



Arts for Every Student

Arts Education Resources Initiative



A project of the

Washington State Arts Commission

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“Education is the foundation of our future success as individuals and as a state, and research shows us the value of arts education for our students. Arts education plays a unique and important role in helping us build a workforce and citizenry steeped in knowledge, practiced in quality decision-making, articulate in expression, and appreciative of the gifts each of us possess.”

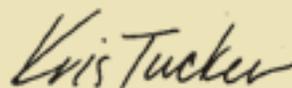
— Governor Christine Gregoire

Preface

Arts education is a vital part of a complete K-12 education. Research and experience confirm that arts education helps students develop critical 21st century skills, and that it supports learning in other core subjects. We also know that participation in the arts helps keep children and teachers engaged, which in turn helps keep students in school. Yet many children in our state are not getting the quantity or quality of arts education they need.

The Arts Education Resources Initiative was developed to help us learn about the state of arts education in our state – what is working, where we can improve, and what we can do, working together, to provide better arts education for our state’s students.

Our success requires many partners: teachers and parents, principals and students, school districts and arts organizations, community leaders, artists, policymakers and funders. In the years ahead, the Washington State Arts Commission – working with the Office of the Superintendent of Public Instruction – will continue to play a lead role in expanding arts education opportunities. We’re counting on you, too, to help achieve the state’s goal of arts education for every student.



—Kris Tucker
Executive Director, Washington State Arts Commission

Juan Cortes
Early Bird American Robin, Prismacolor
Toppenish High School
Superintendent's High School Art Show, 2005



Why This Booklet?

The AERI Project. This booklet is part of a Washington State Arts Commission project, the Arts Education Resources Initiative (AERI), which aims to help schools step up to the challenge of bringing high quality arts education to all their students. Funded by Washington Mutual, this booklet and a companion website, www.arts.wa.gov/AERI.html, offer encouragement, research-based ideas and support for effective practice, and specific action agendas that principals, teachers, parents, school districts, and community arts providers can use to work toward high quality arts education for all students. In this booklet you will find a variety of examples of successful arts education programs, a discussion of the elements of high quality practice, and quotes from practitioners who share their experience and insights.

This booklet and the website build on the work of AERI researchers Gerri Spilka and Susy Watts, who surveyed principals statewide and conducted in-depth interviews at 32 sites. The researchers sought to identify successful site-based approaches in Washington schools and districts and the key supports and barriers to their progress; to learn Washington principals' priorities for the arts and their recommendations for improving arts education; and to identify next steps for sustained results in arts education. The elements and attributes of strong arts programs were identified jointly by AERI researchers, the Washington State Arts Commission (WSAC), and the Arts Implementation Task Force. This project also benefits from WSAC's long-term commitment to arts education, including annual evaluations of WSAC's Community Consortium Grants.

The AERI research and the WSAC evaluations, as well as additional resources on curriculum, assessment, professional development, and more, are available at www.arts.wa.gov/AERI.html.

Where We Are Now



“The arts communicate and speak to us in ways that teach literacy and enhance our lives. We must continue to find a place for arts programs and partnerships not only for what it teaches students about art, but for what it teaches us all about the world we live in.” —*Dr. Terry Bergeson, Washington Superintendent of Public Instruction*

“It happens every year—there’s always at least one student in the classroom who you haven’t been able to reach, and you do because of the arts. There is always a bloomer with this hidden, latent gift... It’s worth it just for that kid.” —*Teacher participant in Community Consortium Grants Program, Washington State Arts Commission*

The State of Arts Education in Washington State

A *Commitment to Arts for Every Student.* Learning in the arts is a vitally important dimension of children’s education. As Washington Superintendent of Public Instruction Dr. Terry Bergeson has said, “The arts are an essential part of public education. From dance and music to theatre and the visual arts, the arts give children a unique means of expression, capturing their passions and emotions, and allowing them to explore new ideas, subject matter, and cultures....” The arts also have the capacity to rejuvenate and re-engage teachers, bringing out creativity in the whole school.¹

Across the country, educators, arts advocates, and policymakers at the local, state, and national level have recognized the central importance of the arts in children’s learning.² Washington State adopted broad learning goals in the arts in 1993 and added specific arts standards to its Essential Academic Learning Requirements (EALRs), laying out what students should know and be able to do in dance, music, theatre, and visual arts, in 1994. Discipline-specific and grade-level frameworks were adopted in 2001.

In 2004, state policymakers reaffirmed their commitment to arts education by requiring schools to offer comprehensive sequential instruction in all four arts disciplines by qualified and certified instructors, and by establishing a high school graduation requirement in the arts. High school students graduating in 2008 will need a minimum of one year of study (one credit) in visual or performing arts in order to

Music is another way of thinking, or maybe thinking is another kind of music.

—Ursula K. Le Guin

graduate. The content of the class must meet or exceed Benchmark Three in the learning standards; that is, it must reach a high level of knowledge and depends on students having instruction at Benchmark One (grade 5) and Benchmark Two (grade 8).

In the arts, a test like the Washington Assessment of Student Learning (WASL) will not be required, but by the end of the 2008-09 school year, school districts must implement classroom-based assessments or other strategies to assure that their students can apply core arts concepts in at least one art form. Districts will be required to verify their work by submitting an annual implementation report to the Office of the Superintendent of Public Instruction (OSPI).

Taken as a whole, these new requirements call for a transformation in our approach to arts education in Washington's schools.

Available supports for high quality arts education practice. With the coming graduation and assessment requirements in the arts, schools across the state will need to significantly increase their capacity to provide high quality arts education. To support this effort, a variety of resources are already available. OSPI is providing key leadership for arts education statewide. Sixty classroom-based performance assessments (CBPAs) in the arts have been developed by the OSPI Arts Office in partnership with a team of arts educators in dance, music, theatre, and visual arts, including arts administrators and classroom teachers. The CBPAs require students to create, perform, and respond, utilizing the creative processes of the arts and demonstrating that instruction and learning have occurred in the arts in alignment with the arts EALRs. CBPAs in each of the arts disciplines are available for voluntary use in grades 5, 8, and 10 in the 2005–06 school year. (For more on assessments, see pages 12-14.)

A range of arts professional development opportunities are available from state education offices, school districts, universities, and non-profit organizations. OSPI is offering summer and winter arts institutes and a range of other technical assistance to help schools implement the assessments and other aspects of arts education. The state's biennial ArtsTime conference highlights best practices in arts teaching, and is co-sponsored by the Dance Educators

Washington State Essential Academic Learning Requirements (EALRs) in the Arts

1. The student understands and applies arts knowledge and skills.
2. The student demonstrates thinking skills using artistic processes.
3. The student communicates through the arts.
4. The student makes connections within and across the arts, to other disciplines, life, cultures, and work.

The complete Arts EALRs can be found on the OSPI website at www.k12.wa.us/curriculum/instruct/arts/EALRs/EALRS.aspx

Implementing Arts Education in Washington

1993 Washington's Education Reform Act becomes law (RCW 28A.150.210), establishing goals for improving student achievement in core subjects including the arts

1994 Essential Academic Learning Requirements (EALRs) developed for arts disciplines (dance, music, theatre, and visual arts), indicating what students should know and be able to do in each discipline

1998 Arts EALRs revised and expanded

2001 Arts Frameworks Committee completes discipline-specific and grade-level-specific guidelines and frameworks in alignment with the Arts EALRs

2001 Arts Implementation Task Force (AITF), a consortium of arts educators, school administrators, local arts agencies, teaching artists, and organizations with arts programs, formed to support Washington State schools in implementing comprehensive, sequential, standards-based K-12 arts instruction

2002 The federal No Child Left Behind, Elementary and Secondary Education Act becomes law, requiring each state to determine which arts will be core academic subjects in their state. Washington State educators and OSPI deem K-12 dance, music, theatre and visual arts as core instruction for all students

2003 Arts Assessment Leadership Team (AALT), convened by OSPI Arts Program Supervisor, assists in the development of 60 classroom-based performance assessments (CBPAs), which measure student learning at the benchmark levels of grades 5, 8, and 10 in dance, music, theatre, and visual arts

2004 Legislature passes HB 2195, specifically requiring comprehensive, sequential, standards-based instruction in all arts disciplines, taught by highly qualified instructors, accessible to all students, and assessed in 2008–09 and beyond, with results reported to OSPI

2006 OSPI's classroom-based performance assessments (CBPAs) in the arts become available for voluntary use in grades 5, 8, and 10

2007–08 High school graduation requirement in the arts takes effect; students in the graduating class of 2008 and beyond must have one full year of study in the arts to graduate, with instruction set at benchmark three (grade 10) or above. (WAC 180-51-061)

2008–09 Elementary, middle, and high schools required to implement classroom-based performance assessments in the arts, with results reported to the state (HB 2195)

Further information on OSPI's timeline:
www.k12.wa.us/curriculum/instruct/arts

Association of Washington (DEAW), VSA Arts of Washington, Washington Music Educators Association (WMEA), Washington Alliance for Theatre Education (WATE), the Washington Art Education Association (WAEA) and ArtsEd Washington (the Washington Alliance for Arts Education) in partnership with OSPI. Many of these organizations also provide conferences and workshops in their respective arts disciplines as well.

Serving teachers in K-5 schools in King, Pierce, and Snohomish Counties, Arts Impact offers professional development in dance, theatre, and visual arts, including summer institutes and yearlong mentorships. The Washington State Arts Commission offers Community Consortium Grants and First Step Grants to arts organizations and schools to work together to help students meet the EALRs in the arts.

Arts on a learning curve: current practice in Washington schools.

Drawing on these resources and others across the state, individual schools are proving that it is possible to provide students with high quality arts education that meets state standards while maintaining and even enhancing their progress in current high-stakes subjects like reading and math. These resourceful educators have found innovative ways of developing and allocating staff expertise, time, and money in support of their arts programs.

Today, however, schools and school districts still range widely in their capacity to bring high quality arts education to all their students. Through surveys and interviews with principals, AERI researchers have found that most schools are in the early stages of this process, and many are still contemplating how to begin.



According to AERI research, over the past five years only about half of principals in Washington have increased their arts education capacity, and gains for many appear to have been modest. Of the four arts disciplines, music is the most frequently taught, though almost 60 percent of reporting schools offer less than an hour of instruction per week at each grade level within the school. Visual arts is next in frequency. Statewide, very little instruction in theatre or dance is available at any grade level. And despite

high levels of reported interest in the arts among the respondents, in many schools students are not yet getting any arts instruction at all.

A work of art
is...a bridge,
however
tenuous,
between one
mind and
another.

—*Andrew Harrison*

Where schools are teaching the arts, the study showed that curriculum is often not aligned with state standards. Arts curriculum that exists is frequently undocumented, and can easily disappear along with experienced teachers when they leave. Similarly, though survey respondents are widely familiar with the arts EALRs, only about a third yet have the capacity to conduct assessments in the arts that are based on agreed criteria. Many schools struggle with systemic challenges in finding or training qualified staff; in finding the time for arts education in schedules committed to literacy and math; in obtaining or creating effective curriculum; and in finding money for the arts in tight budgets.

According to the survey results, about half of Washington school districts have an arts curriculum coordinator or specialist who can help individual schools, but many of these individuals are burdened with other responsibilities. District support for arts in individual schools is often minimal.

Despite all of the challenges they face, educators across the state express a strong interest in knowing more about how to implement high quality arts education, and a desire for in-depth support and training on specific issues in curriculum development, arts integration, performance-based assessments, and other topics.

This booklet provides more information about all of these issues, with ideas for progress and agendas for action.

The AERI Research Report is available on the AERI website,
www.arts.wa.gov/AERI.html.

Where We're Headed

Many Paths to Shared Goals



Mountain Meadow third graders creating masks that show actual and implied texture as well as formal or informal balance.

As directed by state law and with educators' growing understanding of the benefits of the arts, Washington State is moving toward a time when every student in the state's public schools will have comprehensive, sequential, standards-based arts learning. To be sure, schools will take a variety of paths in developing the necessary professional capacity, infrastructure, and resources for the arts. But there are pioneering schools around the state today that provide a picture of that future. Here are just a few examples.

Mountain Meadow Elementary School: Arts Partnering for Success

Mountain Meadow Elementary School, in Buckley, has made a major commitment to arts education for all its students, in tandem with intensive professional development for teachers. Its successful work in the arts is a result of school and community commitment and leadership combined with district support and strong partnerships with the Pierce County Arts Commission, Arts Impact, and the Tacoma Art Museum. The school has also made use of support from the Washington State Arts Commission's Community Consortium Grants program.

In 2001–02, Mountain Meadow began a five-year focus on visual arts that has reached all students in the school. Teachers started with a daylong training in the element of color—the curriculum focus for the first year—at the Tacoma Art Museum.

In succeeding years, a resident artist has worked with teachers and students to create visual arts lessons on color, line, shape and form, composition, and texture that teachers then teach independently in every grade level in the building. Four teachers have now completed extensive two-year training on writing, implementing, and assessing lesson plans focused on the arts.

Each year, all second, third, and fifth graders travel to the Tacoma Art Museum or the Seattle Art Museum to study exhibits directly related to their classroom learning and participate in hands-on projects in museum studios. This past year ninety-five children also signed up to pursue these lessons further with a local artist in after-school art sessions.

Parents and the community have been strong supporters of the arts at Mountain Meadow. The PTA has provided financial support to the program, covering transportation costs and after school fees. For the 2004–05 school year, the PTA committed \$2,000 to the program. During Mountain Meadow’s annual Artwalk, students act as docents; in recent years, the Pierce County Arts Commission has held its monthly meeting at Mountain Meadow that day.

Mountain Meadow’s visual arts curriculum as it is now being developed will be strongly aligned with the arts EALRs. The school’s depth of knowledge in high quality arts education will help staff to prepare for mandatory 2008 state assessments. Lessons are now being implemented at one of the district’s middle schools as well.

Principal Janel Keating reports that the school focuses on all academic areas, and that as its emphasis on the arts has increased, test scores in all areas have risen. With 32 percent of its students eligible for free or reduced-price lunch, in 2003–04 Mountain Meadow ranked seventh statewide in combined reading, writing, and math WASL scores.

Dance
is the music
of the universe
concentrated in
an individual.

— *Isadora Duncan*

Ptarmigan Ridge Intermediate School, Orting: Whole School Training

With support from Arts Impact, Ptarmigan Ridge Intermediate School, in the Orting School District, has become a model for whole-school teacher training.

All regular classroom teachers have participated in professional development in the arts through two summer training sessions. Through a district match with Arts Impact, every teacher in the school was compensated for a 16-hour school-year-long commitment to working with colleagues in after-school study circles, developing curriculum in dance, theatre, and visual arts, by drawing on validated state and national sources. The visual arts and dance curricula were completed and adopted by the school board in 2004–05, and the theatre curriculum draft is well underway.

Principal Rex Kerbs notes that this schoolwide process has engaged both teachers and students in the arts at a much deeper level than before. The school’s approach to visual arts has been transformed from the occasional Friday-afternoon crafts project to an ongoing in-depth investigation of perspective, color, texture, geometry, and more. In theatre, students have moved from simple skits to an exploration of vocal work, stage presence, blocking, and so on. Dance has gone beyond calisthenics and moving around to an understanding of symmetry, positive and negative space, and energy. As the whole classroom gets involved, Kerbs says, students understand the rationale for the work; they see how it relates to experiences they have every day and how it enables them to read things differently in the world. Along with that, he says, “It’s great fun.”

Island View Elementary School, Anacortes: Balancing In-school and After-school Arts Education

Island View Elementary School in Anacortes draws on the strong arts organizations in the community to ensure that all children have access to arts courses, both during and after school. The school takes advantage of grants from the Anacortes Arts Association, Kiwanis, and other service organizations to support a variety of arts projects and provide scholarships for students attending the school's after-school arts programs. Beginning in 2005–06, a part-time cultural education director at the district will coordinate most arts contracts, and will identify community artists to work with classroom teachers at their request. While Island View's in-school arts programs don't reach every child every year, they are conducted for a whole grade level at a time, and individual teachers also explore their own arts interests with their students. The school also has an active program of joint projects with community organizations. Each year, a multi-age class of students participates in an intergenerational project with seniors at the senior center. The project is led by a classroom teacher working with the center director. Students and seniors work together on clay, photography, and collage projects. The resulting artwork goes back and forth in exhibits at the center and at the school.

To create
one's own
world in
any of the
arts takes
courage.

— Georgia O'Keeffe

High Schools: Budgeting Time and Money for the Arts

At Joel E. Ferris High School in Spokane, a school-wide commitment to arts, especially vocal and instrumental music, makes it possible for many students to study music for all four years. The school schedules classes in an extended all-staff planning session. Course offerings are staggered in the schedule so students have the maximum opportunity to take their choice of arts subjects. The school budget funds specifically for the arts, with line items and account numbers for every discipline. While the school is known for its strengths in music in particular, students can also study dance, theatre, and visual arts.

In Leavenworth, where the community is very supportive of the arts, Cascade High School already requires its students to complete an arts course in order to graduate. The schedule is adapted so that students can take both arts and advanced courses during the regular school day, and faculty allocate funding for courses through an equitable formula that ensures that the arts get their share. More than 80 percent of Cascade High's students complete more than one arts course.

The arts are central at Central Valley High School in Spokane Valley, and the school's new state-of-the-art arts building and arts curriculum were designed with this in mind. Performance-based assessments are universal in the school's arts programs; all arts teachers at the school are certified, and all students must complete two fine or performing arts credits to graduate.

The experience of these schools and many others around the state shows what's possible when partners come together to make the arts a priority. They have been able to build the necessary elements for successful arts programs: strong curriculum and assessment, professional development, commitment to scheduling and funding, and strong community partnerships including arts organizations, community leaders, and parents. In the following sections, we take a closer look at these elements.

What It Takes

The Elements of Effective, Sustainable Practice

The examples in the previous section illustrate many of the elements that go into effective arts education practice.

This next section looks at each of these elements in more detail, with many more examples from schools around the state that illuminate the diverse possibilities for effective practice. Also included with each element is an informal checklist of key markers of quality, developed in consultation with the Arts Implementation Task Force, along with action steps for implementation based on input from principals and teachers who were interviewed by AERI researchers.

In this section:

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12 ASSESSMENT Measuring Performance in the Arts



15 TEACHING CAPACITY Staffing and Professional Development



18 COLLABORATION Partnering with Artists and Arts Organizations



19 SCHEDULING Finding Time for the Arts



20 FUNDING Committing Money for the Arts



CURRICULUM



State standards (EALRs) that include grade level and discipline-specific frameworks lay out what students should know and be able to do in each of the four arts disciplines, establishing the foundation for effective arts instruction in the classroom. But exactly what, when, and how should students in the arts be taught? What is an exemplary curriculum—and where do assessments fit in?

A well-designed curriculum is fundamental to effective teaching and learning in any field. As in other subjects, successful curriculum in the arts provides specific targets and criteria for day-to-day teaching, aligns teaching strategies and assessment with the EALRs, and provides teachers with all the resources and tools they will need for comprehensive, sequential, standards-based instruction. But because the arts are new to many teachers and schools, high quality curriculum in the arts is especially important. Arts curriculum aligned with Washington's EALRs is most often generated by experts in arts education in collaboration with arts specialists, classroom teachers, or district arts coordinators, or adapted from proven sources. To make a lasting difference, however, arts curriculum must be institutionalized and widely used, so that it is not just the province of one or a few dedicated arts teachers. Successful schools and districts make sure to document, disseminate, and train teachers in their arts curriculum so that all teachers will have a consistent basis for continuing their work with students.

What Educators Say:

"We were taught to teach conceptually and that allowed us to create a concept-based curriculum that's flexible, sequential, and 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." — *Pamela Faletto, National Board Certified Music Teacher, Somerset Elementary School, Bellevue*

Ideas for Practice

Creating sequential arts curriculum in multiple arts disciplines. Ptarmigan Ridge Elementary School in Orting has organized and aligned arts curricula from reliable state and national sources supported by arts education professionals and teaching artists. The adopted curricula in visual arts and dance give teachers a sequential roadmap that includes all the necessary components for day-to-day teaching.

Arts-infused curricula. By including EALRs for the arts in Washington’s education standards, the state has defined the arts as a core discipline with its own value. But some schools have also found ways to integrate arts curricula with other subjects, creating synergy across disciplines.

One approach to arts integration, sometimes known as “arts infusion” or “concept-based integration,” teaches arts by studying concepts that are shared among the arts and other disciplines. A lesson may explore the idea of symmetry, for example, as it is expressed in math and in visual art, or the idea of character as it is expressed in literature and in theatre performance. Such methods can help children with different learning styles to engage more deeply with important concepts.

Integrated arts curricula. Study of the arts also guides students to understand that the arts shape and reflect history and culture. At the John Stanford International School in Seattle, K-3 students participated in a short and simple but culturally authentic schoolwide project in which they made Japanese tea bowls and presented them in a culminating event, a Japanese tea ceremony in a simulated Japanese tea house. The children learned arts vocabulary as well as Japanese vocabulary, and learned about the cultural significance of ceremonial art objects. As the school studies different traditions of the world each year, it continues to link the study of ceramic arts to ceramic traditions of other cultures.

Taking Arts Curriculum to the Next Level

Markers of Quality

To effectively teach the arts, teachers need curriculum that:

- Identifies concepts, skills, techniques, and artistic processes that students should master during the school year at each grade level and in which sequence, as part of a learning plan (“scope and sequence”).
- Aligns sample lessons and assessment strategies with EALRs and frameworks.
- Provides for student responses.
- Engages teachers as contributors to the curriculum.
- Makes connections to other curricula with authentic arts concepts that also appear in math, science, language arts, and other subjects.
- Focuses on “structure seeking” rather than “rule following.”
- Provides teachers with resources, examples, and information on arts materials and equipment.
- Aligns instruction to budget.
- Undergoes regularly scheduled review.

Action Agenda

To ensure that effective arts curriculum is widely available to teachers across the state, local and state arts education partners can work together to:

- Coordinate efforts. Convene agencies that fund arts curriculum (WSAC, foundations) in order to share resources, build support for curriculum development, and strengthen opportunities for future partnerships.
- Identify curriculum aligned with assessments. Document existing arts curricula that align state standards with valid, reliable arts assessments.
- Share curriculum. Encourage school districts to share existing comprehensive arts curriculum resources through exchanges and school board approvals for exchange and adoption.
- Relate the arts to other subject areas. Look for ways to integrate the arts with other disciplines through shared curricular concepts and processes.
- Train curriculum writers. Support and/or provide professional development for arts curriculum-writing at the state level.
- Train teachers. Convene professional development workshops in curriculum implementation in local and regional areas.

A S S E S S M E N T S



Assessments are a natural part of the teaching and learning process, from the first stages of lesson planning, through students assessing their own learning, to documentation of student knowledge, skill, and mastery. But students may respond to artistic and creative challenges in many different ways that can't simply be scored "right" or "wrong." So how do we judge whether teaching in the arts is effective and students are learning?

An educated young dancer in kindergarten can*:

Demonstrate fast and slow movement (time)

Demonstrate movement using a variety of sizes and directions (space)

Demonstrate walk, gallop, hop, jump, crawl, and roll (locomotor movements)

Translate simple ideas and stories into movement

*State Kindergarten Framework in Dance

Because the arts are a matter of individual expression, students' artistic creations can and should be as different as the children making the art. But it is possible to make informed judgments about each student's mastery of the art form he or she is being asked to learn, based on shared criteria that are well understood by students and teachers alike. Performance-based assessments in the arts ask students to demonstrate their level of knowledge and skill in the concepts of a particular arts discipline by creating, performing, and responding to a work



What Educators Say:

"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

"We did classroom-based assessments...the first year I did the high school test, 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."
—John Straehle, band and music instructor, Highlands High School, Cowiche, discussing his participation in the development and piloting of performance assessments

in that discipline. As they progress, students and teachers continually assess the work and respond to the work of others, in an ongoing process of personal and peer critique and artistic development. With sufficiently clear criteria, even very young students have been able to engage in reflective peer critiques.

Effective performance assessments in the arts not only allow students to evaluate their own progress, but they are crucial to showing teachers how to modify their teaching strategies to get better results. Scoring rubrics, which specify the criteria for student performance at different levels of achievement, can help to clarify teaching objectives and promote clarity and consistency in evaluation.

How Do State-Level Performance Assessments Work?

The Office of the Superintendent of Public Instruction has developed 60 classroom-based performance assessments (CBPAs) in dance, music, theatre, and visual arts at the benchmark levels of grades 5, 8, and 10. These assessments help students and teachers assess learning in the arts through meaningful tasks that have transferable and “real-life” connections for students. Each CBPA includes directions for administering the assessment, scoring rubrics, and examples of student work; if needed, teachers can modify the assessment for individual students. On the next page is a condensed version of an assessment in the visual arts. The complete version of this assessment and others are available at www.k12.wa.us/curriculumInstruct/Arts/CBAs.aspx.

Taking Arts Assessment to the Next Level

Markers of Quality

In effective assessment in the arts:

- Teachers and students work from a specific, consistent set of criteria when assessing student performance.
- Assessment is an ongoing part of the teaching and learning process for both teachers and students, from early development of an artwork or concept through completion.
- Students, teachers and staff work together to develop and embed a range of assessment strategies: e.g., checklists, rubrics, self-assessment, peer critique, and portfolios, using available technology.
- Students are an active part of the assessment process.
- Assessments are aligned with state EALRs and benchmarks.
- Student tasks are meaningful and transferable in a real life context.
- Individual students are assessed based on individual responses.
- Teachers seek parallel assessments with other disciplines where appropriate.
- Assessments are reported to students at the classroom level, as well as to families, district and local stakeholders, and the state.

Action Agenda

To sustain an effective statewide system for assessment, state and local arts education partners:

- Track results at classroom, school, district, and state levels.
- Train educators on how to plan and conduct valid and reliable assessments and to document and report the results.
- Recognize students as the primary users of assessments, making sure they get ongoing feedback on their progress.
- Monitor student achievement statewide. OSPI will create a statewide reporting structure for school districts to report achievement in the arts both district-wide and in individual schools, relating statewide test results directly to classroom implementation.
- Use technology. Take advantage of technology to document, store, and report data for arts assessments.
- Build statewide support for assessments. Advocate for continued support and development of statewide arts assessments for all schools and all students.
- Track the development of arts education. Track progress and change in the statewide implementation of arts education at regular intervals, using the baseline established in the AERI study.

“The Real You”

Assessing Performance in Visual Arts *



Here is a student's drawing made in response to “The Real You.” The drawing received a score of “4,” the highest level, for realism, expression of emotion, and the student's written response to the assessment. This is how she responded to the first assessment question asking what emotion she expressed in her self-portrait: “My emotion was joy. I chose this because most of my time is spent laughing and having fun. With the curves of the wrinkles around the eyes and the big smile lines. All bring out the joy in the picture.”

In this classroom-based performance assessment, eighth grade visual arts students respond to a performance prompt, creating a drawing based on the criteria outlined. Students also provide a written or verbal response explaining their process of developing the work. The student receives the following instructions:

STUDENT ASSIGNMENT: “Your school is preparing for a community celebration. As part of the celebration, your principal and a committee of teachers want to create a mural using realistic self-portraits of students from your school....”

“...You must submit a realistic self-portrait of your head, face, neck, and shoulders only. The portrait should be paper and pencil, and drawn using a variety of line types, different line qualities, values, proportion, and balance to express an emotion or feeling in the facial features. The committee of teachers requires a written response to your realistic self-portrait in which you will explain how you created the expression of emotion you selected in your drawing.”

Students have 45 minutes to complete the self-portrait and 20 minutes to complete the written response. After they have completed their drawing, students and teachers assess the results based on principles, concepts, and skills that students have studied, including balance, line quality, line types, proportion and value/shading.

In their response, students are asked to explain the emotion they expressed in their self-portrait, how they used line types and line qualities to express it, and the type of balance they used. Teachers use a scoring rubric to evaluate the realism and expression of emotion in the portrait, as well as the student response.

**Excerpted from OSPI's classroom-based performance assessment for visual arts, grade 8. Copyright 2004.*



TEACHING CAPACITY



As in other subjects, high quality arts teaching and assessment happens in the classroom when teachers have the preparation, skills, and support they need. To meet existing requirements for comprehensive, sequential, standards-based arts instruction, Washington's schools will need many more people who know how to teach and assess the arts effectively, especially in dance and theatre. This will involve hiring more certified arts specialists, building partnerships with teaching artists and arts organizations, and—especially at the elementary level—providing professional development and support to regular

classroom teachers, many of whom are eager to build on an existing interest in the arts and bring instruction to their students. All these arts providers can benefit from professional development that deepens their understanding of the EALRs and outcomes associated with the arts, sequential arts curriculum development, methods of integrating arts instruction with other subjects, and how to work with students in assessing the arts.

There are many sources for professional development: OSPI, school districts, colleges and universities, nonprofit organizations, and formal or informal support and mentoring among classroom teachers, specialists, and teaching or resident artists, as well as state conferences and the Washington State Arts Commission. Effective professional development is sustained over a period of time, includes depth and breadth in content and is regionally located. Regarded as an opportunity to learn and grow, professional development in the

What Educators Say:

"Teachers are busy. Unless you carve out a set time for professional development and compensate them, you won't have a focal point for any subject. By meeting regularly over a period of time and bringing in experts beyond the principal and teachers, you lay the foundation for a stronger curriculum in the arts and other content areas." — *Rex Kerbs, Principal, Ptarmigan Ridge Intermediate School, Orting*

"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." — *Patricia Lilly, Resource Coordinator, Visual and Performing Arts, Vancouver Public Schools*

"The two music teachers have had a major influence in the district. They also finished their master's degrees and national board certification. This all leads up to thinking deeply about our arts program." — *Marian Peiffer, Principal, Newport Heights Elementary School, Bellevue, describing the high caliber and on-going search for professional development by the school's arts teaching staff.*



arts can be revitalizing for teachers, helping them to infuse new teaching and assessment approaches through their whole educational program.

Ideas for Practice

Certified staff, and a stipend for an arts coordinator. At Central Valley High School in Spokane Valley, all arts teachers are certified, and a classroom teacher who heads the fine and performing arts departments serves as the school's arts curriculum coordinator, receiving a yearly stipend. Budget items for the arts go through the curriculum coordinator.

Sharing arts specialists in small districts. In smaller districts, schools often share certified arts specialists. Many smaller school districts, for example, have part-time specialists in band, vocal music, dance, and visual arts. These specialists work at the high school part-time and at middle and elementary schools at other times.

Collaborative planning between classroom teachers and arts specialists. Joint planning time among arts teachers and classroom teachers can be a key factor in successful teaching. In the Richland School District, full-time arts teachers work with each other and with classroom teachers on Friday afternoons during the district's early release for collaborative planning, part of a two-year planning pilot. The district is working to make sure that part-time arts specialists can also join in this process.

Teaching artists as mentors. Regularly scheduled sessions between teachers and with outside artist mentors in

Taking Staffing and Professional Development to the Next Level

Markers Of Quality

Effective professional development in the arts:

- Provides teachers with expert, in-depth instruction to support better teaching practice.
- Focuses on teacher needs, using a variety of instructional methods: e.g., coaching, mentored practice, modeling.
- Aligns specifically with state standards.
- 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.
- Offers potential for teachers to earn clock hours/credit.
- Links with higher education, including the potential for advanced degrees at local higher education institutions.
- Meets accountability for certification, endorsement.
- Lets educators choose the training that best meets their needs.
- Links with community resources.
- Is regularly scheduled, regionally wherever possible.

Schools that attract qualified arts specialists:

- Seek arts staff who will lead the school to meet state standards.
- Allow arts staff sufficient time to teach curriculum through revised class scheduling.
- Compensate arts specialists for their expertise.
- Evaluate teaching performance in the arts.
- Include arts staff on school planning teams, and provide an opportunity for teacher planning time between specialists in artistic disciplines and classroom teachers.

Every authentic work of art is a gift offered to the future.

— *Albert Camus*

professional development programs can also help keep the arts a priority. Adams Elementary School in Seattle has used a Gates Foundation grant to train every teacher in the arts. Through the five-year grant, all teachers worked with either a scientific illustrator, a performing artist or a visual artist in order to teach their students academics in various media. This year, a collaboration with the school PTA is allowing the artists to mentor teachers with written academic lesson plans that incorporate art elements.

District arts coordinators. Arts coordinators working at the school district level can provide significant leadership and practical support. They can look for new arts opportunities, create a systemic approach to arts instruction district-wide, and provide professional development in all four arts disciplines as well as in curriculum writing, assessments, arts knowledge and skills, and the EALRs, helping classroom teachers to align traditional core subjects with the arts. They can also create regular lines of communication between arts specialists and teachers, and serve as a liaison between teaching staff and district personnel, superintendents, and boards. By networking with other professionals at the state and national level, they can provide informed leadership to the district's arts efforts as a whole.

Action Agenda

To create a system of in-depth, sequential professional development in arts education, state and local arts partners are working together to:

- Build a qualified cadre of arts educators, with special focus on dance and theatre as well as music and visual arts.
- Provide sustained, in-depth training. Go beyond one-time, one-day introductions to provide in-depth concept and skill-building in classroom management, curriculum development, and performance-based arts assessments.
- Create an ongoing sequence of professional development that keeps instructional delivery up to date with emerging best practices.
- Provide on-the-job coaching and feedback.
- Customize training, tailored to varying needs of arts teachers, classroom teachers responsible for arts education, and teaching artists/artists-in-residence.
- Offer professional development locally. Provide local and regional sites for professional development to increase accessibility and availability.
- Convene higher education institutions and continuing education providers to strengthen education in the arts for future teachers.

COLLABORATION



"Our artist-in-residence is not going to be here forever; her work with arts concepts will be embedded over time into our teaching practice. It's a part of what you do with any good program." —*Janel Keating, Principal, Mountain Meadow Elementary School, Buckley*

Partnerships with arts institutions such as museums, symphonies, and theatre or dance companies, and with visiting or resident musicians, visual artists, dancers, or actors, can bring unique opportunities for in-depth learning to both teachers and students. About half of Washington schools responding to the AERI survey said that they took advantage of such partnerships in some way, most often by taking their students on occasional field trips to arts events where students research the performance or exhibition and learn audience skills.

A number of schools have found ways to deepen and extend these relationships, working with arts organizations or teaching artists to deliver coordinated curriculum through semester- or year-long partnerships. Over time, joint planning and

hands-on training with working artists can help teachers to independently embed arts concepts in their ongoing instruction. Students can work with arts organizations in long-term study affiliations or with artists as apprentices.

Ideas for Practice

Sharing facilities for arts. A new state-of-the-art auditorium at Central Valley High School in Spokane Valley offers unique opportunities for the students to partner with local cultural institutions. In 2004, the Spokane Ballet mounted a joint production of Bram Stoker's *Dracula* at the school, with students and the school's drama instructor participating alongside the company's ballet dancers. The Spokane Symphony has also come to the school to work with students and put on a joint performance. Because the school is conveniently located, Spokane performers often use it as a rehearsal space.

In-depth field trips. In Richland, the students at Lewis and Clark Elementary School take advantage of the local Academy of Children's Theatre, which does backyard productions and offers a low-cost theatre class for children, in which 20 children put on a play once a year. In addition, three times a year the Academy provides the school with pre-theatre packets for their current performance. Prior to going to the theatre, the students read the book the show is based on and discuss it with their teacher.

Artists-in-residence. Many schools have engaged artists-in-residence to support teachers. At the Integrated Computer Arts and Technology magnet at Washington Middle School, Yakima, a resident artist trained the teachers on the use of arts-infused curriculum simultaneously while he worked with the students. He helped teachers develop a unit on polyhedrons, linking a visual arts dimension to the study of geometric shapes and linear perspective.

Taking Collaboration to the Next Level

Markers of Quality

In an effective collaboration between educators, artists and arts organizations, partners will:

- Create educational goals for arts programming that are shared across the community.
- Align arts curriculum with state standards and frameworks.
- Plan and develop curriculum collaboratively among teaching artists, schools and classroom teachers.
- Mentor teachers.
- Create ongoing impact beyond initial site contact through planning meetings between teachers, cultural educators, and/or teaching artists.
- Implement sustainable teaching practices.
- Provide cultural breadth in instruction.
- Provide primary study resources in a given arts discipline.
- Offer student apprenticeships.
- Make cultural resources such as art reproductions, video and original performances accessible to teachers.
- Share funding responsibilities.

SCHEDULING



Teaching and learning in the arts takes time. Educators need time for professional development, planning, and capacity-building in the arts; students need class time dedicated to the study of arts. Finding that time in a crowded schedule is one of the biggest challenges for principals and teachers dealing with demanding academic subjects mandated by state and local initiatives. But with commitment, planning, and creativity, even middle and high schools with their many credit demands have found ways to make the arts an integral part of the schedule.

Ideas for Practice

Rotating arts in the schedule. At Cascade High School, the arts are already a graduation requirement. So that students will not have to trade off their arts courses against college preparatory courses like advanced science, the school day is divided into four 90-minute periods. For arts and a few other courses, the first period of the day is an A/B split, which allows students to pursue their arts choice every other day all year round, within the regular school day. As a result, more than 80 percent of Cascade High's students complete more than one arts course, and are able to focus on a specialty.

The Vancouver School for Arts and Academics in Vancouver has a similar approach, rotating the arts into a 6-period day with a block schedule. Every student takes two art classes in grades 6-12. Most courses are year-long, dedicating 250 minutes a week to the arts. While students have fewer choices this way, they gain more depth.

Faculty and student planning for arts time. At Joel E. Ferris High School in Spokane, the administrative team views the arts as a central part of a comprehensive high school education. The arts teachers and the administrative team work to ensure that all students who want to take a course in music, art, or drama are able to do so. Department heads work together to avoid scheduling conflicts that would keep a student from taking one of the arts electives. Once "singletons," courses that are offered only once, have been scheduled, the faculty set the classes with two offerings, and so on. Under this system, a number of students who plan carefully are able to design their schedule to participate in music for four years, and some add one or two community-based arts courses during the summer.

Finding shared concepts between the arts and other core disciplines. Integrating the arts with other subjects is a way to be more efficient with valuable class time, and can also be a powerful method of instruction. Vancouver School for Arts and Academics creates a "core course," an interdisciplinary, project-based course taught as a stand-alone class. Students bring their academics into an art project in this class.

FUNDING



Brian Call
Self Portrait, Watercolor and Ink
Snohomish High School
Superintendent's High School Art Show, 2005



Action Agenda

To increase resources and develop a sound and sustainable funding strategy for arts education, schools, school districts, and arts education partners can:

- Establish line items for arts education within school budgets.
- Justify arts education needs.
- Identify and advocate for annual, sustained arts funding.
- Maintain a core program in the arts.
- Maintain arts equipment and supplies to meet curriculum needs.
- Seek arts grants from local, state, federal, corporate, and foundation resources.
- Identify opportunities for collaboration with other schools and with local arts organizations, to share resources and to seek joint funding.
- Build community awareness of the importance of funding for arts education; involve the community in safeguarding arts funding.

In order for the arts to take their place with other disciplines as an established part of the school program and school day, they need to become a permanent part of school and district budgets. Today, however, many schools support their arts programs through state or federal grants, including Magnet Schools Assistance grants and funding for 21st Century Learning Centers, both offered by the U.S. Department of Education, as well as WSAC grants. Private foundation funds have been used for arts planning, training, and program implementation. Some school districts use levy funding for the arts. PTAs and community organizations can provide funding for the arts. In schools where the arts are a priority, principals and faculty understand their value and find ways to dedicate the money to sustain them using regular school funds, even in chronically tight budgets. Principals report that a permanent budget line item dedicated to the arts is necessary to sustain a viable arts program.

Ideas for Practice

Separate line items for arts. Joel E. Ferris High School in Spokane has set up a very specific arts budget, with line items for every discipline. Each department head has separate line items and separate account numbers.

Bonds for buildings that advance the arts. With extensive outreach to get involvement from administrators, faculty, and community members, Central Valley School District passed a \$78 million building bond issue to fund two new state-of-the-art high school buildings that advance the arts, with specially designed studio and performance spaces. All students graduate with at least one credit in the arts. At Central Valley High School, all of the departments are represented in a staff meeting on budget. Staff protect the arts from disproportionate budget cuts by making small across-the-board cuts instead.

Every year one of our teachers will say, “I think the music teacher needs a little bit more money.” The other core teachers value the arts.

—Jean Homer, Principal, Jenkins Middle School, Chewelah

School foundation as banker for arts. Vancouver School for Arts and Academics holds a weekly budget committee meeting every Thursday morning. Principal Chris Olsen makes recommendations, and the teachers make the decisions. Vancouver School Foundation serves as the school’s banker, supplying funds to the school and individual teachers for specific projects, bringing in an artist, or purchasing supplies. The process establishes a good audit trail and is within guidelines for all Washington public schools.

Community organizations fund arts in schools. Island View Elementary School in Anacortes benefits from grants from the Anacortes Arts Association, Kiwanis, and other service organizations. The money supports the school’s arts projects and also provides scholarships for students in after-school arts programs.

Equitable funding formulas. Cascade High School faculty allocate funding for all courses through a formula that multiplies student enrollment by a cost factor of 1, 2, or 4, depending on the type of course (Science, P.E., Arts, etc.). Arts courses have a cost factor of 4. Once the numbers for all courses are determined, the budget is divided by percentages accordingly. “Budgeting is about equitable money for equitable needs,” says Principal Bill Wadlington.

What Educators Say:

“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?’” —Mike Morgan, Superintendent, Colfax School District

“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.” —Shelley Redinger, Executive Director for Teaching and Learning, Richland School District, Richland

“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. At least if it’s there we can argue for it. If it’s not a line item it’s a much more difficult situation.” —Rex Kerbs, Principal, Ptarmigan Ridge Intermediate School, Orting

All of us are born artists. The difficulty is remaining so as one becomes an adult.

—Pablo Picasso

What You Can Do

The arts belong to all of us. In the same way, anyone can act as a change agent to make sure that our students get the many benefits of a comprehensive arts education.

“It goes back to that leadership piece. It’s the person who sits in the principal’s chair that makes it happen. When we put on Broadway Theatre at 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 the parents began 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.”—Cheryl Kammerzell, Principal, Steptoe School

A single passionate and knowledgeable advocate can help to get arts education into the schools. Without systemic support, however, this can be a fragile foundation. Keeping the arts in the schools and helping them grow requires partners working together at multiple levels—at the school district level, in individual schools, and in the community. Parents, teachers, administrators, community artists, district heads and school boards, the Washington State Arts Commission, and Office of the Superintendent of Public Instruction all have a vital role to play in building a sustainable approach to arts education.

Artists, parents, and community members as change agents.

Engaged members of the community, especially artists and parents, can have a big impact on arts in the schools. Bill Wadlington, Principal at Cascade High School in Leavenworth, says, “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. And students do special things because of their parents. A culture of arts and appreciation is created...but it was initially instigated by the artists.”

Teachers with passion and persistence—and administrators’ support. Sometimes 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, one teacher’s desire and enthusiasm were essential in showing the way for others. “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,” says Ben Brueggemeier, music teacher at Ferris High School.

Principals as key instructional leaders.

Principals are uniquely positioned to influence the culture of the school, to ensure that the arts are built into school staffing and budgets, and to articulate the value of the arts to parents, school district, and school boards.

ArtsEd Washington’s Principals’ Arts Leadership Initiative works in-depth with school principals as they lead a school team to develop a multi-year arts plan. The plans, unique to each school, map out how the principal and school community will incrementally bridge the gap between the current status of arts instruction and 2009 when their students meet the state arts EALRs by succeeding in the classroom-based assessments. The 2005 pilot engaged principals from nine school districts. Many of these principals are now implementing their plans with continuing support from ArtsEd Washington, and a new group is embarking on the planning phase. As it progresses, the initiative will build the schools’ capacity to teach the arts while creating a network of committed principals supporting each other in their arts leadership. For more on this program, see www.artsedwashington.org.

School districts provide the structure. As Jon Ketler, Co-Director at Tacoma School of the Arts, explains, “Sustainability for the arts is a matter of changing institutional structure at the district as well as the school level, with new approaches to scheduling and sequencing, budgeting, and hiring.” School board members and school superintendents can set a supportive tone for the arts district-wide and take the practical steps that make

Action Agenda

Arts education partners are taking steps to ensure that schools across the state are able to fully implement a multi-pronged structure for arts education, over time and within the regular school day. To further advance this work:

School districts can:

- Establish a clear long-term plan for advancing arts education.
- Develop arts education committees with shared purpose and knowledge of state arts standards and frameworks, and mandate a long-range plan for implementing and monitoring arts education. Include superintendents, arts facilitators, principals, arts teachers, classroom teachers, parents, community advocates.
- Establish guidelines for maintaining minimum funding levels for dance, music, theatre, and visual arts, to fully support staffing, curriculum development, professional development, materials and supplies, and planning time.
- Align learning plans with state standards, frameworks, and assessments in the arts.
- Establish minimum staffing requirements for dance, music, theatre, and visual arts teachers to support comprehensive arts education for all students in elementary, middle school and high school.

Principals and teaching faculty can:

- Adopt flexible schedules that provide time for arts education within the regular school day.
- Work with parents to increase community understanding and support for arts education.
- Provide common planning time for arts educators and classroom teachers to develop connections between discipline content and learning.

State agency partners and funders can:

- Establish policies that advance arts education for every Washington student.
- Provide professional development for principals and school leaders in arts education implementation.
- Evaluate ongoing statewide progress in arts education at regular intervals using the baseline established in AERI research.
- Educate policy makers and boards, the business community, and state foundations to advance excellent school programs and demonstrate 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 funds to sustain and expand efforts to identify and replicate effective arts instruction and systemic approaches for arts education.

Partners at all levels can:

- Report regularly on growth in arts education at all levels: share information with students, families, local community, statewide community, and arts education advocates and legislators.
- Work together as partners for success.

One's mind, once stretched by a new idea, never regains its original dimension.

— *Oliver Wendell Holmes*

solid arts instruction possible. Arts curriculum coordinators at the school district level can provide essential support and guidance to individual schools in the district, help to create district-wide systems for the arts, and serve as advocate and liaison between arts specialists, classroom teachers, and district superintendents for arts issues.

OSPI provides statewide leadership.

Many local educators have acknowledged OSPI's continuing leadership and direction in the form of School Improvement Plan requirements and the state's continued emphasis on arts education as a priority. 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 (arts, social studies, science, math, health and fitness) is just as important as Goal I (reading, writing, and communication) with Dr. Bergeson (State Superintendent of Public Instruction). 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."

WSAC leverages local results. Through grants and other targeted activities, the Washington State Arts Commission encourages and supports communities in implementing the state's Essential Academic Learning Requirements in the Arts in local public schools and other community facilities. WSAC supports partnerships among educators, artists, arts organizations and local arts agencies, parents, businesses, and other community members in developing strong and sustainable arts education programming that meets the specific needs of their local students. The Commission supports the training of local educators and teaching artists in creating and teaching arts lessons based on the EALRs, integrating the arts into other subject areas, and assessing student performance in the arts.

With a common vision for arts education, OSPI and WSAC work together to help communities bring high quality arts instruction to all Washington students.

Looking forward: A bright future for the arts. Providing comprehensive, sequential, standards-based K-12 arts education for every Washington student, as the legislature now requires, is a big challenge. But this exciting, transformative opportunity has enormous potential benefits for students, schools, and the wider community. The Arts Education Resources Initiative demonstrates how committed principals, teachers, schools and communities are meeting state standards with existing resources. Working together, partners in arts education across the state can create the systems and support that will give our children and youth the expressive voice, self-confidence, artistic tools and thinking skills that will serve them all the rest of their lives.

Acknowledgements

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Endnotes

1. Michael E. Sikes, Ph.D., "Evaluation of Washington State Arts Commission Community Consortium Grants, 2003-2004." WSAC's Community Consortium Grants are designed to support community partnerships whose members work collaboratively to implement high quality arts education in alignment with state standards. More information about Consortium Grants is available at www.arts.wa.gov.
2. See "Public Arts Education Front and Center," by Arkansas Governor Mike Huckabee and former U.S. Secretary of Education Rod Paige, Education Week, January 26, 2005, or at ww3.artsusa.org/services/arts_education/arts_education_012.asp

