broader partnerships and sustainable arts education plans. WSAC will evaluate their Artist Roster and the most effective roles for artists in the schools as their arts education programs continue to evolve.*

Despite the demands of other disciplines and high-stakes testing, particularly at the middle and high school levels, schools across the state have implemented effective and creative scheduling strategies for the arts.

Creating time for arts courses is a challenge in this climate of high-stakes testing for reading and math, and this is true for high school, middle school, and elementary school. Yet, schools at all grade levels exhibit creative solutions. This is particularly true where the arts are a commitment.

Evidence strongly suggests that arts-committed schools have consistently planned for budget line items in the arts.

Many good examples across the state illustrate ways to supplement school budgets through public and private grants, parent organizations and efforts, and general fundraising. Yet, to assure and sustain the arts, nothing can substitute for district and school budgeting.

A little more than half the principals report that their schools have improved in their abilities to deliver arts education in the last five years, although evidence from the survey and interviews suggest this change is fragile.

Interviewees and survey respondents also noted that the change for the arts was catalyzed by a variety of different agents: community members with arts interests, teachers and administrators, a superintendent, a district arts coordinator, or a visiting teaching artist. The Washington State Arts Commission and the state standards were also cited. It was notable, however, that communities with multiple champions or catalysts, at multiple levels – parents, artists, schools, district leadership, and the support from the corporate sector for example – had a more robust arts-instruction history in their school districts, as well as stronger current programs. Too often we interviewed principals, or teachers, in schools that had once had thriving arts programs, who noted that arts programs disappeared when the single champion, or change agent, retired or moved on to another job.

Recommendations

Advancing arts education for all students in the state of Washington will require systemic, comprehensive and strategic leadership among a statewide group of public and private champions. It will require long-range and short-range goal setting and sequential action steps accompanied by a timeline supported by pragmatic and consistent funding levels.

Long-Range Goals

The following goals support long-range arts education:

1. To increase and strengthen **arts curricula**.

Short-Range Goal: To strengthen **development and documentation of arts education curricula in all arts disciplines**.

ACTION STEPS:

- **Identify and convene arts-curriculum funding agencies** (OSPI, WSAC, foundations) at state level;
- **Support curriculum-sharing** between school districts with existing comprehensive arts curriculum resources through face-to-face convening, online communication systems, and board of education approvals for exchange;
- **Increase documentation of arts curricula** aligned with state standards which have potential for valid, reliable arts assessments in all four artistic disciplines: dance, music, theatre, and visual arts, and at all three levels: elementary, middle school, high school;
- **Examine opportunities for arts integration / arts infusion as well as discipline-specific** arts curricula;
- **Create arts-curriculum-writing professional development** at state level;
- **Convene arts curriculum professional development workshops** in local and regional areas.

2. To increase and strengthen **arts education professional development** programs.

Short-Range Goal: To fund and schedule in-depth, sequential professional development in arts education, classroom management, and performance-based arts assessments.

ACTION STEPS:

- **Assure training is more than a one-time, one-day introduction** and allows for in-depth concept and skill-building, classroom management, and performance-based arts assessments;
- **Assure training includes on-the-job coaching** and feedback;
- **Provide training for different needs for arts-delivery professionals:** arts teachers, classroom teachers responsible for arts education, teaching artists and/or artists-in-residence;
- **Build a qualified cadre of arts educators**, with special focus on dance and theatre;

- **Provide an ongoing schedule of professional development** that provides for growth over time to update current instructional delivery to best practices;
- **Provide local and regional sites** for professional development to increase accessibility;
- **Convene higher-education institutions with continuing-education providers to strengthen and link pre-service education** in the arts with continuing professional development in arts education.

3. To strengthen the fragile condition of arts education.

Short-Range Goal: To provide a multi-pronged and formal structure for arts education over time and within the regular school day.

ACTION STEPS:

At the state level . . .

- **Provide professional development for principals** in arts education implementation.

At the district level . . .

- **Develop arts education committees with a shared purpose, knowledge of state art standards and frameworks, and a mandate for a long-range plan for implementing and monitoring arts education:** include superintendents, arts facilitators, principals, arts teachers, classroom teachers, parents, and community advocates;
- **Establish guidelines for minimum funding levels for music, visual arts, dance, and theatre,** in support of staffing, curriculum development, professional development, materials and supplies, and planning time;
- **Establish guidelines for minimum staffing requirements** for music, visual arts, dance, and theatre teachers to support comprehensive arts education for all students at elementary, middle school, and high school levels.

At the individual school level . . .

- **Adopt flexible, innovative schedules** that provide time to support arts education within the regular school day;
- **Provide common planning time for arts educators and classroom teachers** to plan connections between the content of the specific discipline and the learning process.

At all levels . . .

- **Report regularly on growth in arts education** from all levels reached – students, families, local community, statewide community, arts education advocates, and legislators.

4. To strengthen performance-based arts assessments.

Short-Range Goal: To further develop performance-based methods for assessing arts learning, by monitoring individual student, class, building, and district achievement levels, and by reporting the status of arts instruction to all.

ACTION STEPS:

- **Track progress and change in the statewide status of arts education at regular intervals** using established baselines;

- **Provide development for arts-assessment professionals** with multiple strategies for planning, teaching, documenting, and reporting valid and reliable data;
- **Strengthen reporting of embedded arts-achievement progress to the primary assessment user: the student;**
- **Create a statewide reporting structure** for districts to report district-level and building-level achievement in the arts;
- **Advocate for continued support of statewide arts assessments** for all schools and all students;
- **Increase the use of technology** to document, store, and report data for arts assessments.

5. To organize advocacy for support of arts education at the state level.

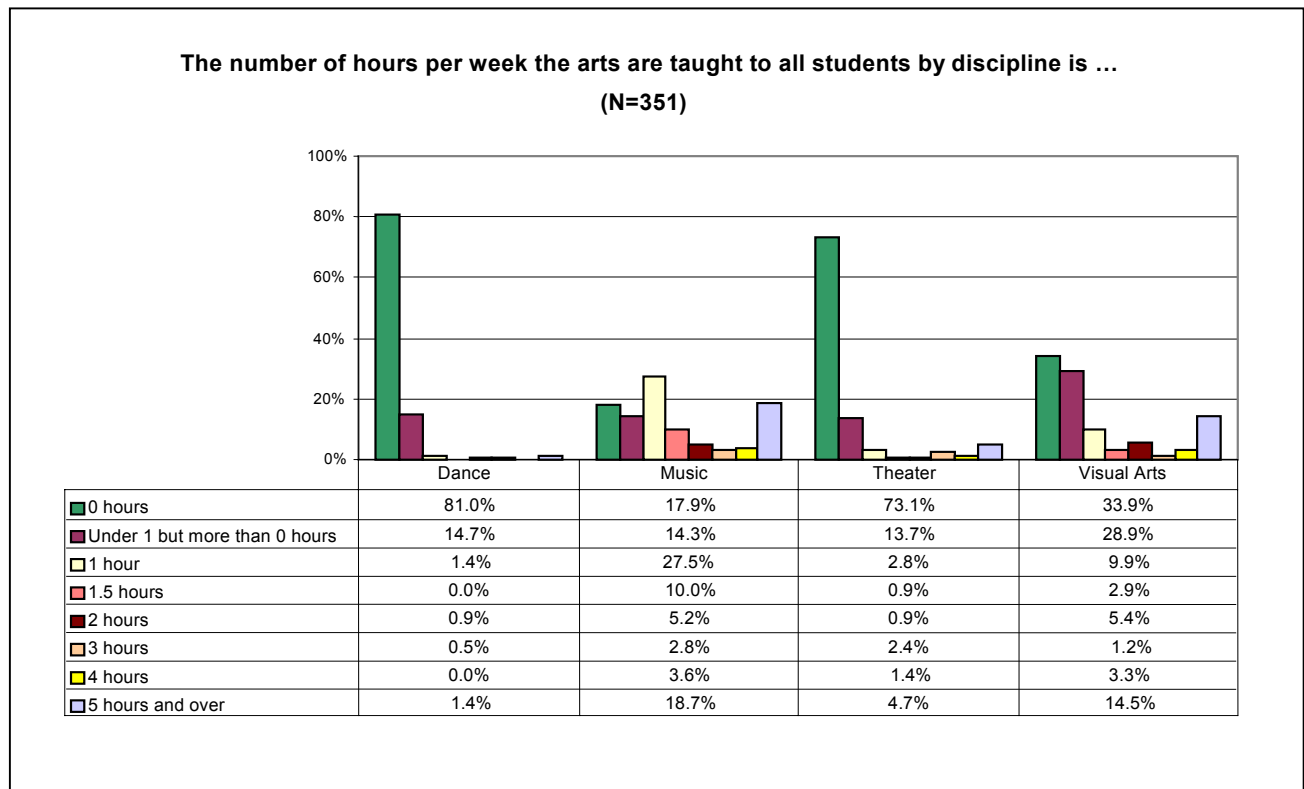
Short-Range Goal: To increase the visibility of the state's commitment to arts education at the state and local levels.

ACTION STEPS:

- **Develop formal mechanisms and resources to evaluate ongoing statewide progress** in arts education at regular intervals using the established baseline;
- **Plan and delegate strategic communications and events** to education policy-makers and boards, the business community, and state foundations so as to demonstrate the excellence of current school programs and the central role of the arts;
- **Support technical assistance to administrators in districts and schools** for pragmatic solutions to arts budgeting and scheduling approaches;
- **Identify public and private dollars to implement a statewide pilot program** aimed at developing new models as well as sharing existing innovative models in different types of state communities for more effective delivery of arts instruction at the district level.

Frequency of Arts Education

Although there are strong examples of arts instruction statewide, the intensity and frequency of instruction in the arts is typically weak. The chart below presents how principals report on the weekly duration of the arts instruction for all students by discipline.



The most instructional time in any arts discipline is reported for music. For music, 59.7% of the principals report an hour or under an hour a week; 30.3% report 2 hours or more, with a notable 18.7% reporting over 5 hours a week. Student time in music varies greatly by location and grade level. About a third of the urban, rural and remote schools similarly report that their students have music between 2 and 5 hours a week. About 22% of the suburban school principals report 2–5 hours a week for music instruction. By grade level, middle-school students have the most extensive music time with about 46% reporting 2–5 hours per week, with elementary schools having the least, at about 23% for 2–5 hours per week.

Visual arts is the arts discipline with the second most frequent student instructional time, but it is reported as typically being given much less student time than music. For visual arts, 14.5% of the principals report that their students have over 5 hours of instruction a week; 9.9% report between 2 and 4 hours; and a significant 33.9% report none. By location across the state, the predominant pattern is that large portions of schools report under 1 hour a week for visual arts, with suburban schools leading at 69.1%, followed by rural schools at 68.2%, then urban schools at 44.6%, and remote schools at 33.3%. By grade level, the pattern is similar. Most schools report less than 1 hour a week in visual arts instruction, with elementary schools reporting the worst at 69% under 1 hour a week, followed by middle schools at 55.3%, then intermediate at 52.1%, and high schools at 42.9%.

Across the state, respondents reported that student instruction time in theatre and dance by location and grade level is almost nonexistent, mirroring other observations about dance and theatre challenges. For theatre, 89.6 % report an hour or under a week, with a significant majority of 73.1% reporting none. For dance, 97.1% report an hour or under a week with a significant majority of 81% reporting none.

Nonetheless, numerous examples exist across the state where teachers and administrators are working hard to increase arts time for all students. For example, Cheryl LaFlamme, an art teacher at Union Gap K-8 school in Union Gap, Washington, reports, *“We have seventh and eighth grade daily for 48 minutes of visual art; 6th grade it is more hit and miss because of parallel programming; 4th and 5th students get about 30 minutes a week. Drama is after school with about 15–20 students. We also have musical productions and a little staging. There is no dance program.”*

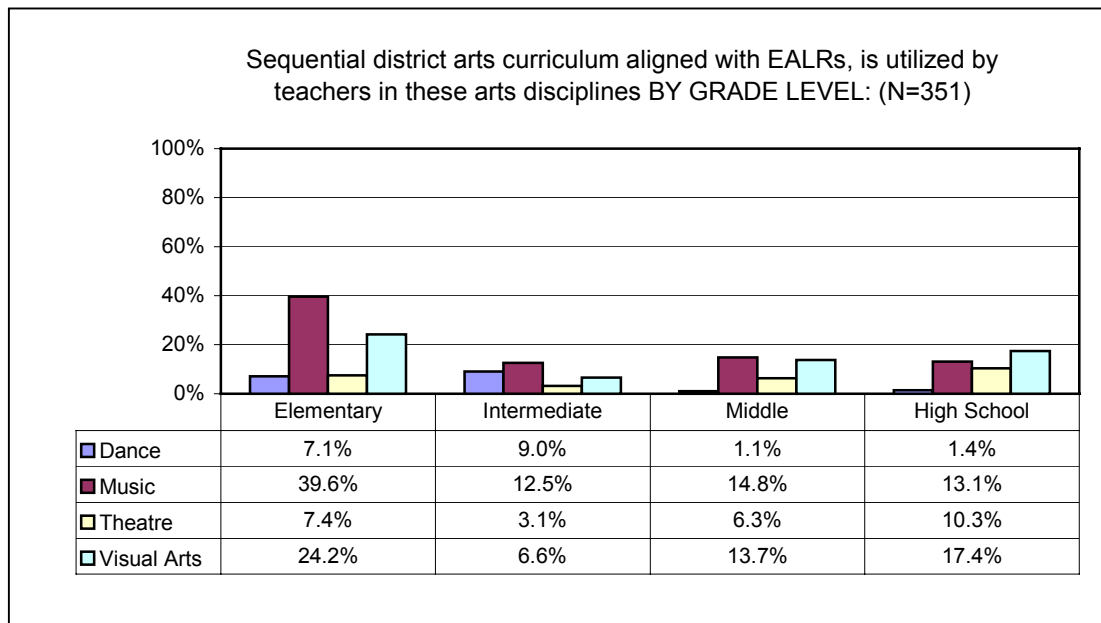
Understandably, an arts-focused high school has more extensive student instructional time in the arts, but struggles with depth versus breadth, as Chris Olsen, the Principal of Vancouver School for Arts and Academics in Vancouver, Washington, notes: *“Every student has two art classes grades 6–12. Courses are yearlong, except for some semester-long courses. We have 250 minutes a week for the arts. They have fewer choices, but they have more depth. We decided that here, depth was important.”*

Some traditional high schools are managing to graduate students with two credits in the arts. Says Mike Hittle, Principal, Central Valley High School, Spokane Valley, *“We require two fine or performing arts classes for graduation. I praise our district highly for that – for having multifaceted, lifelong learners. Students know early what the graduation requirements are. When good programs are offered, there is flexibility.”*

Curriculum

Statewide, documented arts curriculum aligned with the state EALRs is weak across the grade levels. Overall, music curricula aligned with state EALRs tend to be somewhat stronger across all levels, with the strongest alignment at the elementary level. Visual arts is the next most aligned, with dance and theatre having very little alignment across the state.

Sequential district arts-curricula alignment varies by type of location and discipline across the state. Suburban schools report more curricula alignment at a relatively moderate rate, followed closely by rural schools. Significantly weaker are urban schools, followed by even poorer curricula alignment with remote schools. The best arts-alignment conditions exist in the suburbs, which are still only moderate.



Across the state, there were examples of comprehensive curricula aligned with essential learnings that include concept-based instruction, instructional strategies, assessment strategies, and resources. Often these inclusive curricula were recently developed and documented for specific use by arts specialists or classroom teachers to expand on state-level standards and arts frameworks. Outlines, or lists of concepts, typically characterized previous curricula. Says Rex Kerbs, Ptarmigan Intermediate School, Orting, *“Today we have a much more thorough, in-depth enriching arts curricula that really addresses dance and theatre than we ever did before and visual arts in a more authentic way than just drawing and painting. The curriculum writing is being supported by the teacher training program Arts Impact. It receives funding from the Department of Education and the Washington State Arts Commission.”*

Formal arts curricula exist in a few schools, but for the most part this element is very weak across the state. When some of the sites that listed arts curricula were visited, principals and teachers presented downloaded state essential learnings and frameworks, or at the high school level syllabi outlining the course of study. What was absent were formally documented curricula components such as designs for teaching. Many of the curricula lacked sequential delivery plans, instructional strategies, assessment strategies, or resources and curricular connections.

Few of the interviewed principals or teachers confused textbooks with curricula, but in small, remote locations textbooks did provide guidance to staffs teaching multiple grade levels in one room, often without the benefit of an arts specialist. Both of the school sites with under 50 students in the school population, when interviewed, said they relied on music or visual arts textbooks to support teachers with little formal training in the arts.

Site interviews revealed that funding from external sources, such as grants, was the primary way the arts curriculum writing process was accomplished. Grants cited included the Washington State Arts Commission Curriculum grants and 21st Century Learning grants. Other school districts such as Union Gap sought additional curriculum sources outside the state. Says Donna Janovitch, Principal, Union Gap K-8: *“We were able to be funded by a grant that enabled us to utilize ATLAS (Authentic Teaching and Learning for All Students) which originated out of Harvard’s Project Zero. Members of our staff tapped into the Harvard online curriculum design program called “ALPS” (Active Learning Practices for Students). The teacher was able to design lessons online as well as have access to other teacher’s ideas. It works with the best practice model, “Teaching for Understanding.”*

And some arts curricula have outlasted levy failures and position eliminations. Although developed some time ago, some arts curricula were strong enough to pass the test of time. Recognized for their strength, these were held on to and are still used after many years. *“I still use the visual arts curriculum developed by Anne Byerrum, District Arts Coordinator, from Yakima School District from before the position was eliminated.”* Cheryl LaFlamme, art teacher, Union Gap K-8.

CURRICULUM ANECDOTE

“We were taught to teach conceptually and that allowed us to create a concept-based curriculum. The music curriculum has been in draft for two years. We’re using the standards, benchmarks, and the frameworks, but we needed a way to apply that to our classrooms. As a staff we agreed to a sequence for concepts and skills. We created a universal concept map. We wanted to make sure we used the same terminology. We came to agreement because we made sure it was a working document. It’s a flexible curriculum. It’s sequential, developmentally appropriate. At each school, teachers have agreed that this is a reasonable expectation for every grade level. And a student can move easily to another school in the district and stay on track. Curriculum is circular; it always changes.”

Pamela Faletto, National Board Certified Music Teacher, Somerset Elementary School, Bellevue

Other school districts are working within the district teams of their arts specialists who sought professional development to guide them as they write arts curricula.

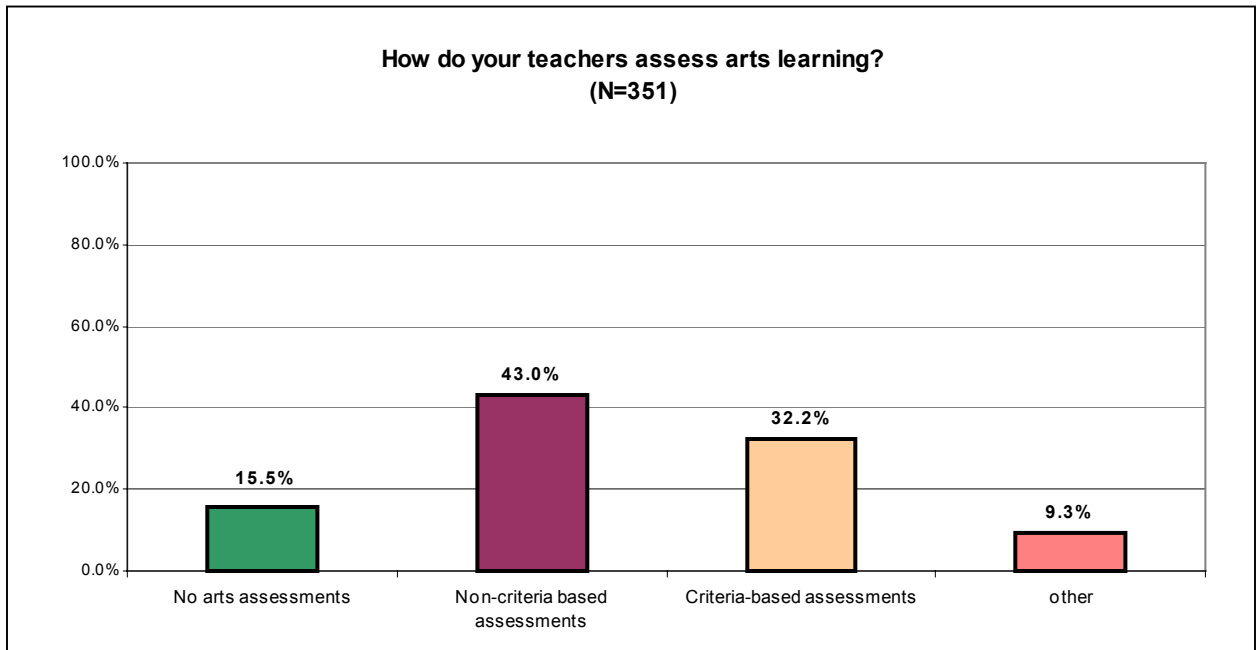
Interviewees mentioned that in order to infuse arts into the curricula, it is often necessary to integrate the arts into the other core disciplines. For example, *“One of our staff members is working on integrated curriculum. Even our artists-in-residence work as an arts instruction assistant position to integrate the arts in other subjects,”* says Brian Vance, Principal, The Center School, Seattle. And Chris Olsen, Principal, Vancouver School for Arts and Academics, notes, *“There is some intentional arts infusion going on. I speak in ideals because we are continually a work in progress where arts integration across the boards are concerned.”*

**ARTS EDUCATION COMPONENTS
CURRICULUM ATTRIBUTES**

- Includes grade-level **scope** for school-year
- Includes grade-level **sequence** for school-year
- Identifies **concepts, skills, techniques, and artistic processes**
- Aligns with **state standards and frameworks**
- Aligns **assessment strategies** with instruction
- Provides for **student-centered responses**
- Makes **connections** to other curricula when appropriate
- Aligns **sample lessons**
- Includes **multiple resources and examples** for lesson support
- Includes **arts-infused integrated concepts**
- Identifies **arts materials and equipment**
- Aligns **instruction to budget**
- Designates **distribution of supplies**
- Is scheduled for **regular review**
- Utilizes teachers as **curriculum contributors**
- Focuses on **“structure seeking”** rather than “rule following”

Arts Assessments

Given the evidence of EALR alignment, it is not surprising that the majority, at 43%, of principals indicated that they use non-criteria-based assessments in the arts. However, within the percentage of students receiving arts instruction, a relatively strong group of reporting principals, almost a third of them, noted that they are using criteria-based assessment. About 15.5% are using no arts assessment, and 9.3% are using other.

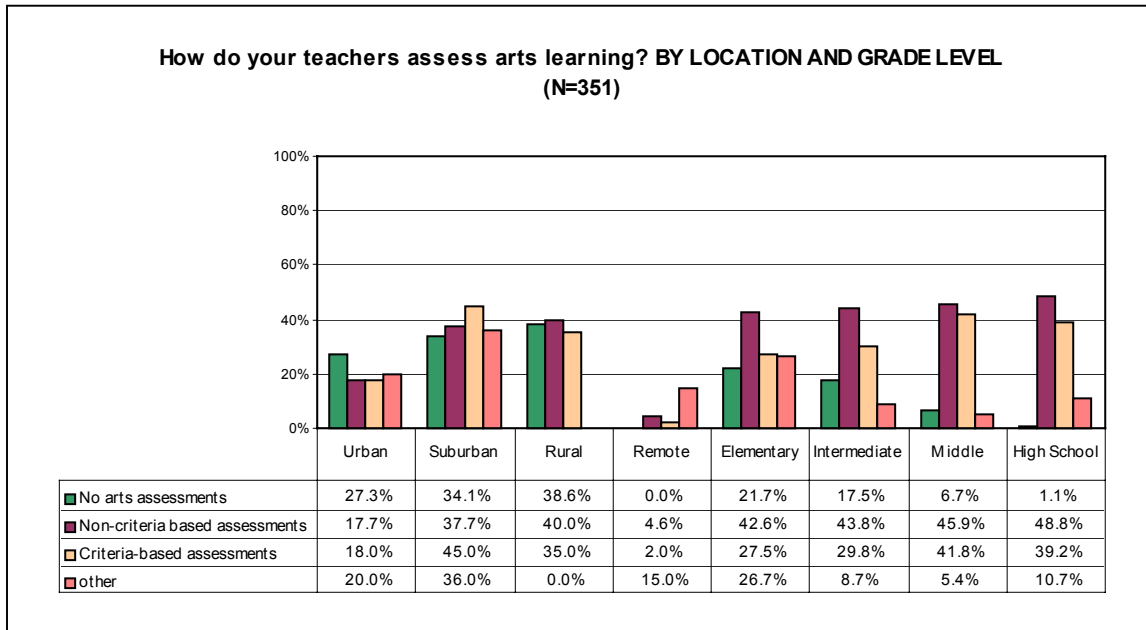


In interviews, approaches to arts assessments varied greatly from site to site; nonetheless some sites were seeking new ways to implement embedded and summative assessments that directly involve students in assessing their own learning. In one case, a school enhanced their assessments process to comply with district guidelines. As Chris Olsen, Principal, Vancouver School for Arts and Academics, notes: *“We implemented student-led conferences last year. Actually we offer ‘traditional’ conferences in the fall and student-led ones in the spring. The student-led conferences are effective. Additionally, we continue to work on performance assessments in our arts classes.”*

Several of the site principals mentioned that they were taking part in the state pilot for classroom-based assessments. Teachers across the state volunteered to administer classroom-based assessment tests in either dance, music, theatre, or visual arts to their students. These tests were developed by the Riverside Publishing Company with a state arts-assessments committee for the state Arts Program Supervisor. Principals whose teachers administered the tests were fully aware their students were participating in these pilot tests and said it brought visibility to arts assessments. *“We did classroom-based assessments. It’s going to give us more flexibility to do the test anytime we want to in the future. The first year I did the high school test, then I found there were holes in my teaching. This is a performance test, and if you aren’t teaching something then the test will show it,”* said John Straehle, music teacher, Highlands High School, Cowiche.

Schools report having relative weak ability to assess the arts, with remote schools exhibiting the weakest conditions. Suburban schools report the strongest ability, at 45%, to assess arts according to criteria-based approaches, and rural schools follow at 35%. Some 18% of the urban schools and 2% of the remote schools use criteria-based arts assessments. Middle

schools at 41.8% and high schools at 39.2% report the strongest criteria-based assessment abilities out of a relatively weak group by grade level.



Assessment training was one of the areas most often mentioned for professional development. Schools were making a committed effort to increase the level of assessments in their schools. *“We’re making sure that what the teachers assess is based on the EALRs. We’re focusing on how we can do the best job.”* Mike Morgan, Principal, Colfax High School, Colfax. *“We’re working more with rubrics than ever before. Before, I had the objectives, but not the different levels of performance.”* Sherri Thies, visual arts teacher, Joel E. Ferris High School, Spokane.

PERFORMANCE-BASED ASSESSMENT ANECDOTE

“Performance-based assessments are universal through this department. We do written assessments in the visual arts; we do self-evaluation. We use side-by-side grading, joint critique, student examples, beginning critique skills. We even have the capacity for electronic portfolio.”

Sue Mihalic, Arts Curriculum Coordinator, Central Valley High School, Spokane Valley

**ARTS EDUCATION COMPONENTS
ASSESSMENT ATTRIBUTES**

- Provides **criteria and performance-based assessments** for **validity and reliability**
- Embeds assessments** in instruction
- Provides for **ongoing self-assessment** related to criteria
- Provides a **range of assessment strategies**: e.g., checklists, rubrics, peer critique, portfolios
- Includes both **formative and summative assessments**

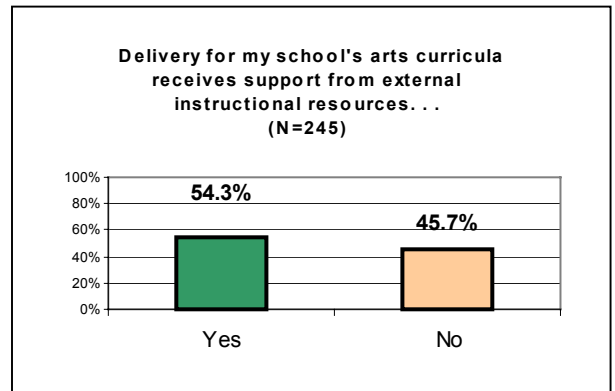
- Involves students** in assessments process
- Involves students, teachers, and staff** in assessment construction

- Uses **available technology** to support assessments
- Seeks **parallel assessments** with other disciplines when appropriate

- Reports to the **student at classroom level**
- Reports to **families**
- Reports to **district and local stakeholders**
- Reports to **state**

External Support for Curriculum: Cultural Institutions, Higher Education, and Teaching Artist Resources

Just a little over one half of the survey respondents report that their schools receive external support for arts curricula: 54.3% report yes, 45.7% report no. With the exception of remote schools, this was fairly consistent across the state by location and grade level, with a somewhat larger proportion, about 60% each, of suburban and intermediate schools. Not surprisingly, principals from remote schools report less often that their schools receive external support for arts education, at 15.3%.



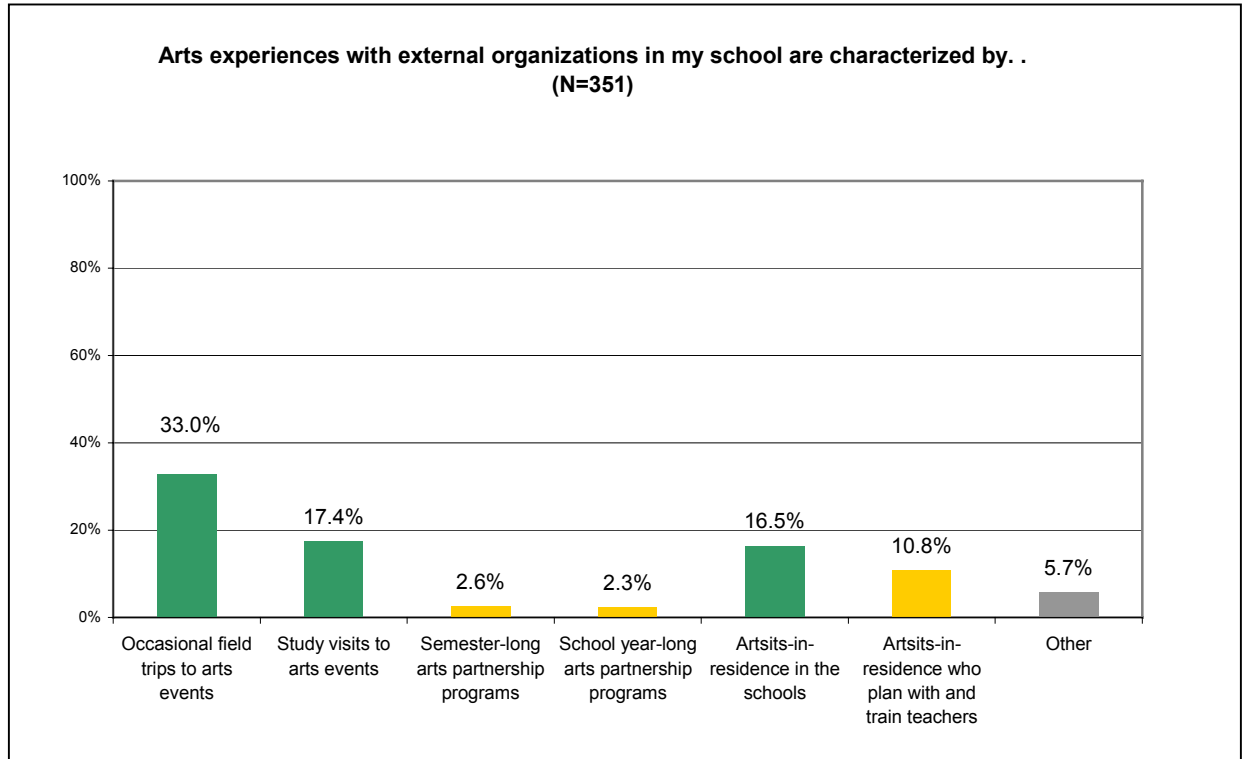
Across the state, principals report that their schools utilize a broad variety of partnerships and types of relationships with arts and cultural institutions, higher education, and teaching-artist resources. For example, a new state-of-the-art auditorium offers unique opportunities for the students of Central Valley High School to partner with local cultural institutions. Mike Hittle, Principal at Central Valley High School in Spokane Valley reports, *“The Spokane Ballet is renting our space for the production of Bram Stoker’s Dracula, so they’re bartering with us and providing dance teaching. Also, we had the symphony here and they worked together with the students and put on a joint performance.”*

In Richland, the students at Lewis and Clark Elementary School take advantage of a local theatre. Principal Marty Brewer shares: *“The Academy of Children’s Theatre, they do backyard productions, also have a low-cost theatre class for children. Usually once a year 20 kids put on a play. Three times a year they provide a pre-theatre packet to their show, and prior to going to the theatre, the students will have read the book the show is based on and discussed it with their teacher.”*

“The curriculum scope and sequence is done collaboratively. Where it’s appropriate we integrate. The way it’s delivered is to use all the city resources.” Jon Ketler, Co-Director, Tacoma School of the Arts.

The character of this external support is varied, with the largest aggregated proportion, 66.9%, characterized by low-intensity arts episodes without teacher or curricular coordination. Indicated by green on the chart (see subsequent page), these activities are comprised of occasional field trips (33%) + study visits (17.4%) + artists-in-residence in the school (16.5%) who do not coordinate with the teachers in curricular-based instruction. Cheryl Kammerzell, Principal, Steptoe Elementary School, Steptoe, Washington, shares a typical illustration: *“Spokane is just far enough away that we don’t get there that often, but when we do we participate with Colfax or St. John Schools. We’ve gone to the Youth Symphony for grades 5–8, and we are using the pre-performance guidelines they produce. We’re teaching audience skills and researching their performance.”*

15.7%, of the principals report that their schools are supported by external arts-curricula support that was sustained and coordinated with school curricula. Indicated by yellow on the chart on the next page, these activities are comprised of a semester-long arts-partnership program (2.6%) + a school-year-long arts-partnership program (2.3%) + artists in residence, with the artist planning and training with the teacher (10.8%) (see chart on next page).



Most notably, schools have used WSAC Artist-in-Residence Grants to support visiting teaching artists. Site visits to schools revealed numerous examples of the use of WSAC resources for this purpose. For example, Washington Middle School, in Yakima, has benefited from such a grant. *“Darwin Nordin, a resident artist, trains the teachers of our school on the use of integrated art curriculum simultaneously when he works with the students. He helped us develop a unit on polyhedrons, linking a visual-arts dimension to the study of geometric shapes and linear perspective. The teachers always have an introductory meeting at the start of his visit and a debriefing meeting just before Darwin leaves.”* reports Leslie Pease, the Art and I-CATS (Integrated — Computer, Arts and, Technology School) magnet teacher.

“Debbie Gilbert writes and applies for grants. We work closely together with Whistlestop Dance,” shares Linda Robinson, Principal, Bryant Elementary School, Seattle.

“We have a Washington State Arts Commission grant for an artist-in-residence. The artist-in-residence is not going to be there forever. She is helping the teachers to use the website to get information. Her work with arts concepts will be embedded; it’s a part of what you do with any good program,” reports Janel Keating, Principal, Mountain Meadow Elementary School, Buckley.

ARTS EDUCATION COMPONENTS
EXTERNAL CURRICULAR SUPPORT ATTRIBUTES

- Aligns with **state standards and frameworks**
- Creates **educational goals**
- Plans collaboratively** with schools and teachers
- Mentors teachers**
- Creates **impact that sustains** beyond site contact
- Provides **sustainable teaching practices**

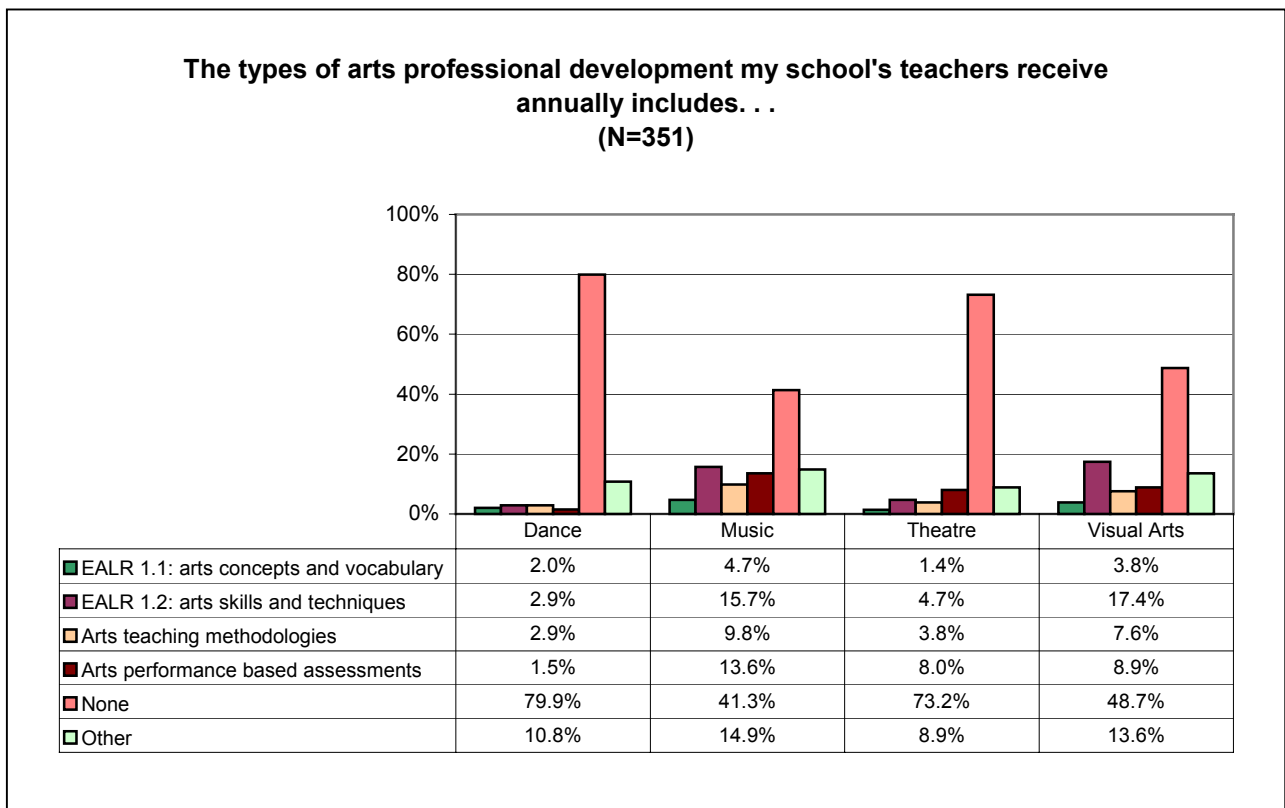
- Provides **cultural breadth**
- Provides **primary study resources**
- Provides **long-term study opportunities**
- Makes **resources accessible to teachers**

- Shares funding** responsibilities
- Provides **apprenticeships**

Professional Development

Across the state, the majority of schools report that arts teachers participate in moderate to low levels of professional development overall. Professional development is particularly low for dance and theatre, with 79.9% reporting none for dance, and 73.2% none for theatre. However, a significant proportion of visual arts teachers (48.7%) and music teachers (41.3%) also experience no professional development. Respondents report that a moderate proportion (58.7%) of the music teachers participate in professional development, with the majority in EALR 1.2: arts skills and techniques, closely followed by other. Respondents report that a moderate proportion (51.3%) of visual arts teachers participated in professional development, with the majority also in EALR 1.2: arts skills and techniques closely followed by other. Some 26.8% of the respondents noted that theatre teachers participate in professional development and the majority type is reported as other. Only 20.1% of respondents noted that dance teachers participate in professional development and the majority type is other.

Those responding to interviews noted the need for comprehensive training beyond the typical 3–8 hour settings. They noted the desire for local training sites with sustained, comprehensive training programs. Many faculty groups noted that planning time with other arts teachers and with classroom teachers was a key factor to successful teaching. *“I like that there were constraints (in the Arts Impact program). When someone is coming in tomorrow (to mentor teachers) from the outside, we’re not as apt to change at the last minute or say we’ll do it. It keeps the arts as a high priority for us.”* Rex Kerbs, Ptarmigan Ridge Intermediate School, Orting.



On interviewing respondents, it was determined that sources of professional development vary greatly. Washington Middle School, Yakima, felt that one source of professional development is through the artist-in-residence’s coaching. Others reported that the school district was a source for professional development: *“Professional development disappeared when Yakima failed the*

levy. Our district arts coordinator used to provide it. Then the position was eliminated.” Jean Hawkins, Whitney Elementary School, Yakima. And from Richland, “Basically teachers help choose and bring in quality speakers. We use many of our own teacher leaders to facilitate staff development trainings.” Shelley Redinger, Executive Director of Teaching & Learning, Richland School District.

Arts integration was mentioned as a topic for professional development, as were performance-based assessment approaches, and more training in the standards. “We’re looking for some way we could integrate the arts. I need to know how to integrate art and so do my teachers. If you could show them how to pull in the arts ... a lot of the teachers would do it.” Alan Matsumoto, Garfield Elementary School, Yakima. “We, as instructors, need to have a better way to help students during critique. We want to find a program that really works.” Sue Mihalic, Arts Curriculum Coordinator, Central Valley High School, Spokane Valley. As noted, others felt more training in the standards was crucial: “Probably one of the things that would be helpful would be additional work with the standards so teachers see the outcomes associated with the arts. The teachers have projects; if they saw the way standards could fit, they would have a better understanding of the flow and expectations,” states Bernard Selting, Principal, Island View Elementary School, Anacortes.

PROFESSIONAL DEVELOPMENT ANECDOTE

“We have a faculty book group. We have to stay outside the box. I feel it will enhance our school improvement. We are reading Failure Is Not an Option. It’s open to any staff members who want to come. We opened it up to parents too, but we didn’t have any takers. In theatre, our teacher goes to New York City. She takes a group of students every year. The families pay for them to go. If the ESD offered something then we could get people there.”

Jean Homer, Jenkins Middle School, Chewelah

Resoundingly, principals support professional development and provide the funds for their teachers to seek it. “The school district sets aside funds each year for anyone in the district for professional development. Being where we are we’re always going elsewhere for professional development. Now we’re bringing people in here; it’s cheaper,” notes Bill Duncanson, Principal, Othello High School. From Port Orchard: “I would buy into training for teachers. I don’t think that there are very many teachers who are trained in classroom art and integrating it into reading, writing, and math.” Robert Leslie, Principal, Sunnyslope Elementary School, Port Orchard. Some principals reported that the professional development funds weren’t tapped and went unused. Principals reported significant endorsement of autonomous use of professional development funds by teachers, though a few reported a mandated focus on reading, writing, and math.

Funding professional development through the Washington State Arts Commission consortia grants was noted and valued in the interviews. “The Commission has funded the professional development piece through their consortia grants that had been missing,” stated Martha Nichols, Board of Education, Newport Schools.

Some schools are taking training upon themselves. For example, in one Seattle elementary school a Gates grant is being used to transform the school into an academic integrated arts school. They did not find any arts programs they felt they could use as a model. They decided to build their own curriculum and began using artists to train teachers. “At the time that we started this project six years ago, we could not find a program that fit our school’s needs. So we developed an integrated academic arts curriculum that was funded by a Gates grant and a King County grant to begin planning. We hired three professional teaching artists to train each teacher in academic arts. The first year, the teachers selected an art form, and the next year switched with the result that staff has had four years of on-site training. Currently they are being mentored by the artists during staff development days.” shares Sara Liberty-Layton, Principal, Adams Elementary School, Seattle.

One principal felt professional development at a higher education level was directly responsible for advancing the level at which her arts specialists were working. Two of her music teachers had recently completed their graduate degrees and focused on national board certification. *“The two music teachers have had a major influence in the district. They also finished their masters degrees and national board certification. This all leads up to thinking deeply about our arts program,”* reports Marian Peiffer, Principal, Newport Heights Elementary School, Bellevue.

ARTS EDUCATION COMPONENTS
PROFESSIONAL DEVELOPMENT ATTRIBUTES

- Provides **depth for instructional change**
- Focuses on **teacher needs**
- Aligns specifically with **state standards**

- Varies instructional methods:** e.g. coaching, mentored practice, modeling, etc.
- Provides **varied and specific instructional content:** curriculum design, performance-based assessments, arts concepts and creative processes, skills and techniques, arts integration, child development in the arts

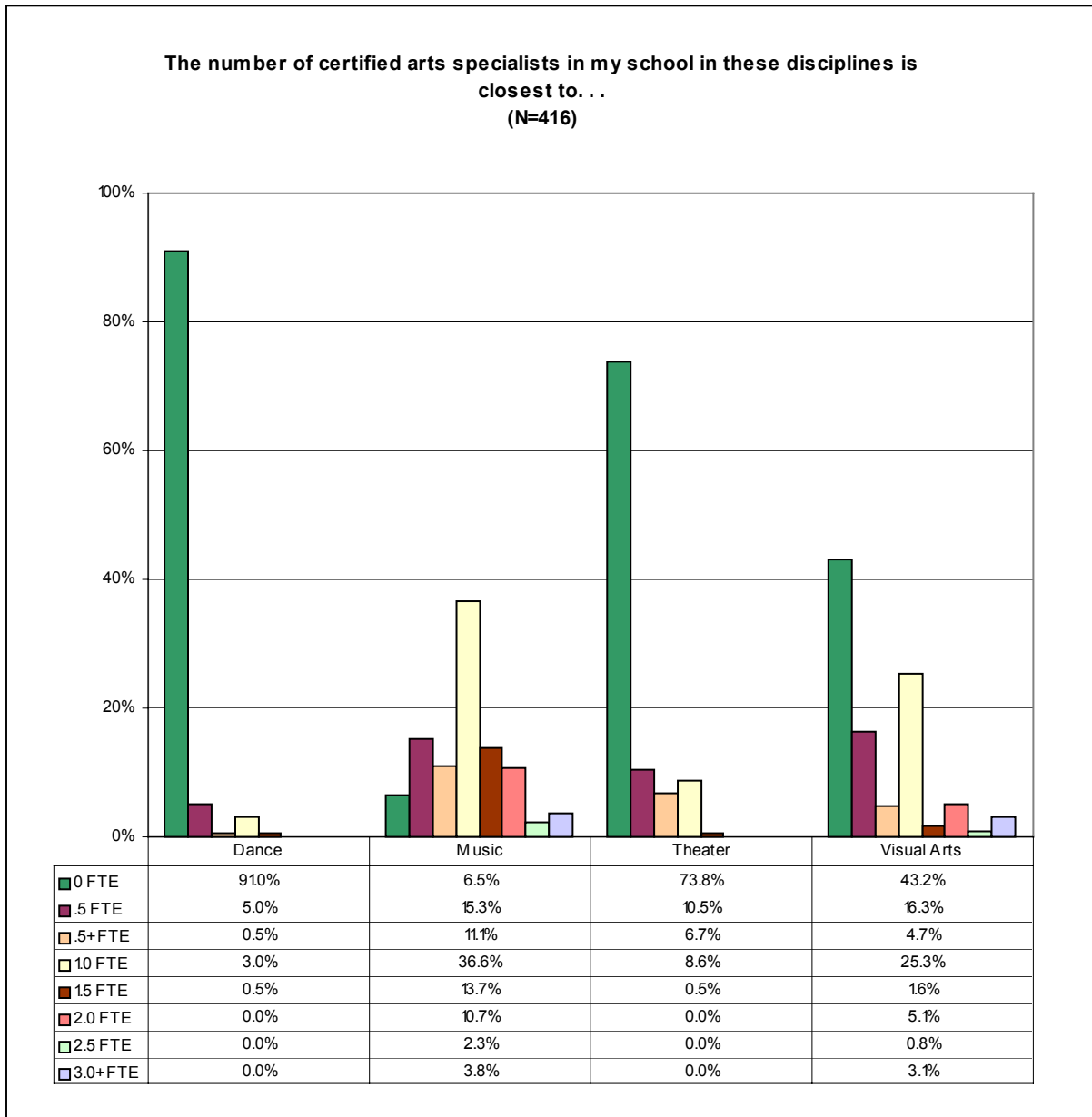
- Includes potential for **clock hours/credit**
- Links** with higher education
- Meets **accountability for certification**, endorsement
- Includes potential for **advanced degree**
- Provides **self-directed selection**

- Links with **community resources**
- Provides **expert instruction**
- Schedules on **regular basis**

Staffing

Not surprisingly, principals across the state report that music, or band and choir, has the highest number of certified arts specialists: 67.1% of the schools report 1 FTE or over for music, and a healthy 24.4% report having between 1.5 and 2 FTEs for music.

Certified visual arts specialists follow in strength, with 35.9% of the schools report having 1 FTE or over for visual arts, and 64.2% reporting they have less than 1 FTE.



However, staffing for theatre and dance is almost nonexistent. At about 75%, the majority of urban, suburban, rural and remote schools report no staffing for theatre. Schools experience even more challenges with staffing for dance, with about 91.0% of the schools across the state reporting 0 FTE.

Although arts staffing is generally low across the state, where the arts are a priority adequate and quality staffing does exist. For example, at Central Valley High School in Spokane Valley, the arts are central, and their new state-of-the-art building and curriculum were designed with this in mind. As a result, Mike Hittle, the Principal reports having an arts curriculum coordinator, who is also a classroom teacher who heads the departments of fine arts, performing arts, and international language. She receives a separate stipend for her work as a curriculum coordinator. Any budget item for the arts goes through her. Mr. Hittle also reports that everyone teaching the arts is certified.

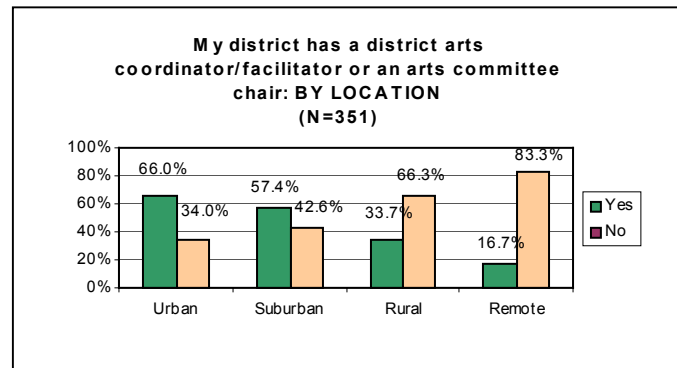
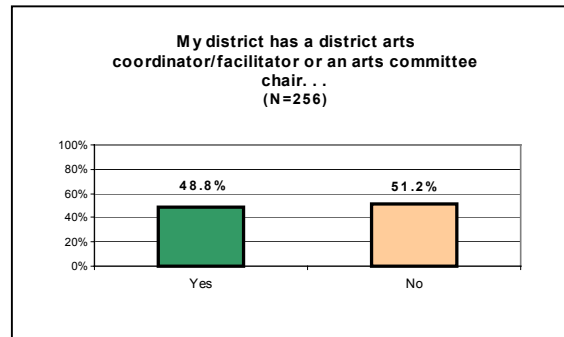
In smaller districts, grade levels and schools often share certified arts specialists. For example, Bill Wadlington, Principal of Cascade High School, in Leavenworth, Washington reports having three full-time music staff in the district; and 1 FTE in visual arts. They work at the high school part-time, and they also work in the elementary school. The co-curricular theatre teacher is the librarian.

STAFFING ANECDOTES
<p><i>“We’ve worked together to get to where we are today. We hire highly qualified candidates with a strong foundation in powerful teaching and learning practices along with artistic skill and expertise. Our arts specialists now are certified, through a joint effort with the district. . . . In K-5 we created an arts block for an extended period of time. Classroom teachers can do joint planning during that time.”</i>—Patricia Lilly, Resource Coordinator, Visual and Performing Arts, Vancouver Public Schools</p>
<p><i>“I don’t think we have anybody who has a heavy background in the arts. But we have one teacher who focuses on the graphic arts and one who is in the church choir and she features that.”</i>—Cheryl Kammerzell, Principal, Steptoe Elementary School, Steptoe</p>

Interviewees generally stated that staff, including arts staff, have little time to meet with each other; however, some interesting solutions were reported. If joint planning occurred, it typically happened as the result of individually motivated teachers who found time outside the classroom day. Yet schools are experimenting with new approaches that integrate arts teachers. For example, Shelley Redinger, Executive Director of Teaching & Learning, Richland School District, notes: *“We have an early release on Fridays; 1:15 p.m. – 3:45 p.m. is our planning time. As a two-year pilot to figure out how to best use the time, all expect it to be time for collaborative planning. Arts teachers work with classroom teachers; music teachers take the time to meet with each other. But anyone who is not full-time (such as some of our arts specialists) may not be covered in this schedule. We’re working to find a way to give part-time teachers a way to plan with them too.”* Other schools mentioned extended planning periods during half-days. *“A couple things strike me. Teachers are so busy and unless you carve out a set time for them and compensate them, you won’t have a focal point for any subject. You set a definite, long-enough time, and have experts beyond the principal or teachers to help them get over the hurdles.”* Rex Kerbs, Principal, Ptarmigan Intermediate School, Orting.

Even with new solutions, principals and teachers across the state report that, unfortunately, arts teacher prep time is typically rare since they are often the prep-time relievers for the other teachers. For example, as Cheryl LaFlamme, art teacher at Union Gap K-8 School, notes: *“At 1:30 once a week we have a vertical team and grade-level team meetings. Every grade team has common planning time. But as arts specialists we don’t get an opportunity to work with them very often, since we relieve the teachers. So I just send notes: ‘What are you teaching this week’ I just try to keep track of what grade levels are doing.”*

Across the state, about one-half of the principals report that their districts have an arts coordinator (48.8%) with “no arts coordinator” favored only slightly at 51.2%. Urban schools report the strongest presence of district arts coordinators, at 66%, followed by suburban districts at 57.4%. Only about a third of the rural schools report the existence of a district coordinator, and 16.7% of the remote schools. Many principals report that the District Arts Coordinator is often not accessible to their schools as an arts curricula resource, since she or he is typically responsible for several other disciplines as well.



**ARTS EDUCATION COMPONENTS
STAFFING ATTRIBUTES**

- Seeks staff with abilities to **meet state standards**
- Provides **time** to teach curriculum
- Compensates for expertise** and **codifies hiring practices**
- Evaluates performance**

- Collaborates to **implement curriculum** with **all available resources**
- Includes arts staff on school **planning teams**
- Provides opportunity for **teacher planning time between artistic disciplines and classroom teachers**
- Seeks support** from classroom teachers, teaching artists, artists, cultural educators, and community, as appropriate

**ARTS EDUCATION COMPONENTS
DISTRICT ART COORDINATOR
ATTRIBUTES**

- Creates **systems** for the arts
- Aligns **curriculum** and **instructional roles**
- Advocates for **arts policy**
- Provides **leadership** and **action**
- Provides **professional development**

- Serves as **liaison to superintendent**
- Serves as **advocate** for arts specialists
- Serves as **liaison for classroom teachers**

- Identifies **needs** and provides **resources**
- Creates **lines of communication**
- Convenes meetings** with regularity

- Builds **relationships** in and out of district
- Seeks **knowledge in arts discipline** content
- Networks** with other professionals
- Identifies **new opportunities** for the district

Scheduling

Schools across the state exhibit effective and creative scheduling strategies for the arts. Creating time for arts courses is a challenge in this climate of high-stakes testing for reading and math, and this is true for high school, middle school, and elementary school. Nevertheless, schools at all grade levels exhibit creative solutions.

The many credit demands at the middle school and high school levels create particular challenges for scheduling, but resourceful administrators and teachers have developed clever scheduling strategies. For example, Bill Wadlington, Principal, illustrates Cascade High School's solution: *"We have four periods, each is 90 minutes. In our first period we have an A/B split – every other day students rotate their choice all year round. We have every one of the arts programs in that split. As a result, above 80% of our students do more than one arts course. They also get to take their specialty."* The Vancouver School for Arts and Academics in Vancouver has a similar approach. *"We use a rotating block schedule. We have a six period day over two days and each student can take two art classes within the six periods. We also added a zero period for foreign languages,"* shares Chris Olsen, Principal.

In some schools, the staff work together on scheduling to assure the arts are scheduled. It is particularly difficult for administrators to plan building schedules when students have strict and demanding academic requirements as well as requirements for the arts. Yet, at the Joel E. Ferris High School, in Spokane, the department head and administrators work together to plan each year.

To meet arts standards and to help students understand how the arts link to other disciplines and aspects of life, schools across the state experiment with arts integration. At Vancouver School for Arts and Academics, *"The 7th period is a core course. Only high school students have a core course. It is an interdisciplinary, project-based class as a standalone class. Here students bring their academics into an art project in this class,"* says Patricia Lilly, Resource Coordinator, Visual and Performing Arts, Vancouver Public Schools

All principals seem to agree that time is one of their most challenging barriers for meeting state standards in arts education. With the demands on teachers to meet broader student needs and specific state mandates, the challenge to carve out time for the arts seems pervasive. Yet many principals said it was a matter of priorities. *"Time is a challenge for everyone; we didn't do anything different here. But anytime there is a mandate for something, we will do it,"* shares Rex Kerbs, Principal, Ptarmigan Ridge Elementary School, Orting.

SCHEDULING ANECDOTES

"We start with a huge empty schedule chart and take sticky notes to label the singleton classes first. We put those up first and eliminate conflicts there. We (the arts department heads) then talk to science, English, language, and so on; we'll decide for example to leave fourth period for them, but add the chamber orchestra and maybe stick it in first period. We work it out together, but the students have to plan really well also."

"From our perspective, it's helpful if they know that they're going to participate in music for four years. Frequently students will also take one or two arts courses during the summer. This is often necessary when the kids are taking all advanced placement schedules."

Ben Brueggemeier, Music Teacher, Joel E. Ferris High School, Spokane

Funding

Funding approaches for arts education varied broadly; however, many schools asserted that a line item made a significant statement about arts education. *“We’re moving to establish a line item budget for the arts that says we need a certain amount of money to sustain the arts year in and year out. It won’t be any different than other subjects. Sometimes you do need to put resources in. We do need line items for the arts to be sure. At least if it’s there we can argue for it. If it’s not a line item it’s a much more intense battle,”* shares Rex Kerbs, Principal, Ptarmigan Intermediate School, Orting. From Othello High School, Principal Bill Duncanson notes, *“Each department has a line item. Band and visual arts are expensive to have. They do a lot of things for the community and need to be supported.”* And Bob Crabb, from Joel E. Ferris High School, Spokane, states, *“We set up a very specific art budget. We line-item every discipline. I’ll work through department heads. They have separate line items, separate account numbers.”*

Many schools seek grants to support their arts programs. These grants range from federal to state grants. Federal grants mentioned include 21st Century and magnet grants. *“With the 21st Century grant two things came out... time for teachers to sit down together to discuss instructional issues and pay for additional in-service time. The state has cut and cut and cut funding for things like in-service. How does the district arts coordinator have time to meet with art teachers to discuss instruction in the creative process when there is no time provided to discuss literacy and numeracy?”* states Bob Cooper, Elementary Arts Coordinator, Port Orchard District.

Survey and interview sites noted grants from the Washington State Arts Commission (arts consortia grants, arts curriculum grants, and artists-in-residence grants) were the primary state government source for arts funding; grants from local businesses and community arts organizations were also noted as a source of funding. *“The Anacortes Community Arts Program runs the Summer Arts and Crafts Fair, and the funds derived from it pour back into our school art program. We use community and business resources wherever we find it,”* reports Bernard Selting, Principal, Island View Elementary School, Anacortes.

Foundation grants were identified as a financial resource for specific planning purposes associated with arts education, but not for sustaining arts programs. For example, two schools that were interviewed had received Gates grants for starting arts-focused schools. To sustain their programming after the start-up grant expired, one of these schools sought private funds. *“The Gates grant was used for start-up money and for time to plan collaboratively, not for growth and sustaining programs. Now, after this planning, our adjunct artists are paid with funds raised by the Tacoma School of the Arts Partners. We’re truly growing and sustaining programs,”* shares Jon Ketler, Co-Director, Tacoma School of the Arts.

FUNDING ANECDOTES

“First of all we have a budget committee. I’m responsible for the fiscal welfare of the school, however, the budget committee makes most decisions, knowing that I can veto the decision if necessary, but I haven’t yet. I make recommendations. The teachers help to make the decisions. We have a weekly budget committee meeting. The system works efficiently. The Vancouver School Foundation provides us with a place to bank monies raised outside of ASB fundraising. For example, one of our teachers sold his art for a special school project. He opened an account with the Foundation and donated proceeds to that account. The Foundation also takes grant applications from our teachers. We are also looking to our Foundation to help us start an endowment fund to be used for guest artists.”

Chris Olsen, Principal,
Vancouver School for Arts and
Academics, Vancouver

Key administrators advocate for equity in instruction and data-based evidence to secure funds. For example, one interviewee noted, *“Equity of resources is a big thing. I showed them what the librarians did to justify their funding. You have to have data. You just can’t say, ‘We want;*

we want!’ We’re really working on equity for the arts,” states Shelly Redinger, Executive Director of Teaching & Learning, Richland School District, Richland.

Several districts depend on levy funding for the arts. Colfax High School Principal Mike Morgan shared his approach to levies: *“The community is extremely supportive: levies, bonds, and more. But you need to create a mental picture for the community before they vote on the levy. You say for example, ‘How are the kids going to understand the depth of color (in photography) if they don’t have a good printer?’”*

Several principals interviewed mentioned the use of hardship or scholarships funds. *“We have an art fee for students, but we don’t ever turn kids away because of not having the money.”* Bob Crabb, Assistant Principal, Joel E. Ferris High School, Spokane.

One school district passed a bond issue to fund new state-of-the-art high-school buildings that advanced the arts. Central Valley School District passed a \$78 million building bond issue. They felt the community support for arts education contributed to passing the bond for their new high school facilities and for arts instruction for all students. From Mike Hittle, Principal, Central Valley High School, *“University High School is a mirror image of Central Valley High School. The community decided we couldn’t build something for one side of the district and not the other. We did some community outreach to administrators, faculty, and community members. We wanted total community involvement – now we had a common goal. We remodeled six other buildings using funds created by interest through the bond. All of the departments are represented at staff meeting on our budget. If there are any cuts, it’s across the board. We try to have small cuts throughout (all departments), in order to keep all programs.”*

In schools where a high value is placed on the arts, principals spoke of teachers of traditional subjects rising to the occasion to support the arts. One principal emphasized that collaborative staff support for the arts can be responsible for sustaining the arts in an already strained school budget. *“I’d say that we have to be very careful (with money). Every year one of our core teachers will say, ‘I think the music teacher needs a little bit more money.’ The other core teachers value the arts,”* shares Jean Homer, Principal, Jenkins Middle School, Chewelah.

Some schools use a formula for budgets. *“At the high school level we base our funding on a formula. It’s based on the number of students times a factor of need: factor 1; factor 2: and factor 4. If the subject has a high (number of consumables the factor is larger. The faculty decides the factor. Science is a 2 factor, PE is a 4 factor; the arts have a 4 factor. If you’re an art teacher who has 91 kids multiply that by the factor of 4 and that becomes the formula and gives you a budget number of 364. Once we get all the student numbers, we divide the percent of the budget. Budgeting is about equitable money for equitable needs,”* shares Bill Wadlington, Principal, Cascade High School, Leavenworth.

ARTS EDUCATION COMPONENTS BUDGET – FUNDING ATTRIBUTES

- Identifies and advocates for **annual, sustained funding**
- Maintains core program**
- Purposefully **selects line item or embedded funding** as appropriate to district budget

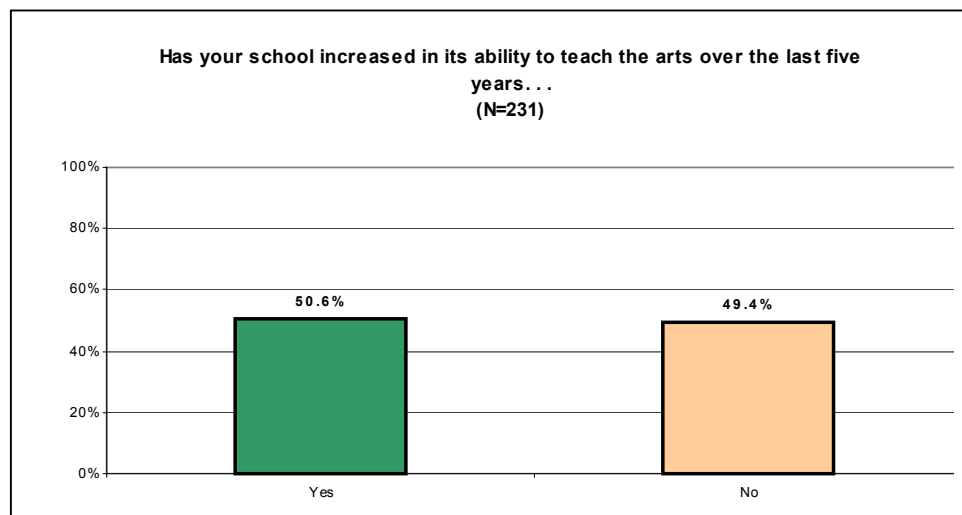
- Provides **additional funding resources**
- Maintains **equipment and supply levels to meet curriculum needs**

- Seeks **grants** from state, federal, corporate, and foundational resources
- Involves **community in safeguarding art funding**

Change Agents for Arts Education

Principals report an almost 50-50 split about whether or not they have increased their abilities to teach the arts in the last five years, with “Yes” finding slightly more favor.

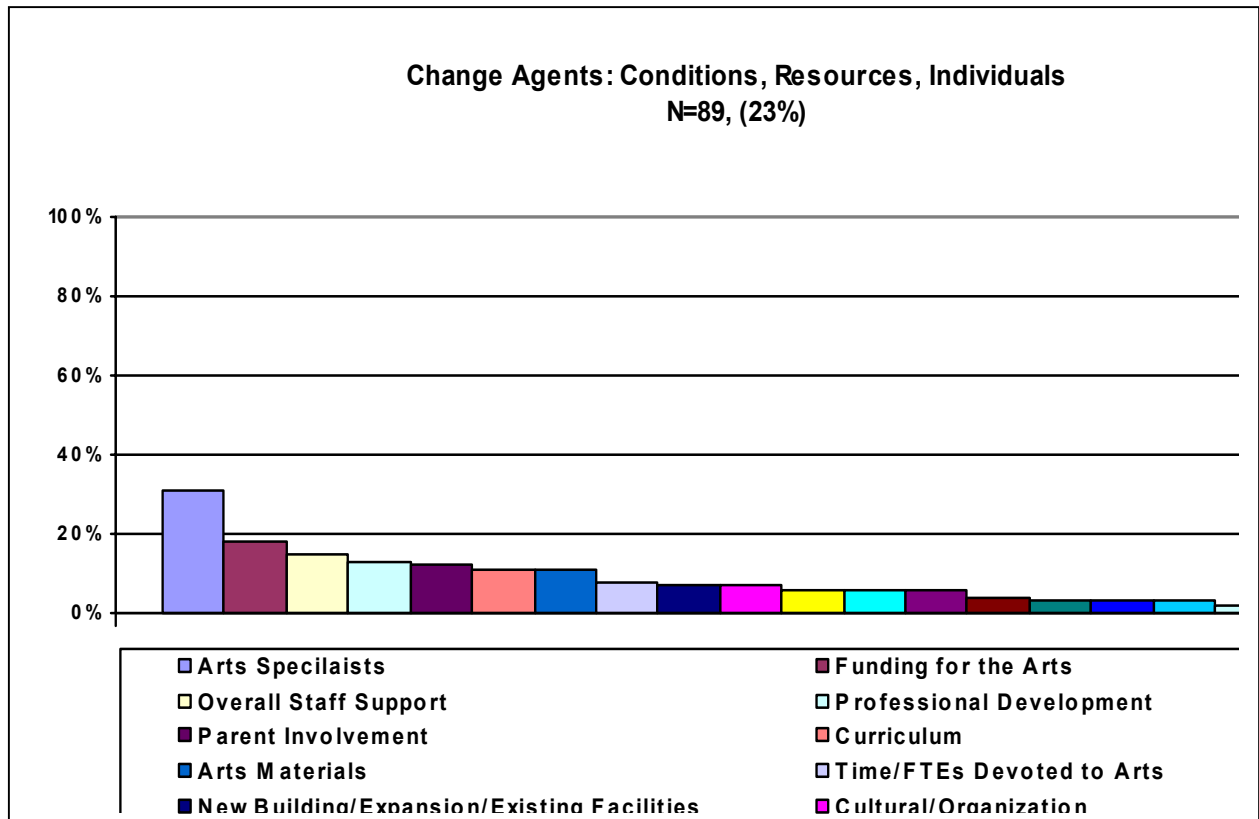
Across the state, interviewees and survey respondents revealed that change for arts education in their schools came from a great variety of agents. These agents include community, parent, or student demand; leadership for the arts within a school building from a teacher or administrator; or district-wide support for the arts from a district administrator; or a teaching artist who offered support and work in the arts.



Change agents come in many forms; in some cases, the artistic community was the initial impetus for arts education in schools. For example, Bill Wadlington, Principal at Cascade High School in Leavenworth, notes, *“I think the biggest change agent for arts education in our high school was our community. We have a large number of organized people and local artists who value the arts. I think that when you have a group of artists in a community and they start talking with their feet and hands, parents follow suit. Students do special things because of their parents. A culture of arts and appreciation is created... but it was initially instigated by the artists.”*

In other cases, the change agent is a passionate arts teacher. In the Joel E. Ferris High School in Spokane, where music is now very much a priority for their second generation of students, the initial program is attributed to a passionate teacher’s persistent desire and advocacy, resulting in the eventual support of the administrators: *“Sometimes it’s sheer will,”* reports Ben Brueggemeier, music teacher. *“He (the predecessor in music) continually showed the administration and parents what the kids could do in music. Teachers who have passion are really critical, but the administrative support has also been essential. The arts teachers need this backing in order to succeed.”*

The leadership role of the principal is identified by many as a critical success element, as well as the necessity of illustrating the value of the arts to parents. Cheryl Kammerzell, Head Teacher, Steptoe K-8 (46 students) emphasizes both points. *“It goes back to that leadership piece. It’s the person who sits in the principal chair that makes it happen. When we brought Broadway (working on a play) to Steptoe... We didn’t hear one single parent say ‘My child hasn’t done math in three days.’ We spent some time talking about the cooperative learning skills our students were building. Very quickly they (parents) begin to see what a wonderful way it was (for) their children to be a star. A child who would not normally be Cinderella got to be Cinderella. The community gets that. There is a value (in the arts) here that they may not get somewhere else. And the staff has to be willing to do that often.”*



Specific approaches to administration are seen to be effective not only as change agents, but in insuring that the arts are sustained once they become part of a school. Jon Ketler, Co-Director, Tacoma School of the Arts, says, *“Sustainability is within the institutional structure – the schedule and sequencing, budgeting, and hiring.”*

School Improvement Plans and OPSI were noted as change agents. With state schools working on school improvement plans, Robert Leslie, Principal, Sunnyslope Elementary School, Port Orchard, says, *“I think OSPI needs to continue to keep the emphasis on the arts... I think that’s why we’re moving forward right now, because Goal II is just as important as Goal I with Dr. Bergeson. When we did our school improvement plan we wanted the arts to be emphasized. We just try to keep that in the forefront all the time.”*

While individual change agents have helped to introduce arts education into schools, keeping the arts in schools requires a set of champions at multiple levels – in the districts, the schools, and the community. Integrated, multilayered, systemic support is essential to sustaining the arts. From the parents to the teachers, and from administrators, to community artists, district heads, and school boards, the Washington State Arts Commission, and the Office of the Superintendent of Public Instruction all have a vital role. For all too often districts and schools lose arts programs when their single champion has changed jobs, retired, or short-term funding ends. Educating about and coordinating arts education support is essential and ongoing. As Shelley Redinger, Executive Director of Teaching & Learning, Richland School District, Richland, states: *“The arts are something we do in Richland; so they will stay. You make the arts a priority; we make the arts a line item. We work to continually educate our school board and do preventive maintenance to avoid the arts getting cut.”*

With regard to the future, many schools that currently have the arts are concerned about being able to continue to afford them. Demands for the basics in a high-stakes testing environment, and continuing budget crises are at issue. *“We’re afraid; it’s expensive to live here, or to live anywhere near here. We’re losing the families. They’re going to work in Wenatchee. My goal for the arts is to keep what we have. Keep the quality, diversity, and breadth of what we have. There is going to be a tendency to retool... if we’re not careful,”* says Bill Wadlington, Principal, Cascade High School, Leavenworth.

Acknowledgments

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We would like to acknowledge Kris Tucker, Executive Director, and Linda Bellon-Fisher, Arts in Education Manager of the Washington State Arts Commission for their crucial guidance throughout this grant process. We were fortunate to be able to seek and receive pivotal advice from a small ad hoc committee including Julia Garnett, Director, Cultural Council of Greater Tacoma; AnnRené Joseph, Program Supervisor for The Arts, OSPI; Gretchen Johnston, Executive Director, Washington State Arts Alliance; Helen Maynard, Program Manager, Powerful Arts; and Michael Sandner, Director of Arts Education and Curriculum Integration, Bethel School District.

The Arts Implementation Task Force gave special guidance in identifying key attributes of art education components. Special thanks to Mickey Venn Lahmann, Assistant Superintendent, and Debbi Hardy, Curriculum Director, OSPI, who conferred with us. Thanks also to the principals who participated in a pivotal pilot survey. Dr. Jonelle Adams, Washington Alliance for Better Schools, graciously opened her offices to us for regional interviews. The Association of Washington School Principals kindly shared principal contact information so we could reach principals throughout the State.

Over the course of two months, we had the privilege of interviewing principals and visiting school sites across Washington State. We want to thank the following principals, school managers, head teachers, and school board members for giving us their time and, through their deeper insights, by sharing the breadth of approaches to arts education across the State of Washington. They often rearranged their schedules for our visits. They arrived at their schools early in the morning or stayed late into the evening to keep their sites open as we traveled from border to border across the state. A few of them traveled to central sites for interviews from several hours distance. A few phoned in their interviews because of schedule conflicts or illness.

They welcomed us warmly, and often gathered key art and classroom staff or district personnel together. Thanks as well to their colleagues and staffs. They prepared curricular materials for our review and toured us through their schools. They answered our questions honestly and forthrightly. Most of all, they added depth to this project that would not otherwise have been possible.

Lorenzo Alvarado, Principal, Washington Middle School, Yakima
Peter Anderson, School Manager, Beach Elementary School, Lummi Island
Machelle Beilke, Principal, Elk Plain School of Choice, Spanaway
Marty Brewer, Principal, Lewis and Clark Elementary School, Richland, with Dr. Shelley Redinger, Executive Director of Teaching & Learning, Richland School District
Carol Corum, Principal, Arbor Heights Elementary School, Seattle
Deb Cummings, Blaine Elementary School, Blaine
Bill Duncanson, Principal, Othello High School, Othello
Cynthia Evans, Principal, Grant Elementary School, Tacoma
Deb Freeman, Assistant Principal, Mead Middle School, Mead
Jean Hawkins, Principal, Whitney Elementary School, Yakima
Mike Hittle, Principal, with Sue Mihalic, Arts Coordinator, Central Valley High School, Spokane Valley
Jean Homer, Principal, Jenkins Middle School, Chewelah
Donna Janovitch, Principal, Union Gap K-8, Union Gap
Cheryl Kammerzell, Head Teacher, Steptoe Elementary School, Steptoe

Janel Keating, Principal, Mountain Meadow Elementary School, Buckley
Rex Kerbs, Principal, Ptarmigan Intermediate School, Orting
Jon Ketler, Co-Director, Tacoma School of the Arts, Tacoma
Sara Liberty-Laylin, Principal, Adams Elementary School, Seattle
Robert Leslie, Principal, Sunnyslope Elementary School, Port Orchard
James McConnell, Principal, Riverside Middle School, Chatteroy
Alan Matsumoto, Principal, Garfield Elementary School, Yakima
David Meglathery, Principal, Edmonds Elementary School, Edmonds
Michael Morgan, Principal, Colfax High School, Colfax
Martha Nichols, School Board member, Newport schools, Newport
Eric Ohlund, Principal, and Bob Crabb, Assistant Principal, Joel E. Ferris High School,
Spokane
Chris Olsen, Principal, with Patricia Lilly, Arts Coordinator, School of Arts and Academics,
Vancouver
Ben Ostrom, Principal, ORCA Elementary School, Seattle
Marian Peiffer, Principal, Newport Heights Elementary School, Bellevue
Linda Robinson, Principal, Bryant Elementary School, Seattle
Bernard Selting, Principal, Island View Elementary School, Anacortes
John Straehle, Music Teacher, Highland High School, Cowiche
Brian Vance, Principal, The Center School, Seattle
Bill Wadlington, Principal, Cascade High School, Leavenworth

Researcher Biographies

Gerri Spilka is currently the Director of the OMG Center of Collaborative Learning, a national research and consulting group that provides a broad range of services to national philanthropic institutions and nonprofit and government organizations to address quality of life issues in communities. Located in Philadelphia, OMG's diverse team of professionals work throughout the country to develop innovative solutions to difficult challenges through evaluation, strategic planning, organizational and program development, and trend and data analysis. As a group it relies on a collaborative action research approach that builds new learning and problem solving capacities with our clients and also contributes knowledge to the fields in which we work. As a founding partner of OMG, the past 20 plus years her work have included assignments for public, private and non-profit organizations in program development, organizational and inter-organizational design and development, strategic planning, and public policy research and assessment.

In the last decade, Ms. Spilka's portfolio of work has been largely comprised of arts and culture initiative research, program development and evaluations. Currently, she is evaluating the national meetings of the Arts Education Partnership and developing a full program evaluation logic model and plan for the Arts and Culture Program of the Heinz Endowments. She recently completed a multi-year evaluation of a statewide initiative that aims to make the arts central to the core curriculum for New Jersey, and recently completed evaluations of a regional operating support program for the arts, a multi-cultural arts initiative, and a citywide youth art works program. Prior to this, she directed a three-year evaluation of ARTSEDGE for the John F. Kennedy Center for Performing Arts, The NEA and the US Department of Education, and several research projects that investigate the role of the arts in education reform. Understanding How the Arts Contribute to Excellent Education, done with Charles Fowler for the National Endowment for the Arts (NEA) in 1991, made an early contribution to the national dialogue on making the arts a fundamental part of excellent education. Design as a Catalyst for Learning (with Hawley and Davis) also for the NEA, continues that investigation by focusing on the use of design as a powerful teaching and learning strategy. This publication, published by the Association for Supervision and Curriculum Development, received the Outstanding Academic Book in 2000 Award from the Association of College and Research Libraries.

Ms. Spilka holds an undergraduate degree in psychology and education from Carnegie-Mellon University, a master's degree in community psychology from Temple University and a Master of Architecture degree from the University of Pennsylvania.

Susy Watts served the State of Washington as a founding member of the Arts Subject Advisory Committee for the Commission on Student Learning (Essential Academic Learning Requirements), the Arts Frameworks Committee, and the Arts Implementation Task Force (AITF). She was selected as one of four statewide SCASS/CCSO arts assessment teacher-trainers. She wrote visual art curriculum for Hockinson, Ocean Beach, Seattle and Tacoma school districts, and for schools and museums in Alabama, Idaho and the Saudi Arabian International schools. She wrote integrated art lesson handbooks for Lake Washington School District and Tacoma Public Schools and trains teachers in arts integration and performance-based assessments. She currently serves small and rural communities in designing arts education and community plans for the arts. She teaches elementary and secondary visual art education at Pacific Lutheran University. She serves as a national associate to the Education Committee of the American Association of Museums and served as a panelist for the National Endowment for the Arts. She speaks nationally and internationally on strategic planning for arts and museum education.

Ms. Watts led a team of museum educators to develop assessment systems to document learning in all three phases of The Pew Charitable Trusts' Growing Up with Art, a 4-year project with Seattle Art Museum. She was formerly Curator of Education for the Tacoma Art Museum. She developed the 4000 square-foot interactive gallery, ArtQuest, and advised on the museum education strategic plan for the Frist Center for the Visual Arts, Nashville, Tennessee. She serves museums and school districts as an evaluator and advisor on strategic planning.

Susy Watts holds an undergraduate degree in elementary education and speech pathology from the University of Washington, and a Master's Degree in Education with a focus on school-museum curricula from Indiana University.