



RESEARCH REPORT

Arts Education Research Initiative: The State of K-12 Arts Education in Washington State

2008 - 2009 REPORT

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Additional Document: Markers of Quality and Action Agendas

CHAPTER 1: INTRODUCTION

Statewide Arts Education Research Revisited

In 2004-2005, the Washington State Arts Commission first sought to gather evidence about the status and condition of arts education at a state level. The research collected at that time was the initial effort to create a viable baseline beyond mere anecdotes to show the frequency and intensity of arts instruction at K-12 schools statewide. The project also sought to identify attributes of promising practices and next steps for sustained work in arts education.

The initial *Arts Education Resources Initiative* (AERI) project was led by the Washington State Arts Commission (WSAC), funded by Washington Mutual, and reviewed and supported by staff from the Office of the Superintendent of Public Instruction (OSPI), ArtsEd Washington, and other key arts and education stakeholders. The project team heeded the call from statewide arts education advocates and educators (the Arts Implementation Task Force) to develop an evaluation methodology that combined quantitative and qualitative data.

The initial report gave an account of the status and condition of arts education in Washington State K-12 schools, along with the pragmatic attributes of everyday practice behind the statistical data. The researchers conducted an online statewide survey in 2004 followed by in-depth site visits and interviews with 32 principals to learn about the day-to-day practices of teachers, principals, and school district administrators that make a difference. They surveyed principals about frequency of arts instruction, arts curriculum, assessments, professional development, the role of cultural and community organizations in arts education, school district support, funding, and scheduling. The project researchers identified specific change agents and sites that were effective in advancing arts education in order to help position all schools to replicate those successful practices across the State.

Subsequently, the Commission published two reports: a research level report, *Arts Education Resources Initiative: The State of Arts Education in the State* (April 2005) and a policy level report, *Arts For Every Student* (January 2006). Both documents showed the shared challenges and successes experienced by principals and their staffs. The national Arts Education Partnership recognized these reports and publications as one of five exemplary state level reports on arts education research, and AERI researchers contributed to a seminar that resulted in the publication *From Anecdote to Evidence: Assessing the Status and Condition of Arts Education at the State Level*.

An Ongoing Need for Research on Arts Education

Ongoing comprehensive research on the status of arts education remains crucial to sustaining and expanding dance, music, theatre, and visual arts education in K-12 schools. Nationwide research-based evidence about arts education continues to grow, supported by foundation, corporate, and federal resources committed to a reliable and valid telling of the story of arts education. National interest in arts



education evaluation continues, and the methodology and findings of this report will contribute to the development of a national agenda in arts education research and practice. Recently, a small committee of arts researchers and arts education experts representing a geographic cross section of the nation were brought together by the national Arts Education Partnership to identify core performance indicators that could be measured nationally. Five core performance indicators were identified as essential to all surveys of the status of arts education: number of arts course offerings, by discipline and grade level; number of students enrolled in arts courses, by discipline and grade level; number of certified teachers in the arts, by discipline; amount of funding budgeted for arts instruction; and existence of dedicated facilities, by discipline. The federal Fast Response Survey System (FRSS) was a strong consideration in making these choices and will complete a national picture of arts education when distributed by the U.S. Department of Education.

In 2008, the Washington State Arts Commission re-launched the Initiative, broadened the scope of the investigation, and sought to establish a system for on-going statewide reporting on arts education. Led by Lisa Jaret, Program Manager, Arts in Education, Washington State Arts Commission, this project report provides the next iteration of research on K-12 arts education across Washington State. 2009 data continues to reveal measurable results about how much time students spend studying the arts in the four arts disciplines, who provides instruction, and the ways teachers evaluate student learning in the arts. It extends study to further investigate community contributions and promising practices as used everyday in the classroom, school buildings, and school districts. It repeats and expands the Markers of Quality revealed through promising practices in the 2005 report and updates the Action Agenda in *Arts for Every Student* as reported by principals from schools across Washington State.

It should be noted that the 2008-09 research project coincided with a remarkable time of economic downturn and budget deficits across the state, and nation. While the research design was not intended to take global or national economic factors into consideration, the responses of many principals in open reflection survey questions and personal interviews across the state reflected concern about the effect of the economy on the status of arts education in their schools. It is ultimately too early to judge the overall effect of the economic downturn on arts education, but the state of mind and concern of the respondents is written as it was reported to the researchers.

The Washington State Context for Arts Education Remains Strong

Washington State has strong policies in place to support K-12 arts education. Arts education standards in dance, music, theatre and visual arts (Essential Academic Learning Requirements, or EALRs, in the Arts), hard-won in the early 1990s, remain in place and continue to gain traction. Over the course of the last five years, inclusion of the arts as a core subject areas remains as state law. The Office of the Superintendent of Public Instruction (OSPI) has clear goals for comprehensive, sequential, and standards-based arts instruction, and continues to refine systemic structures to support these goals. The

original Arts “frameworks” from 2001 have evolved into more specific K-12th grade content learning standards called “Grade Level Expectations” (GLEs). While the K-12 standards will not be final until January 2010, the inclusive development and drafting process has allowed them to become an increasing part of the language of the arts for classroom teachers across the state. Final development and public input on the final drafts will continue in fall 2009 through review and refinement by arts educators and classroom generalists throughout Washington State. Currently, one credit of arts is required for high school graduation; in 2009 our State Board of Education passed a proposal that, if funded by the legislature, would increase the graduation requirement to two credits in the arts starting in 2013.

Advanced by an administration leadership change at the Office of the Superintendent of Public Instruction (OSPI) in 2009, the state’s overall accountability assessment related to the Elementary and Secondary Education Act (ESEA), the Washington Assessment of Student Learning (WASL), will change to a new testing format for 2010. The name of the assessment will also change. Online tests in reading and math will be piloted in 2010 for grades 3-8 by the Measurements of Student Progress (MSP) and for high school by the High School Proficiency Exam (HSPE). The new assessments in the other core subjects of Reading, Writing, Mathematics, and Science will be shorter and feature fewer long-answer (constructed response) items, shorter reading passages, and will be constructed of new short-answer “completion” and multiple choice items. Online piloting for Writing and Science are scheduled to occur in 2011.

Assessment of student learning in the Arts has also evolved over the past several years. Since their inception in 2003, Classroom-Based Performance Assessments (CBPAs) in the Arts have been field tested and refined. Starting with the 2008-2009 school year, it became a legislated requirement for schools districts to report their implementations of “assessments or other strategies” to measure student learning in the Arts, Social Studies, and Health and Fitness in the Elementary, Middle and High School levels. As an optional component of the reporting form, each school district was encouraged to submit the arts discipline and grade levels in which CBPAs or other arts assessments were given and the number of students throughout the district who completed the assessment/s. No student scores or work samples are sent to the Office of the Superintendent of Public Instruction. During the upcoming school years, OSPI will continue to provide statewide support and technical assistance to schools and districts for implementation of the CBPAs as a means for measuring student learning in the Arts.



CHAPTER 2: METHODOLOGY

Purpose of the 2009 Arts Education Research Initiative

The purpose of this initiative is to gather data on arts education in K-12 public schools across the state of Washington, and to use the data to strengthen opportunities for student learning in the arts. The qualitative follow-up represents the continuation of efforts to study and share success as well as challenges in arts education. Understanding areas of greatest need, as well as areas of high achievement will help WSAC catalyze support and align resources.

Collaboration

The Arts Education Research Initiative (AERI) 2009 project was designed in collaboration with representatives of the Washington State Arts Commission, researchers from The BERC Group, and an independent researcher who was a co-researcher on the AERI work in 2004-2005. Additional input on the survey was gathered from key stakeholders including the Office of the Superintendent of Public Instruction, the State Board of Education, the Association of Washington State Principals (AWSP), and ArtsEd Washington. Research was drawn from two primary activities: (1) an online survey, which was sent out to all K-12 principals in Washington State, and (2) site visits to a sample of schools whose principal participated in the online survey.

Survey

Researchers developed the current survey from the original AERI Survey (WSAC, 2005) and other national arts surveys. Researchers analyzed items from the prior survey to determine their utility and relevance. In some cases, the format or wording of a question changed to align with surveys used in other states, and other items changed to align with updated terminology and current policy issues. Researchers included additional items found in other statewide surveys that would be valid for Washington State.

Five principals across Washington State piloted the updated AERI survey. The principals represented the different grade levels found in the state. The sample included two elementary school principals, one middle school principal, one high school principal, and one principal of a K-12 school. Researchers revised and eliminated some survey items based on their feedback.

Once collaborators agreed upon the final AERI version, a BERC Group researcher created an online version. The Association of Washington School Principals assisted with the process by sending principals in Washington State an invitation to respond to the online survey. AWSP representatives sent two email invitations and two announcements in the AWSP e-newsletter between December 2008 and January 2009 to maximize participation of school principals. Approximately 21% of all principals from across the state (N=478) participated in the survey. This sample includes representatives from all school levels (elementary, middle, and high) as well as geographic regions (urban, suburban, rural, and remote) giving

a reasonable representation of arts education across Washington State, and aligns closely with participation in 2005.

Site Visits and Principal Interviews

In the 2005 Arts Education Research Initiative researchers designed project methodology that included both quantitative and qualitative research. The researchers identified commonly selected indicators used to assess arts education for the project focus: time/frequency of arts instruction, amounts of school-based and outside funding for arts instruction, percents of certified teachers available to teach arts education, availability of professional development, indicators of types of assessment tools used for measuring student understandings and indicators of alignment of arts instruction with state standards. This methodology was repeated for the 2009 AERI project.

Again in 2009 as a part of the survey, principals were given the opportunity to provide open-ended response comments as context for their fact-based and statistical data. All open-ended response comments were analyzed for 1) presence of attributes of practice that exemplified “markers of arts education quality,” a tool collaboratively-defined by statewide arts educators for the 2005 research project, and 2) site-based practices that identified solutions to commonly-held challenges in providing arts education. From the open-response analysis, 39 schools/principals were selected for on-site interviews; these 39 schools represent 31 school districts, distributed over eight of our state’s nine Educational Service Districts. These schools represented a wide range of statewide geographic breadth, as well as school-size, school location (urban, suburban, rural, remote), and grade-level diversity. Principals, teachers, and arts specialists were interviewed during these site visits. The interviews allowed the researcher to gather in-depth information about school-based solutions. The result of this methodological approach provides detailed evidence to directly link schools wishing to maximize their arts education programs with schools that designed and implemented specific solutions for common challenges.



Demographics

Tables 2.1 through 2.3 detail the demographic information of the 2009 AERI sample. Demographic analysis shows that participating schools in the AERI survey are slightly larger than the state sample (mean of 563 compared to 431 students). Schools from the AERI sample also have slightly higher levels of free and reduced lunch and percent white students. All other demographic measures are comparable.

Table 2.1

Demographics of Schools in Sample

	Washington State* (n = 2376)	AERI Sample 2009 (n = 478)
Enrollment	Mean = 431 (Range = 1 – 3297)	Mean = 563 (Range = 9 – 2349)
Free/Reduced Lunch	37%	40%
American Indian/Alaska Native	4%	4%
Asian	6%	7%
Black	5%	5%
Hispanic	13%	15%
White	61%	66%

*Note. School count is somewhat higher than actual number of schools due to counting single multi-grade schools (e.g. K-8) as separate buildings such as K-5 and 6-8.

Further analyses show 21% of schools in the Washington State are represented in the sample. Because these schools are larger than the state average, results show that 25% of the student population attends these schools. Overall, 58% of the districts in the state had at least one school respond to the survey (see Table 2.2). Further analysis shows the distribution of respondents by level (elementary, middle, and high school) generally represent the state distribution (see Figure 2.1)

Table 2.2

Demographics of Schools in Sample

	% Represented in Washington State
Percent of Schools	21% (478 Schools)
Percent Total Student Population	25% (261,168 Students)
Percent of Districts	58% (171 Districts)

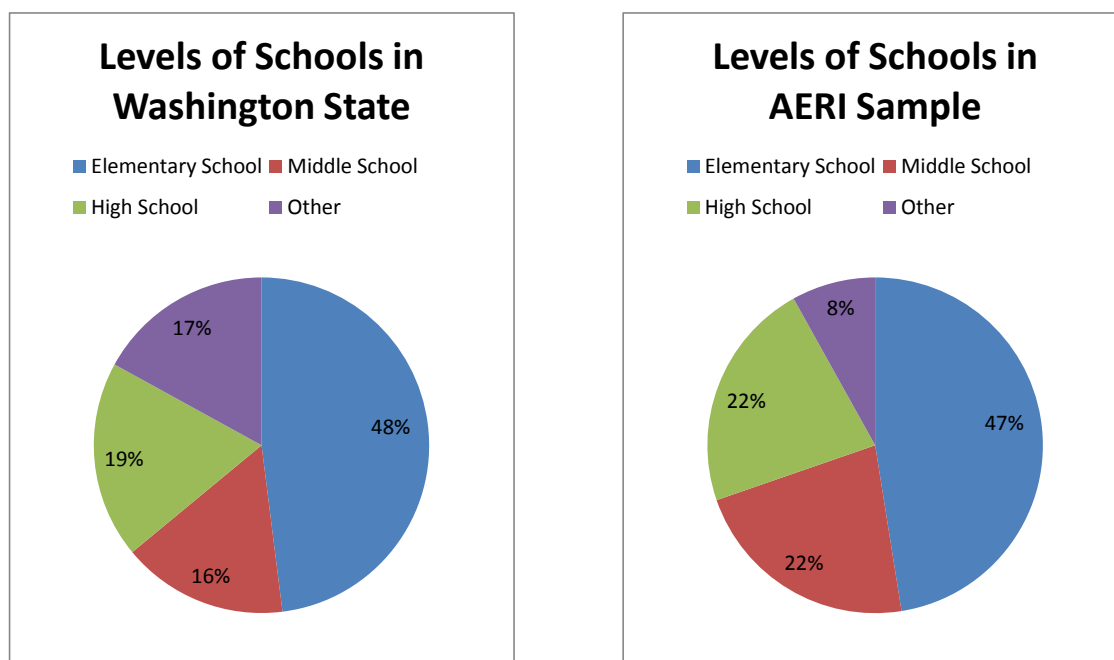


Figure 2.1 Representations by Level

Demographic analyses of AERI 2009 schools by region show that urban and suburban schools are much larger than the average school in Washington State; rural schools are close to the state average in size; and remote schools are much smaller. Urban and rural schools had higher rates of free and reduced lunch and more Hispanic students than the state average. Suburban schools had lower rates of free and reduced lunch and fewer minorities than the average school in Washington State (see Table 2.3). Figure 2.2 shows the percentage of schools represented in each ESD.



Table 2.3

Demographics of Schools by region

	WA State (n = 2376)	AERI Respondents			
		Urban (n=77)	Suburban (n=184)	Rural (n=174)	Remote (n=10)
Enrollment	431	612	702	464	222
Free/Reduced Lunch	37%	49%	31%	44%	37%
American Indian/Alaska Native	4%	2%	2%	5%	24%
Asian	6%	13%	9%	2%	1%
Black	5%	16%	5%	1%	0%
Hispanic	13%	16%	11%	19%	18%
White	61%	51%	68%	70%	55%

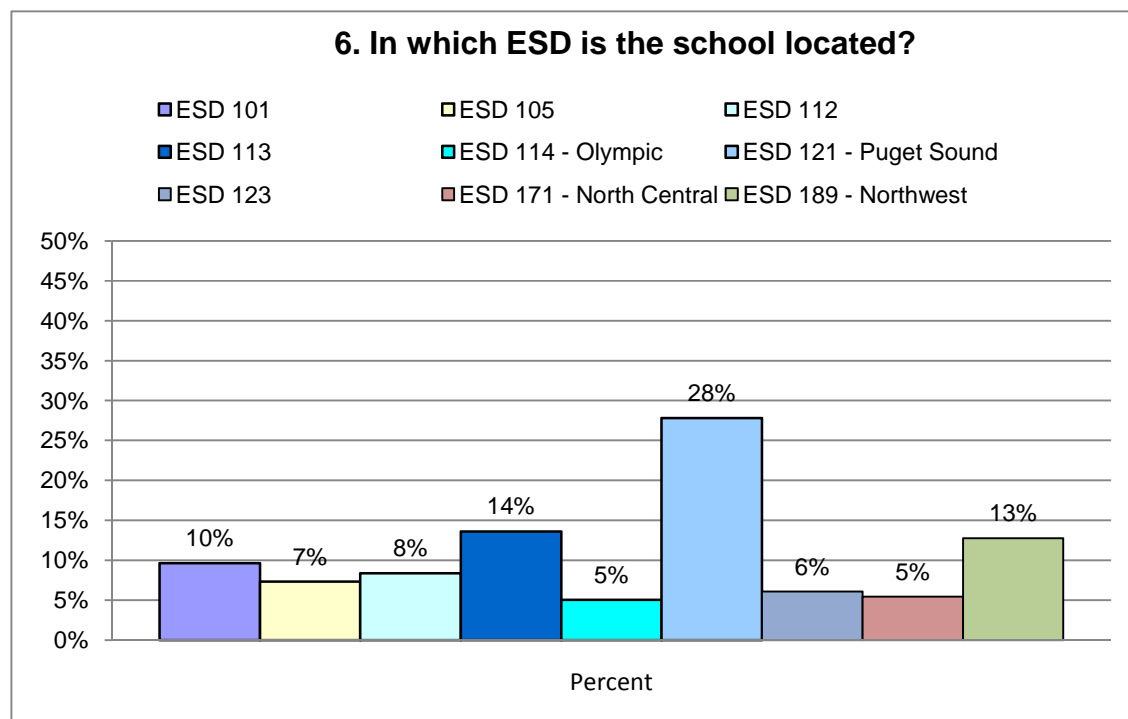


Figure 2.2 Geographic Representations by ESD

Overall, student demographics of schools represented in the AERI sample are comparable to state averages with expected regional differences in student populations. One significant difference would be the school size of the AERI sample, which is larger than the state average. Larger schools typically have more programs to offer their students, which represents more competing interest in enrollment in arts courses.

It is important to note that this is a volunteer sample rather than a randomly selected sample. Most research studies in educational settings consist of volunteer samples. We consider this an adequate sample for a descriptive study like the AERI report because it adequately represents the state. Volunteer samples are usually more favorable (e.g. art school data), so non-participating schools may have less established programs than the schools in this sample. Again, most work in education is comprised of volunteer samples.

Note: principals responding to the survey self-selected their geographic location as urban, suburban, rural, or remote. Other statistics included above came from OSPI databases (www.k12.wa.edu).



CHAPTER 3: FINDINGS – THE STATE OF ARTS EDUCATION IN WASHINGTON

Executive Summary

Many principals across the state expressed a desire for more arts instruction in their schools. When arts instruction was available, most principals expressed their pride in instructors' abilities to deliver quality arts instruction given the limitations in resources. Survey respondents were knowledgeable of the state learning standards (Essential Academic Learning Requirements (EALRs)) for arts instruction. Yet this research shows that written documentation of arts curricula and assessments in the arts remains weak, so progress in meeting state learning standards in the arts is not clear. Although principals are becoming increasingly aware of the requirements around arts assessments, the finding that the use of arts assessments lags behind awareness of state learning standards is unsurprising, given the 15-year history of the EALRs compared to the relatively recent push towards mandatory arts assessments.

The reported main barrier to increasing arts programs appears to be competing interests in scheduling other core subjects, and the misperception that No Child Left Behind (NCLB) mandates reading, writing, and mathematics over the arts and other core subjects. Many school principals expressed that an increased focus on state testing in reading, writing, mathematics, and science has limited opportunities to schedule arts courses. Other reported barriers include the lack of consistent financial support for the arts, as well as a lack of school-day time and budget to support qualified arts instructors to teach all areas of arts instruction.

In comparison to AERI 2005, music still receives the greatest number of instructional hours. However, the number of instructional hours has decreased in all arts disciplines. Interestingly, during the same period, there has been an increase in the number of 1.0+ FTE positions in music and visual arts disciplines. Furthermore, there are fewer schools reporting having no instructors in each arts discipline. This suggests that although instructional hours are decreasing, there are more certified arts teachers teaching in these disciplines. This is consistent with principals' responses that they are not satisfied with the quantity of arts instruction time. However, they perceive that the arts opportunities they offer are of high quality.

CHAPTER 4: FREQUENCY OF ARTS EDUCATION

4.1: Elementary Schools

While there are isolated examples of strong arts instruction statewide, the frequency and intensity of arts instruction is typically weak. Figure 4.1.1 details the intensity of weekly arts instruction for elementary students across the state. This finding is consistent with prior findings (WSAC, 2005) with most elementary principals reporting that students receive one hour or less of arts instruction each week. In contrast, elementary school principals report offering one hour of reading and one hour of math instruction per *day*. In some schools, this time allotment has increased to 90 minutes or 120 minutes per subject. Several report that this has resulted in less priority given to the other core subject areas.

On average, the amount of instructional time increases by grade level for music, theatre, and visual arts (see Figure 4.1.1). There is a gradual increase in intensity of arts instruction from kindergarten to 5th grade, with a greater increase at the 6th grade level. This is likely because of the differences in an elementary and middle school model, with middle school principals reporting more instructional hours than elementary schools. This pattern was not evident in dance where the intensity of arts instruction remains consistently weak across grade levels.

Principals at the elementary school level report that students receive the most instructional time in music. Approximately 58% of principals report that students participate in music more than one hour every week. Following music, 29% of principals report that students receive one hour or more of visual arts instruction on a weekly basis. Fewer students receive one hour or more of instruction on a weekly basis in theatre (8%) and dance (4%) (see Figure 4.1.2). In comparison to AERI 2005, it would appear that music still receives the greatest number of instructional hours, although the number of hours has dropped with the AERI 2009 sample reporting fewer hours of instruction (Figure 4.1.3). This is consistent with principal reports of an increased focus on reading and math at the elementary school level. “Formal arts instruction” was defined in the survey as “dedicated time for instruction in dance, music, theatre, or visual arts that occurs during the regular school day.”

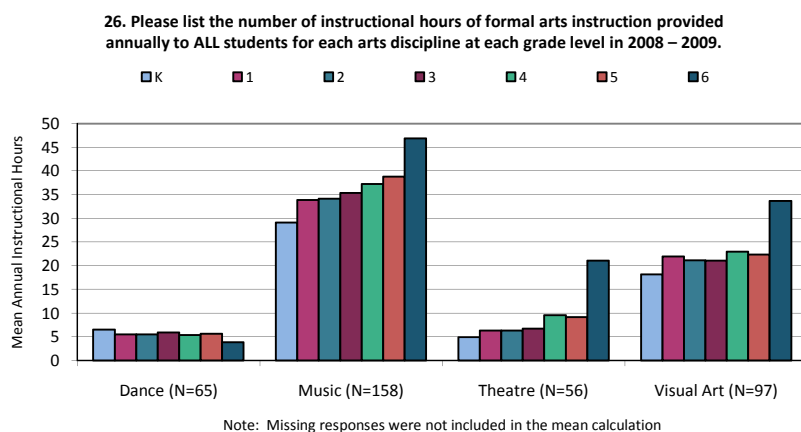


Figure 4.1.1 Frequency of arts instruction

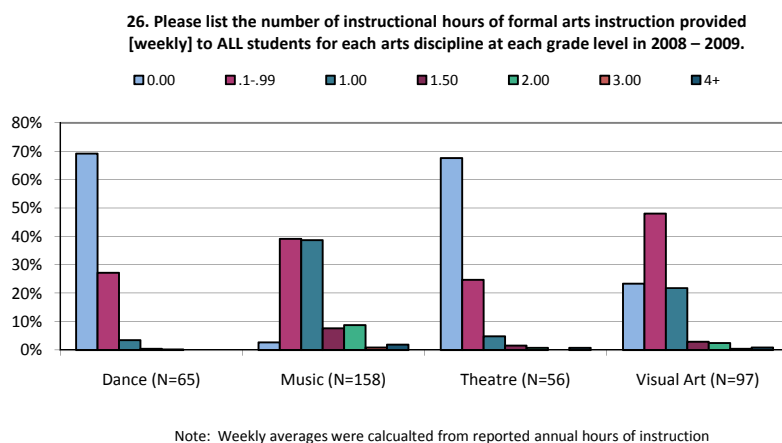
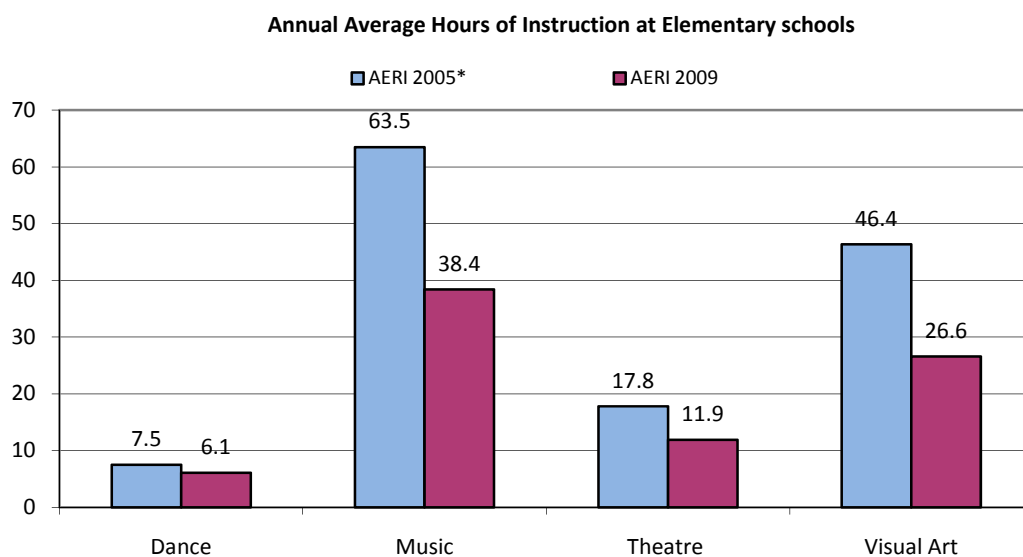


Figure 4.1.2 Arts instruction across elementary grade levels



*Note: Annual hours of art instruction were calculated from weekly averages for AERI 2005

Figure 4.1.3 Average Annual Hours of Arts Instruction at Elementary schools by Discipline

There were no regional differences in the hours reported for dance instruction (annual mean 7 hrs) and visual arts (annual mean of 33 hrs) across elementary schools. However, there were regional differences in the number of hours for both music and theatre instruction.

In music, principals of urban schools reported an annual average of 30 hours of instruction, whereas principals from suburban, rural, and remote schools reported an average of 41 hours of instruction annually. In principal interviews at rural and remote schools, most principals reported that music was the only consistently taught formal arts instruction available, which may explain this finding. Visual arts, theatre, and dance were more often taught, if at all, in short, singular instructional units, sometimes provided by community organizations.

An even larger difference was observed in theatre courses where urban and suburban principals reported an average of 7 instructional hours per year, whereas rural and remote school principals reported an annual average of 22 hours of theatre instruction each year. Several responding rural and remote schools have theatre facilities in their towns and a long-standing tradition of community theatres that inspire and support school theatre programming, a possible explanation for the higher annual average of hours of theatre instruction reported by rural and remote principals. Rural and remote communities also attested to relying on non-local cultural organizations to provide a concentrated, brief theatre experience for some of their students each year. *“We have a local, private foundation. It funds the Fifth Avenue Theatre and the Missoula Children’s Theatre programs [that travel to our school].”* Kim Spacek, Principal, Pomeroy Elementary School; Superintendent, Pomeroy School District. Some of the theatre concentrations in rural areas may be limited to opportunities to see a play,



rather than direct student theatre instruction. *"We have Central Washington [University] present their plays. Fifth Avenue Theatre comes every year and presents their plays. The Touchet Valley Arts Council has a little theatre called the Liberty Theatre. From the time that it was completed, the Touchet Valley does a musical."* Katie Leid, Principal, Dayton Elementary School, Dayton School District.

Results from this survey indicate that urban students received the least amount of arts instruction, while rural and remote schools provided the most arts instruction for their students. This finding may be a function of the variety of course offerings available in larger school settings, especially at the secondary level; it may also reflect that rural and remote schools often comprise the entirety of their school district and have more flexibility to make autonomous budget decisions favorable to the arts without the mandates and budget oversight found in larger, urban school districts. At Vashon Island the principal describes how the only high school in this rural district is able to sustain intensity and frequency of theatre instruction. *"The drama budget is from ticket sales and is about \$20,000 annually. If we earn it, we can spend it, but we also have to pay royalties."* Susan Hanson, Principal, Vashon High School, Vashon School District.

4.2: Secondary Schools

To understand the frequency of arts instruction at the secondary level, researchers reported data from a transcripts study conducted in Washington State (Baker, Gratama, Peterson, & Bachtler, 2008). Researchers examined course-taking patterns for 14,875 students who graduated in 2008 from 100 schools in 100 districts across Washington.

Currently, Washington State requires a minimum of one credit in the arts to graduate, and all districts in Washington meet this credit requirement, but do not exceed it (Taylor, 2007).¹ The class of 2008 was the first class required to take one credit of visual or performing arts to graduate, while previously, students were allowed to take a "restrictive elective," which could include another subject area graduation requirement. The Washington State Board of Education (SBE) is revising high school graduation requirements to better prepare students for career, postsecondary education, and citizenship. The revision includes increasing the minimum arts requirement from one credit to two credits, among increases in other subject areas as well. The transcript study provided information about what students are currently taking. The analysis shows that 91.2% of students met the Washington State minimum graduation requirement of one credit of arts. Figure 4.21 shows a breakdown of the number of arts credits students attain while in high school. These results show that the majority of students take arts

Taylor, K. (2007). Washington high school graduation requirements: How district requirements compare to the minimum state requirements. Retrieved October 18, 2008 from http://www.sbe.wa.gov/documents/MHSDDistrictRequirementsPowerpoint_Final_000.ppt#256,1,Slide 1.

courses in high school, with some students far exceeding minimum high school graduation requirements. Each year, approximately 50% of students enroll in an arts course.

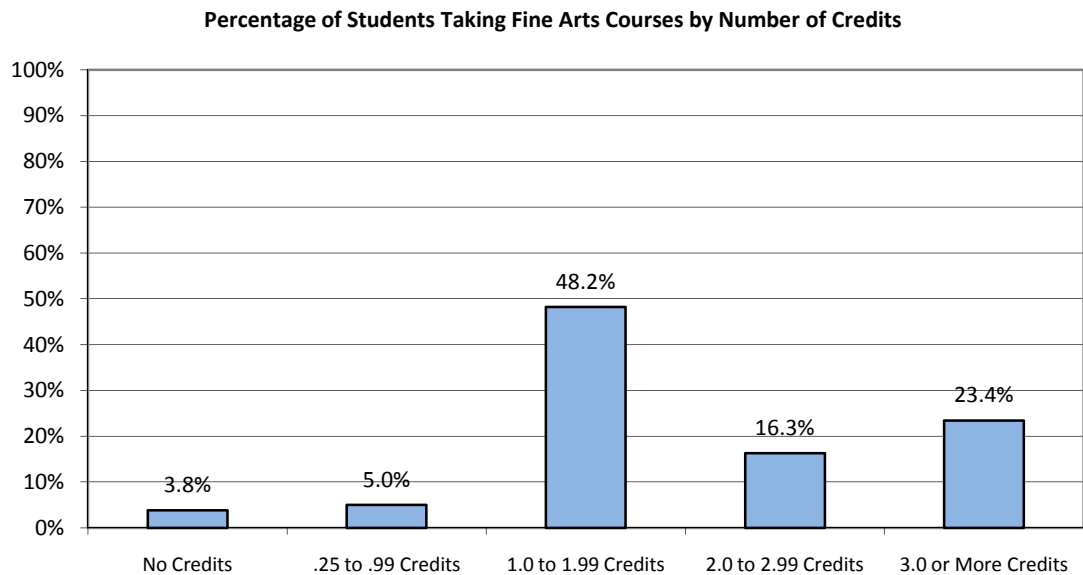


Figure 4.2.1 Percentage of High School Students Taking Fine Arts Courses by Number of Credits.

Course offerings in the Arts

Survey results provide information about the types of courses schools offer. The most common courses offered include band, choir, and general visual arts courses with 93%, 84%, and 82% of the principals, respectively, reporting offering courses in those subjects. Overall, the greatest variety of course offerings appear to be in the music and visual arts domains, with less variety of courses being offered in theatre and dance domains (see Figures 4.2.2 through 4.2.5).

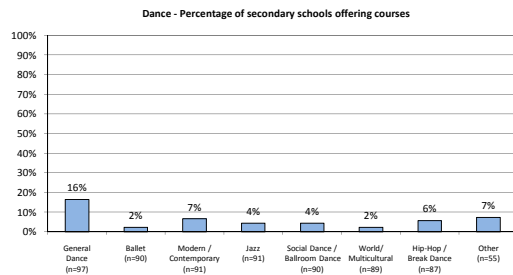


Figure 4.2.2 Reported Dance Courses by Secondary Principals

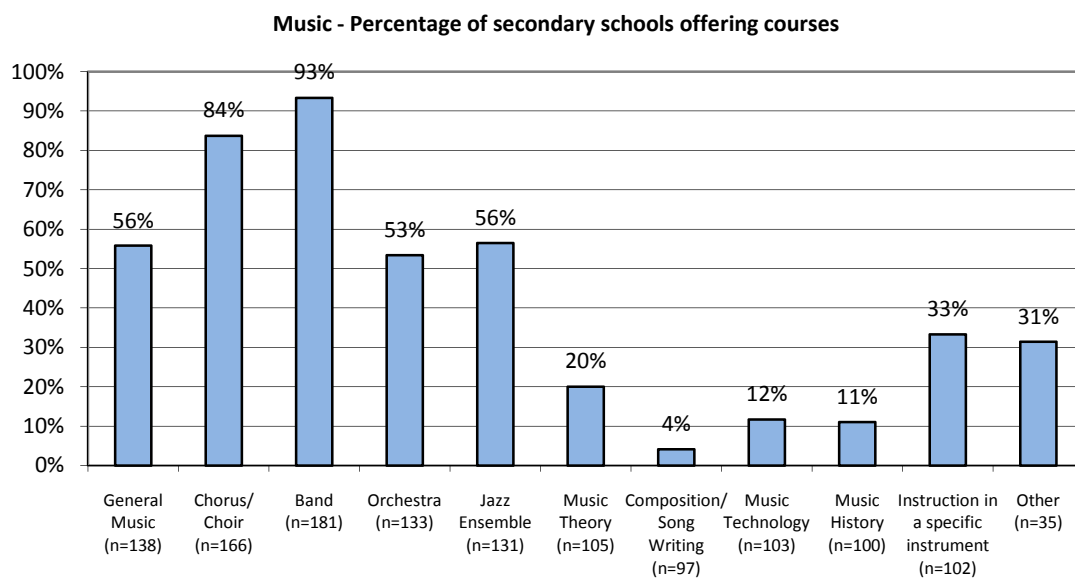


Figure 4.2.3 Reported Music Courses by Secondary Principals

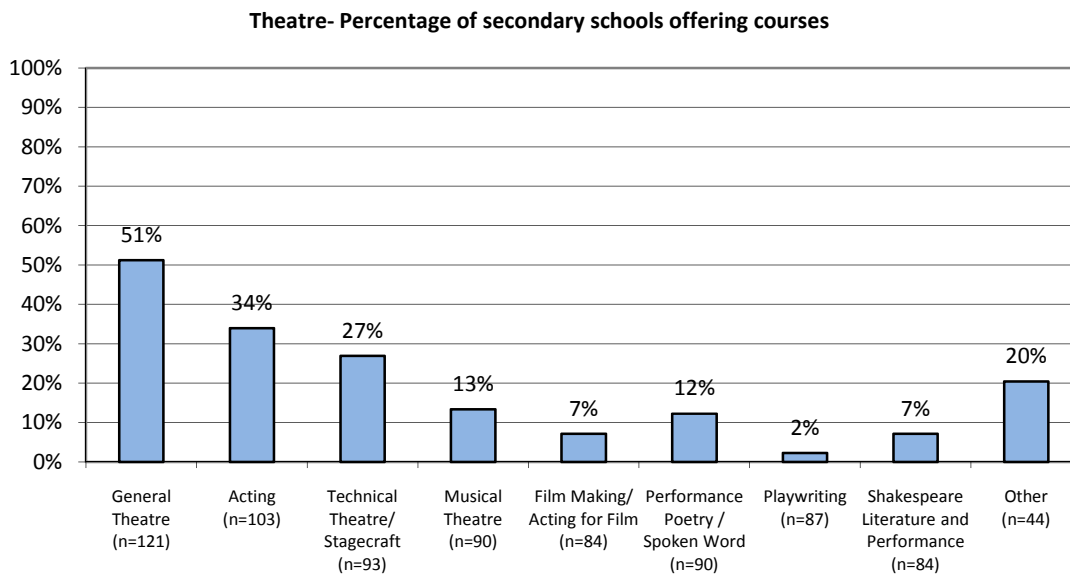


Figure 4.2.4 Reported Theatre Courses by Secondary Principals

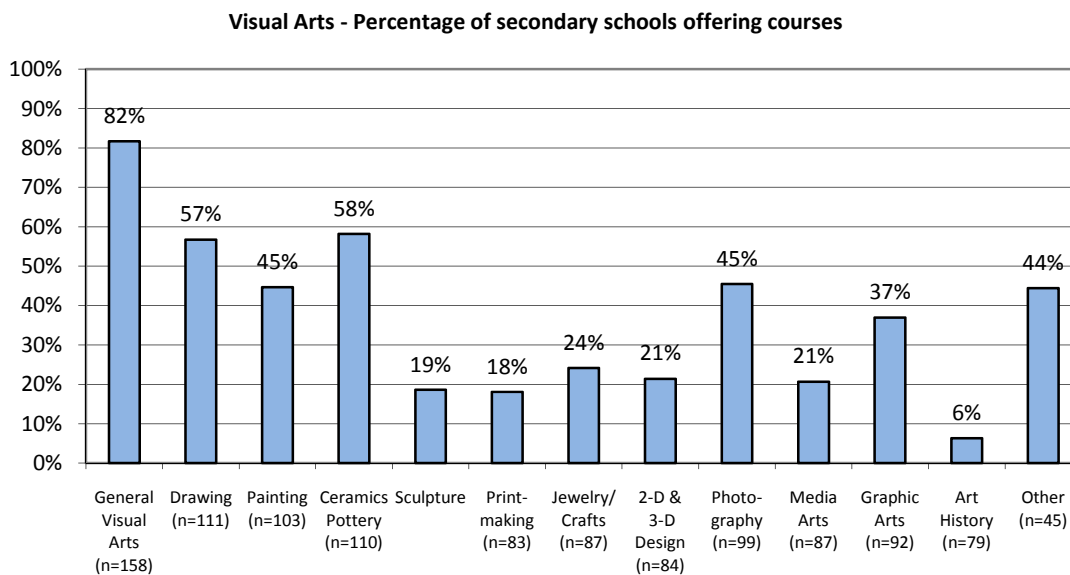


Figure 4.2.5 Reported Visual Arts Courses by Secondary Principals



Number of courses offered in the Arts

Figures 4.2.6 through 4.2.9 show the number of schools offering specific courses and the specific number of sections offered for each domain. Visual arts, followed by music, had the greatest variety of course offerings.

Please note that when interpreting these charts, it is important to refer to the total number of schools offering the course, which is located on the x-axis, under the name of each class. For example on Figure 4.2.6, six schools offer Modern/Contemporary Dance. At these six schools, there is a mean of 3.6 classes offered.

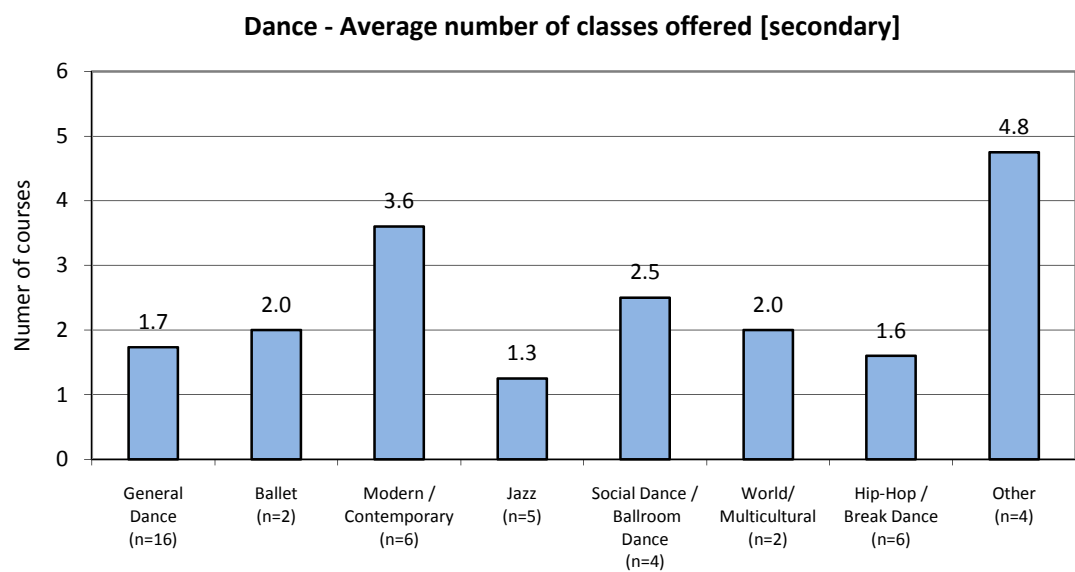


Figure 4.2.6 Average Number of Courses Offered in the Dance Courses

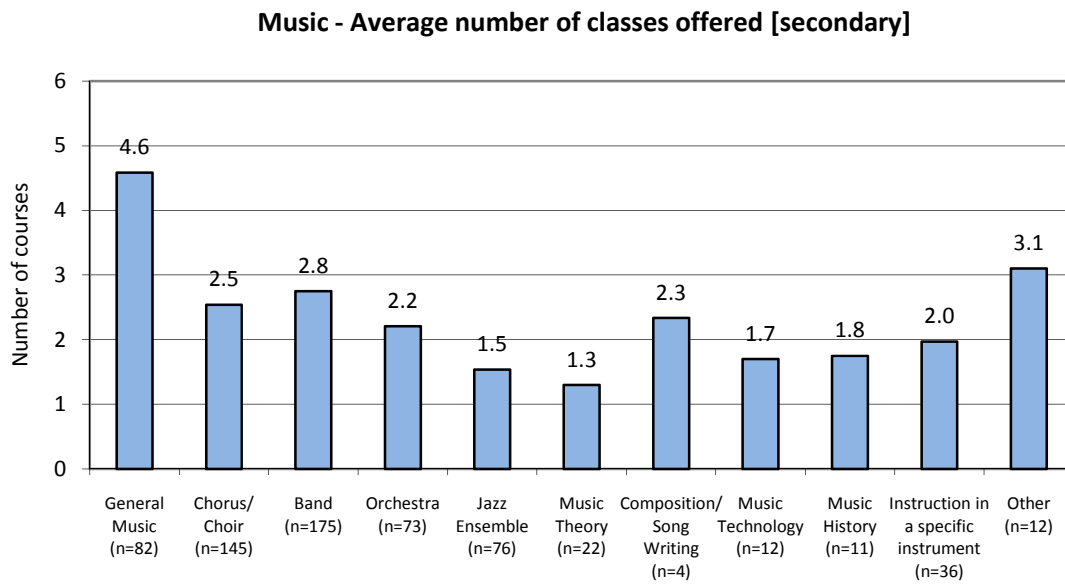


Figure 4.2.7 Average Number of Courses Offered in the Music Courses

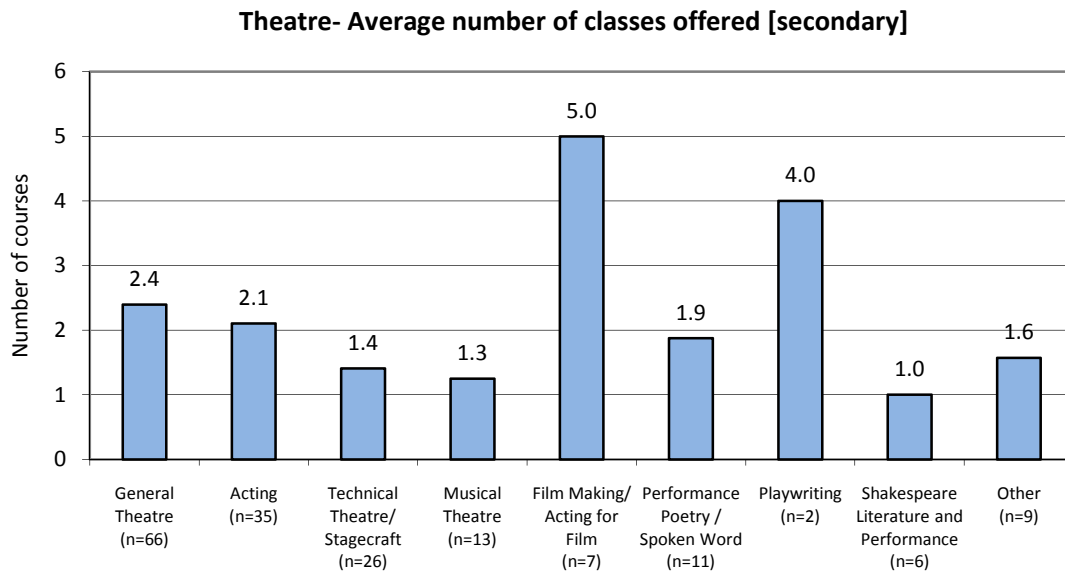


Figure 4.2.8 Average Number of Courses Offered in the Theatre Courses

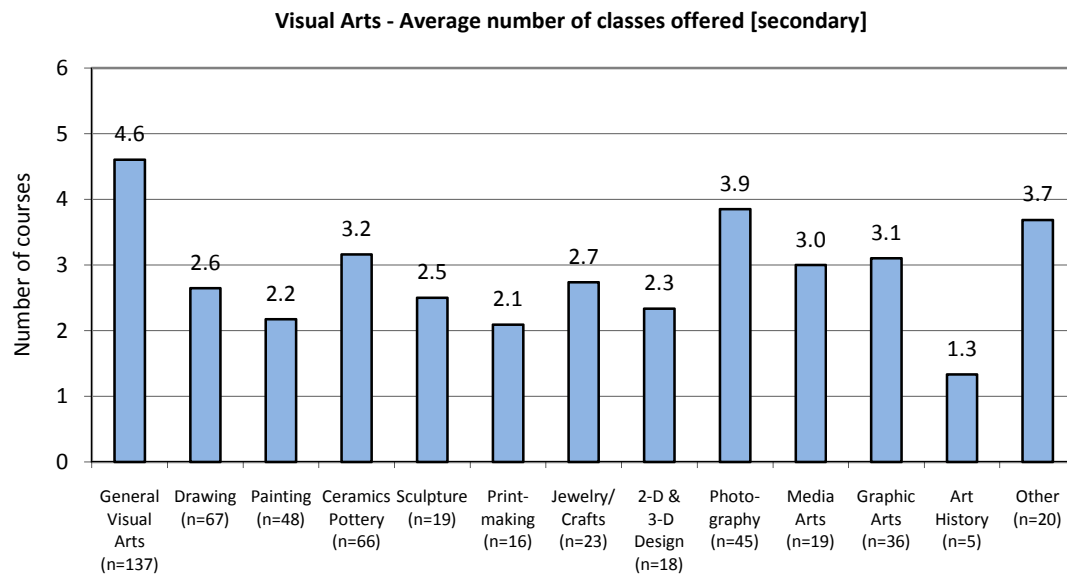


Figure 4.2.9 Average Number of Courses Offered in the Visual Arts Courses

4.3: Comparison of Courses Offered in the Arts

Number of courses offered in the Arts

Further analyses were conducted to understand the number of arts disciplines offered within a school. Results indicate that half of the elementary and secondary schools offered courses in one arts discipline (usually music), while the other half offered courses in two or more disciplines (usually music and visual arts) (see Figure 4.3.1). There is greater variance in the number of disciplines offered at the secondary level. However, very few schools (less than 10%) offer courses in all four arts disciplines.

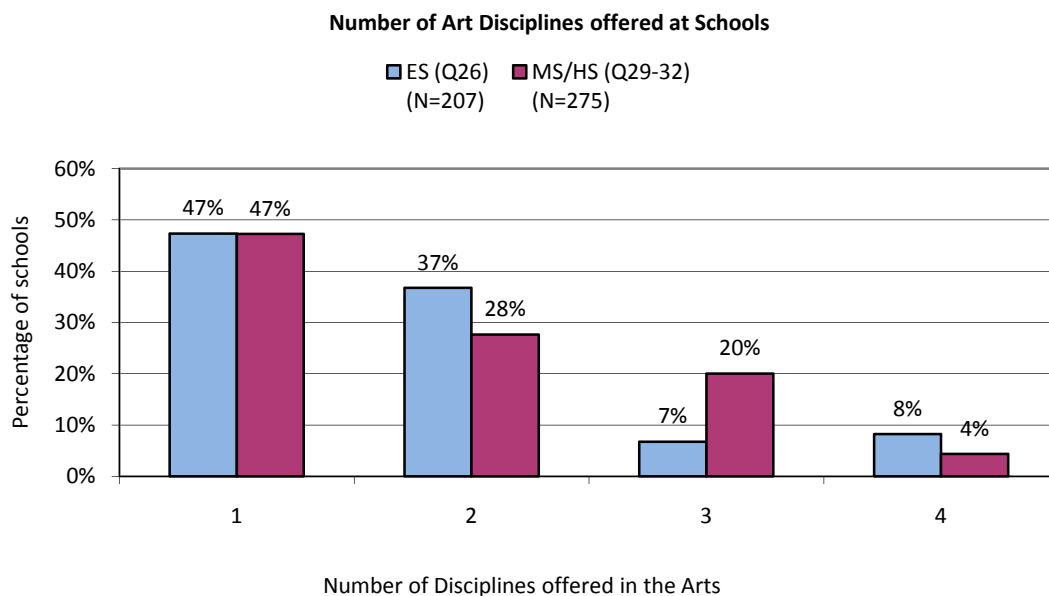


Figure 4.3.1 Number of Schools offering courses in each Arts Discipline

8th Grade course offering comparison to NAEP 2008

AERI survey results from schools that reported having 8th grade students were compared to national averages found in the National Assessment of Educational Progress (NAEP) 2008 arts survey (figure 4.3.2). The number of 8th grade students in Washington attending schools where music courses are offered is very close to the national average of 92%. However, fewer 8th grade students attend schools with visual arts courses (66%) compared to the national average of 86%.

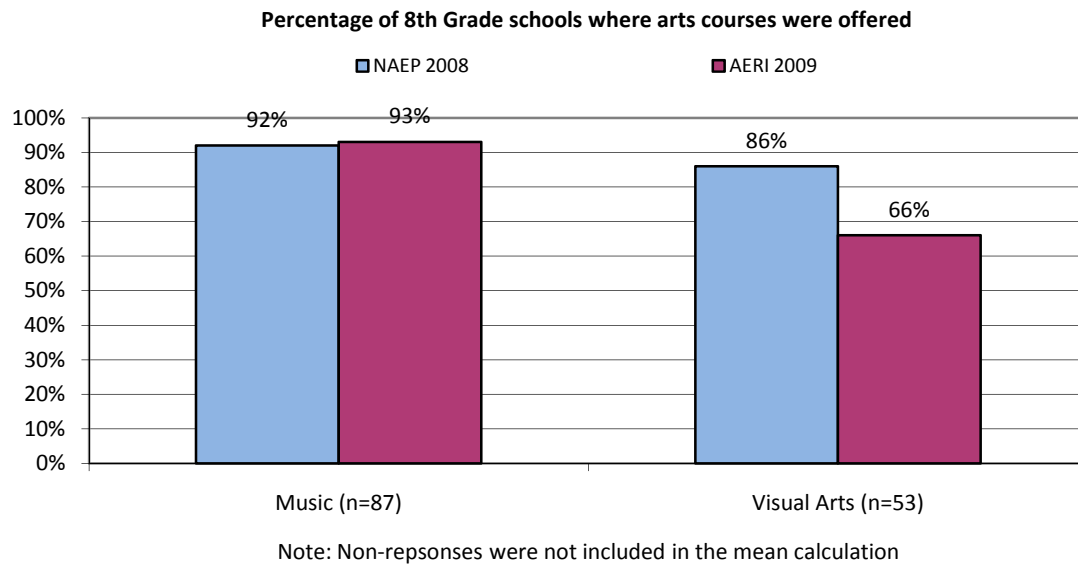


Figure 4.3.2 Reported Visual Arts Courses by Secondary Principals

CHAPTER 5: CURRICULUM

Documented arts curricula (i.e. formal, written materials describing student learning goals) aligned with state learning standards exist at moderate levels in music, and low levels in visual arts, theatre, and dance (see Figure 5.1). This finding is consistent across regions in the state and across grade levels. Approximately 35% of elementary school principals reported having written curricula in music. Interestingly, this number drops to under 20% for music courses at the secondary level.

Principals reported that almost 20% of the visual arts courses had written curricula at all grade levels. Less than 5% of the principals reported the use of documented curricula in dance and theatre courses, although this number doubles to 10% for high school theatre courses.

In interviews, when asked about the absence of curricula, principals reported many high school and middle school courses rely on syllabi written by the teacher related to his or her specific coursework, rather than a common, overarching curricula for the school or district. Simultaneously principals reported the value of documented curricula and the need to encourage their staff to document their work and a scope and sequence in order to maximize state standards, to formalize teachers' instruction, and to align instruction across the school or school district. The absence of arts curricula was most often attributed to a lack of staff planning time to accomplish this task. A middle school principal elaborates, *"There's not planning time in common for our elective teachers but there is an early Wednesday release. Elective teachers discuss what they're doing in classes. It's up to the teachers but we do give them direction on discussing student issues: what's working in art for this student might work as well in another subject area."* Scott Parker, Highlands Middle School, Kennewick School District. At the elementary level, one principal noted that they include visual arts as part of other curricular work: *"Our overarching goal is to give kids an opportunity to apply what they are learning in real life ways. I would say that 90% of our MicroSociety® classes use elements of the visual arts. Many students select to do projects that involve art, e.g., making drawings, masks, books, brochures and more. Our Micro Program is a framework with content tied to the EALRs. Teachers are creative in including opportunities for the arts. They know how important it is for students to have that outlet and experience. It's just hard to balance that when there are so many other demands of curriculum."* Sheryl Dunton, Talbot Hill Elementary School, Renton School District.

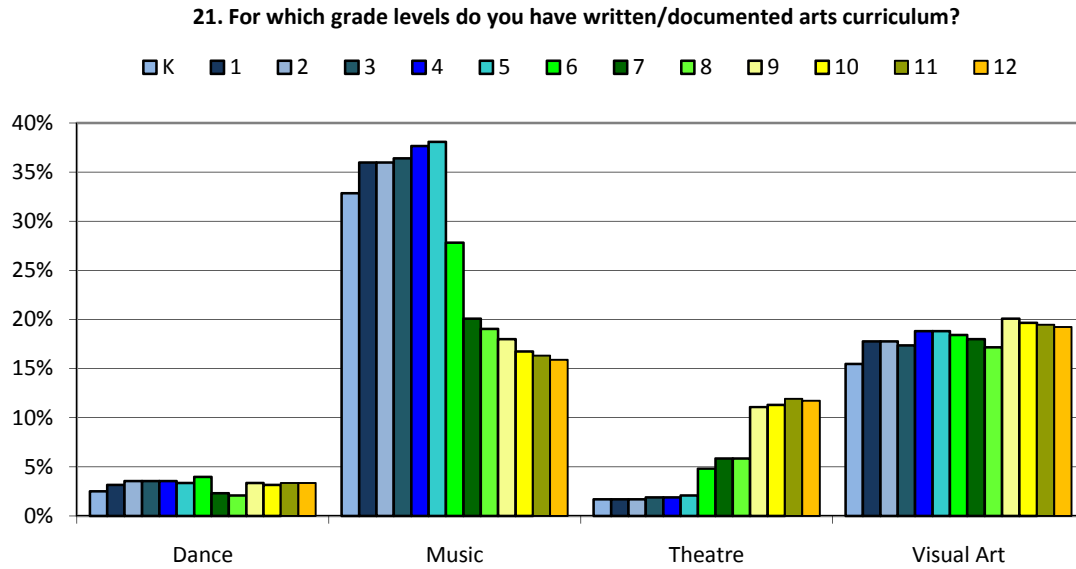


Figure 5.1 Percentage of grades with written/documented curriculum

Principals reported that instructor written materials are primary curricular source for all types of arts instruction. District written materials are the second most common source of arts curricula (see Figure 5.2).

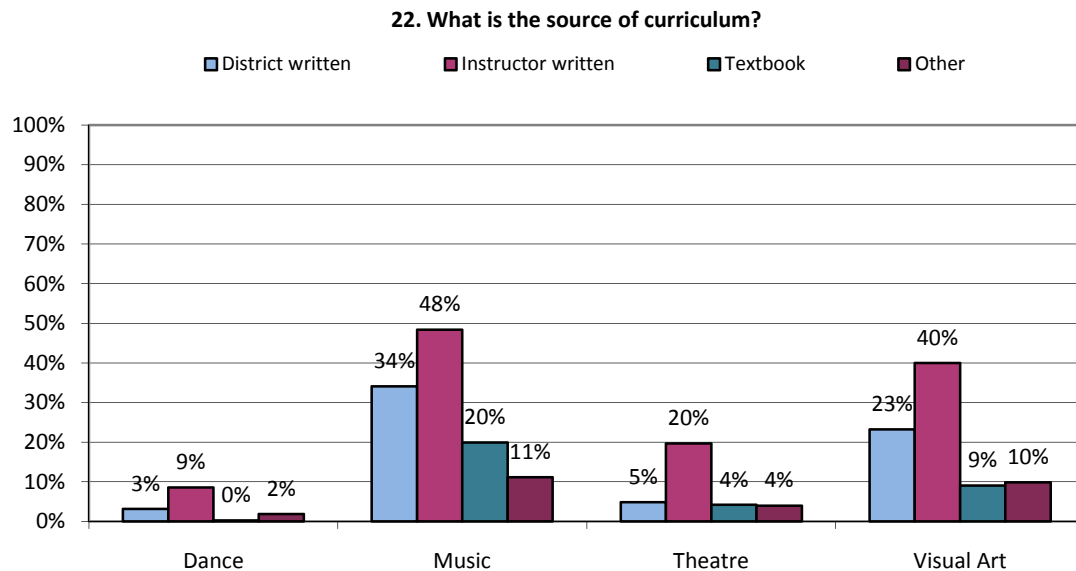


Figure 5.2 Sources of arts curricula

Very few principals reported having formal instructional materials for theatre and dance courses. However, as teachers are beginning the process of writing formal curricula, many are turning to the state standards as a resource to identify the concepts, skills and techniques, and processes that will form the basic structure for a more detailed scope and sequence for arts content. *“Matching lessons with the EALRs and the frameworks was the biggest thing that helped me. It gave me what I needed.”* Paul Brooks, Integrated Arts Specialist, Whitstran Elementary School, Prosser School District.

Approximately 58% and 46% of principals reported that music and visual arts curricular materials, respectively, align to state standards (see Figure 5.3). Fewer principals reported that theatre (17%) and dance (8%) curricular materials align to state standards. Across all areas, fewer principal reported that the local school board adopted the curricular materials (see Figure 5.4). These results suggest that there may be some inconsistencies in arts instruction. However, these results should be interpreted with caution because many principals did not respond to the questions about the alignment of curricula to state standards and the adoption of the curricula by the local school boards.

A significant need identified during the site visits for AERI 2005 was access to arts curricula already written and aligned with state standards. Since that time more state-aligned arts curricula have been written and shared between schools. A principal describes one school district’s efforts to write, seek school board approval, and gain community support for a district-level arts curriculum: *“The Enumclaw arts curricula were piloted starting in January 2009 and the goal is to have it adopted by the district. Byron Kibler teachers joined other Enumclaw teachers who worked with Arts Impact previously and designed the curriculum. They have all worked with an Artist-Mentor, presented lessons, and evaluated. They presented lessons to the Board. One teacher talked about how she assesses Math and Art in a shared format. The superintendent explained to the Board that good teaching is good teaching – that using assessments makes Math and Art better. Coming and talking to the Board helped them understand. A year from now, Kibler K-5 teachers will have arts curricula. We’ll be modeling the lessons at staff meetings, for the PTA, and displaying student art work during open house.”* Julene Miller, Byron Kibler Elementary School, Enumclaw School District.

One principal describes an effort to write arts curricula at the school level. *“Our school district does not provide arts curriculum. The Arts Impact program facilitated the process for teachers to write and compile lessons and corresponding assessments in the areas of dance, theatre, and visual arts for grades K-6. The process of having a whole school involved in professional development resulted in K-6 arts curriculum. We’re relying on it and expanding lessons.”* Laura Ploudre, Principal, Parkwood Elementary School, Shoreline School District.

At the high school level, arts curricular work is developing quickly at technology skills centers to align coursework with Career and Technical Education (CTE) and arts standards. In specific cases, teachers on the staffs of technology skills centers have studied the state standards carefully and then trained other teachers on staff to redesign and align their courses with arts standards. An equivalency credit (cross-credit) is the granting of full or partial graduation credit for a particular course to satisfy more than one subject area’s requirements. With the increase in high school graduation requirements, the equivalency



credit process expands a student's choice of required and elective courses. *"We're a cooperative of seven school districts made up of juniors and seniors taking a career and technology education class for half a day. Using the state frameworks as a guide for our curriculum and the instructor's individual lesson plans, we align the arts competencies with the EALRs and GLEs (Grade Level Expectations). After we address the benchmarks and identify the assessments, we go through the equivalency process at the district level so each student will earn a Fine Arts credit. The arts competencies in each of our programs integrate the arts curriculum into all aspects of their academic curriculum. The programs that have been through the equivalency process include: Culinary Arts, Radio Broadcasting, Digital Video/TV Production, Graphics Communications and Web Design."* Gerry Ringwood, Principal/Director, Tri-Tech Skills Center, Kennewick School District.

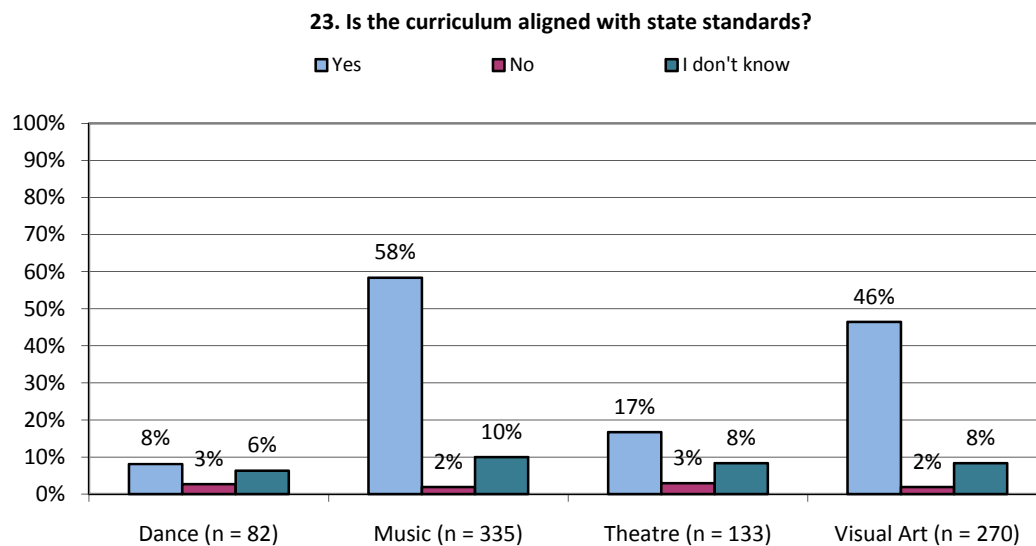


Figure 5.3 Curriculum alignment

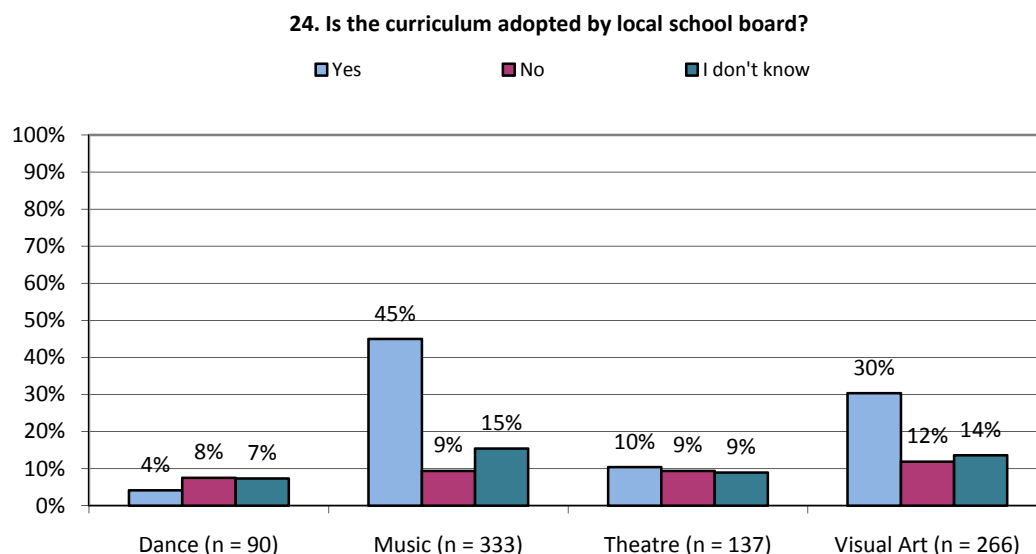


Figure 5.4 Curriculum adoption

There were no significant differences between curricular alignment and adoption by regional or grade levels indicating the results in Figures 5.3 and 5.4 are consistent across the state. Clearly more work is needed in helping district and school personnel adopt formal curricular materials that align with state standards in all areas of the arts.

In Marysville, school personnel worked together to plan and adopt formal arts curricula that would not only align with state standards but recognize the regional culture of its Native American community members. *“All the art teachers in the District got together to map curriculum and write lesson plans around the district standards. (As a teacher at a culturally focused school), I just laid our story onto the standards. It’s not a different way of learning—I’m just going to put our southern Salish culture in the state standards and it fits fine. As a small community of five teachers at the tribal school, we talk about curriculum and what needs to happen in each classroom. We’re doing beadwork and silver smithing. Whether the students are doing computer art and silkscreens or more traditional beading and carving, they incorporate the Salish elements of oval, crescent, and trigon into their art. The tribal community recognizes this is their art.. For us to catch up with what is going on out there, I want them to be able to use traditional arts and stretch what they know with rules and principles and their culture. The cultural shapes are the core. I think with just regular arts teaching this would be missing.”* Courage Benally, Arts Teacher, Heritage High School, Marysville School District.



Comparisons of adopted curriculum use from the AERI to national results from the NAEP study can be found in figure 5.5. Results indicate that 8th grade students in Washington State are below the national average of attending a music or visual arts class where an adopted district curriculum was being used.

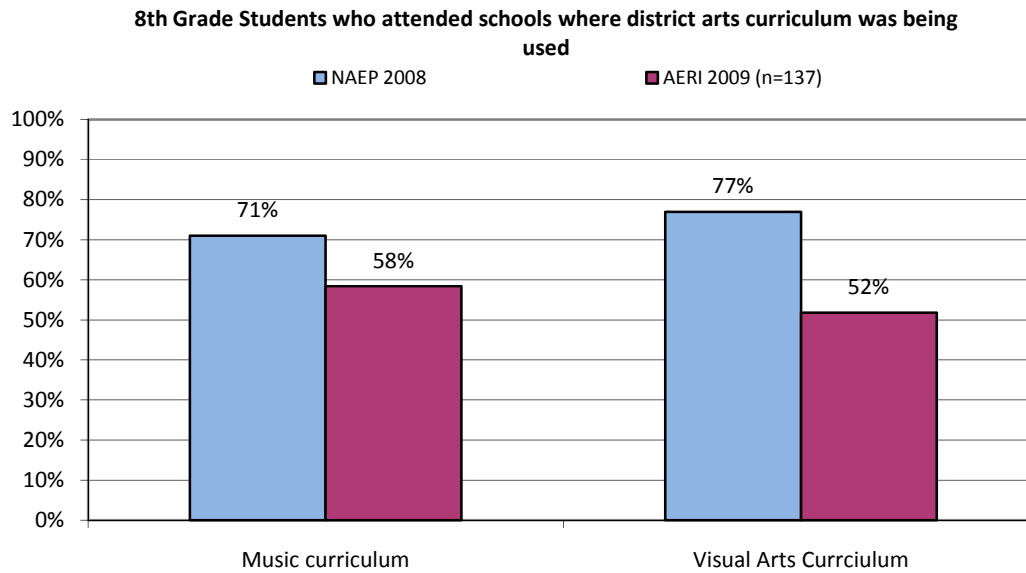


Figure 5.5 Use of district adopted materials for 8th grade students

CHAPTER 6: ARTS ASSESSMENTS

Although the majority of principals reported that their schools use curricula not aligned with the state standards, many principals reported using ongoing criteria-based assessments (41%) or an OSPI-developed Classroom-Based Performance Assessment (CBPA) (39%) (see Figure 6.1) to assess student learning in the Arts. Thirty-three percent of principals reported using no arts assessments or non-criteria based assessments. This finding differs from the prior AERI survey where a majority of principals reported using no assessments or non-criteria based assessments (WSAC, 2005). This indicates that progress has occurred in the past few years, with more schools using criteria-based assessments in their arts classes. There has been a significant decrease in the percentage of principals reporting using “no arts assessments” or “non-criteria based assessments” (see Figure 6.2). It seems probable that increased use of performance-based assessments relates to the OSPI-led initiative to implement assessments in the arts, and the new 2008-09 legislated requirement that school districts report their implementation to the state.

The use of arts assessments was significantly correlated with principal’s report of the *quality* satisfaction (Q55) of the arts program. However, there were no significant differences by geographic region or grade levels. Furthermore, having an arts coordinator was not significantly related to using criteria based or OSPI developed assessments.

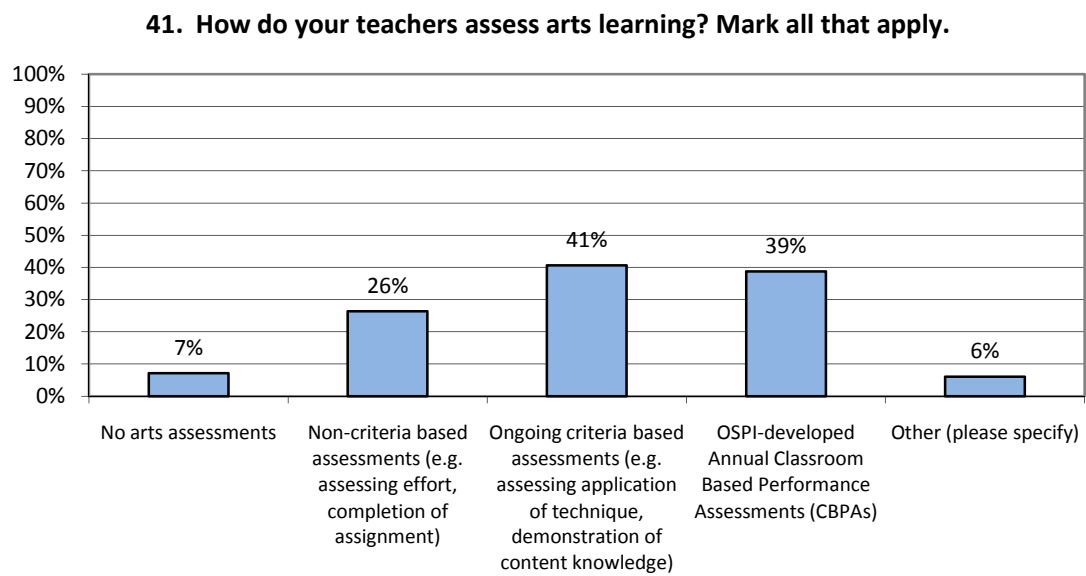


Figure 6.1 Assessments used in arts courses

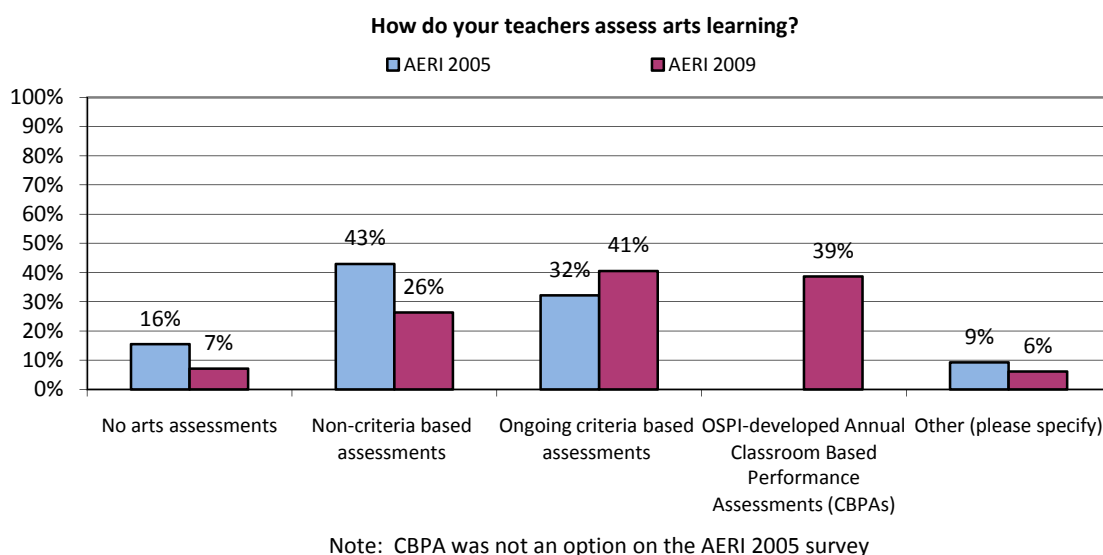


Figure 6.2 Comparison of how arts are assessed from AERI 2005 to AERI 2009

Site visits revealed a range of reactions about the newly mandated state-level arts assessments, and a range of experiences about how they are used. At three visited high school/middle school sites, the CBPAs were being used actively to reinforce arts learning and to help students analyze their understandings of artistic strengths and weaknesses. *“We give the CBPAs for music for all sixth grade students because Band is required. We’re doing CBPAs for the first year in visual arts classes. Using the results is hit or miss, but visual arts is more intentional in teaching because of the CBPAs. Our state doesn’t want you to report scores—just that you’ve done the tests—it’s a real loose accountability. Our district is requiring teachers to report the scores so a teacher can go to the individual student with data. We’re trying in all of our assessments to create common summative data and posting the data to see if there is fidelity and integrity.”* Beth VanderVeen, Principal, Burlington-Edison High School, Burlington-Edison School District.

One high school reports a significant use of the CBPAs to inform students about their progress across subjects. *“Our departments are looking at student work to talk about how they can improve their instruction. If some students are meeting a benchmark in music, then how can we help other students meet benchmarks? I have required that all departments have common assessments using both classroom-based assessments and culminating projects. There is a protocol that each department is using to look at student work. ... We have late starts on Wednesday—25 minutes for this work.”* Jennifer Bethman, Principal, Graham-Kapowsin High School Bethel School District.

At three high schools the principals regretted the inability to report overall arts performance levels to OSPI. *“Most of the students aren’t even aware they are doing CBPAs. What they are asking is so minimal compared to what we’re doing. It’s hard to report what the students are learning to the state. It hasn’t*

informed instruction here.” Susan Hanson, Principal, Vashon High School, Vashon School District. At another high school site, the principal describes the importance of reporting CBPA data at the community level, even if the state doesn’t require it. “We have our continuous School Improvement Plan which has a data category for classroom based assessments. While the State only requires reporting how many students took the classroom-based performance assessments, we will report aggregate student performance to the school board and public. Students participate in evaluation. They are critiqued and receive performance results.” At this high school the principal reinforces the importance and value of criteria-based assessments at the classroom level with his teachers. He reports that he asks teachers to reflect frequently about the purpose of assessments in their classrooms. He routinely asks teachers, “Is this classroom one that has a culture of using assessment data?” Scott Harker, Principal, Port Angeles High School.

One junior high school principal emphasized the tension between what is taught and what is assessed in the first year of mandatory arts assessments. *“The CBPA’s have been new for everybody. I think it’s going to drive our instruction. There is some tension about not having taught (concepts) so they ask, ‘How can I make my kids responsible for that?’ There is going to be some alignment first. When there is a teacher and that teacher knows they’re asking kids to do those things they haven’t done before, the (teacher) knows they have to adjust their instruction. Then we need to get assessments back to the students.”* Jeff Chamberlin, Principal, Curtis Junior High School, University Place School District.

Approximately 44% of principals reported sending arts assessments to parents via a report card (see Figure 6.3). Fewer report and record arts assessments at the district (22%) or state levels (14%). Approximately 15% of the schools do not report arts assessments. This finding is consistent across geographic region and grade level taught.

The majority of schools report summative arts assessments through letter grades (see Figure 6.4). Other methods include pass/fail (14%) or other qualitative feedback (14%). There were no significant differences between how grades are reported at various grade levels (ES, MS, HS). The format of which arts assessments are reported weakly correlated with *quantity* satisfaction (Q54).

Schools continue to look for the best possible way to report out arts assessments to families, at the district level and beyond. *“We collect data and we try to tell the story of the school. We need to be able to tell the story about what we’re doing. We’re always looking for assessments. We don’t use the CBPA data that much. The rubric is for fluency not conceptual. I give a theatre rubric or checklist at the end of each lesson. I list the concept and then check for it. Each student has an option to receive a theatre grade and [the use of a grading option] is growing and growing.”* Beth Van Blaricom, Theatre Teacher, Rosa Parks Elementary School, Lake Washington School District.

The format of reporting arts assessment did vary across geographic region. Figure 6.5 details the disaggregated results. Schools located in rural or remote regions are more likely to use letter grades than schools in other regions. Urban schools are the least likely to report arts assessments compared to the other regions. Interviewed principals used a variety of assessment reporting formats. One responding



suburban principal describes her school as focused on micro-society work and that the school uses portfolios as a means of self-evaluation and an arts assessment strategy. *“Each staff member has developed an assessment for reading writing math, technology, skills, all based on the State standards. Assessments are not focused in on specific products but rather skills and knowledge. My students work on their portfolio, taking photographs, as well as being able to complete a written reflection for their MicroSociety Student Portfolio.”* Sheryl Dunton, Talbot Hill Elementary School, Renton School District.

Other schools report collaborative teacher assessments and hope that formats of reporting arts assessments will become integral to the teaching day. *“Our teachers have to turn in their CBPA assessments to the state and have been working collaboratively on creating projects that support the outcomes. It would be much more powerful when we get to the point of where assessments are integrated into daily teaching.”* Antoniette Hull, Principal, Barge-Lincoln Elementary School, Yakima School District.

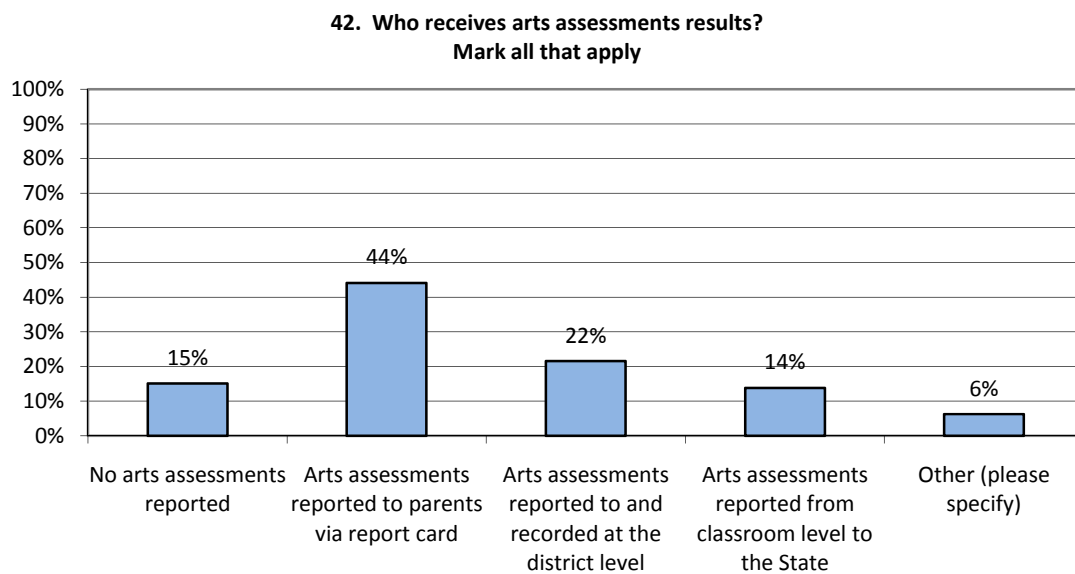


Figure 6.3 Reporting of arts assessments

43. What grading format is used for reporting end-of-course, summative assessments (e.g. report cards)?

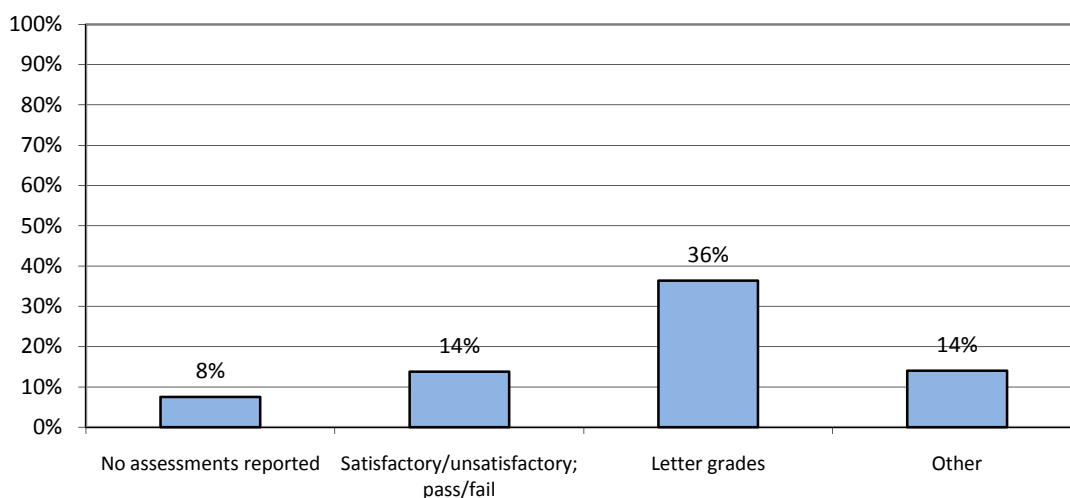


Figure 6.4 End-of-course grading methods

43. What grading format is used for reporting end-of-course, summative assessments (e.g. report cards)?

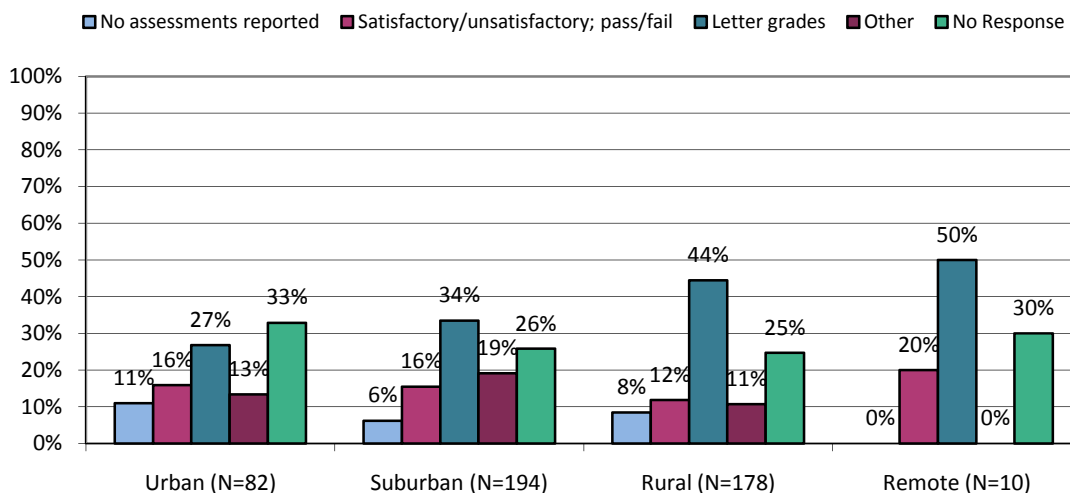


Figure 6.5 Grading methods by region

In the first year of mandatory arts CBPA, principals report there will be a learning curve for their use. The majority of elementary principals interviewed seek training that goes beyond CBPA task implementation or scoring strategies for the assessment tasks. Principals seek professional development that trains



teachers to teach the arts, guidance to use the CBPA results to inform students during instruction, and strategies to inform families using the CBPA results after instruction. Principals also wished for the ability to report CBPA achievement results to the state in order to compare their aggregate student arts performance results with those of other school districts or other schools within their district.

“(Teachers) throw skills in all year that are going to fit in to prepare for the CBPAs in the arts. They’re more project-oriented and they’ve done a great job with them; they have embraced them. I have never heard that I wish we didn’t have to do this. I don’t know what we will do with the data; this is the first year. We need to know more about how to use the CBPAs to check for student understanding. We need more direction from the state in terms of how they will use the data.” Mark Keating, principal, Elma Elementary School.

CHAPTER 7: COLLABORATION: EXTERNAL SUPPORT FOR ARTS EDUCATION

Cultural Institutions, Higher Education, and Teaching Artist Resources

Only 26% of school principals reported receiving external instructional support from arts organizations, while 44% reported not receiving this support (see Figure 7.1). This result is consistent across geographic regions and grade levels. This finding differs from the prior AERI survey, which found a majority of schools (54%) did receive external instructional support (WSAC, 2005). However, a significant number of respondents (30%) did not answer this question, and this result should be interpreted with caution. The reason for the non-responses is unknown. However, it is likely these participants did not have an external partnership or were not certain about the partnership.

It is unclear why this result would differ from the prior study, but perhaps the increased focus in mathematics and language arts instruction has made it difficult to develop external partnerships with arts organizations, or perhaps budget cuts have impacted what arts organizations can provide, as well as schools’ abilities to provide transportation for field trips. However, when schools developed partnerships with external arts organizations there appeared to be a greater focus on arts in the schools. For example, schools that collaborated with an arts organization included the arts in school improvement plans (Q10) and used volunteer family members to lead instruction (Q53) at significantly greater rates.

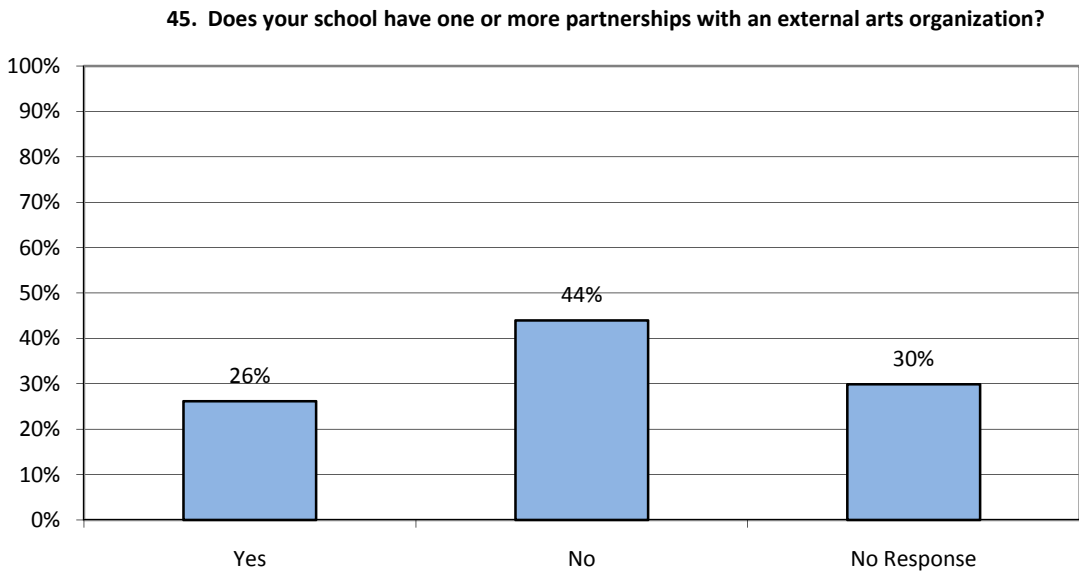


Figure 7.1 External partnerships with arts organizations



External organizations support arts instruction in many ways (see Figure 7.2). The most common form of support across all areas is ongoing before and after school programs. In these cases, before and after school programs would most likely support some students, rather than all students. Other common ways external organizations support arts instruction includes providing instruction during the school day and assisting the principal in developing an arts plan.

ArtsEd Washington, a Kennedy-Center sponsored arts education alliance, does significant work with principals through their Principals Arts Leadership program. This program, which was in its first year when the initial AERI research was done, trains principals in leading the arts in their schools and in creating school arts committees to support arts instruction. *“We started an Arts Task Force and we started meeting and planning in addition through Arts Impact and Principals Arts Leadership through ArtsEd Washington. We did a bookstudy on A Whole New Mind by Daniel Pink. The community so enthusiastically grabbed hold of it. The staff was excited about it. The students love the performing and visual arts.”* Steve Morse, Principal, Roosevelt Elementary School, Bellingham School District.

In addition to the expected school day and before and after school program partnerships with external arts organizations, some schools are redefining the ways they work with external community organizations. In the case of one arts-focused school, community organizations are involved purposefully to support students’ overall social growth through internships with external organizations. *“Students engage regularly in volunteer activities and internships with local businesses and organizations. Students are empowered to make decisions, take responsibility for themselves, and to be responsible for one another. We are dedicated to each other, our school and our neighborhood communities.”* Jon Ketler, Co-Director, School of the Arts, Tacoma School District.

Instructional support provided by external organizations appears to vary somewhat between disciplines, with visual arts receiving the most external support and dance courses receiving the least amount of external support. While the percentages are small and the results are not significant, it is noteworthy that the gap between visual arts and music compared to theatre and dance is small, suggesting external organizations are able to provide additional support for dance and theatre. There were not enough responses on this item to determine if there were differences by region, grade level, or other items on the AERI survey.

Principals noted that external support for music and visual arts is sometimes due to a long-standing historical school-community relationship. These relationships might be with higher education, a museum or with a community arts festival. Arts festivals offer opportunities for students to exhibit their art or play with local musicians. Community musicians may also volunteer occasional services to local schools. *“The whole school walks up to the Art Center—we walk to the college frequently and use those resources. We participate in the Juan de Fuca Festival. Port Angeles Adventures in Music is a group of community musicians who come to the five elementary schools three times a year. They perform for the students, give a lesson and build interest in music.”* Nancy Pack, Franklin Elementary School, Port Angeles School District.

46. If yes, please check the services they provide in each of the art disciplines.

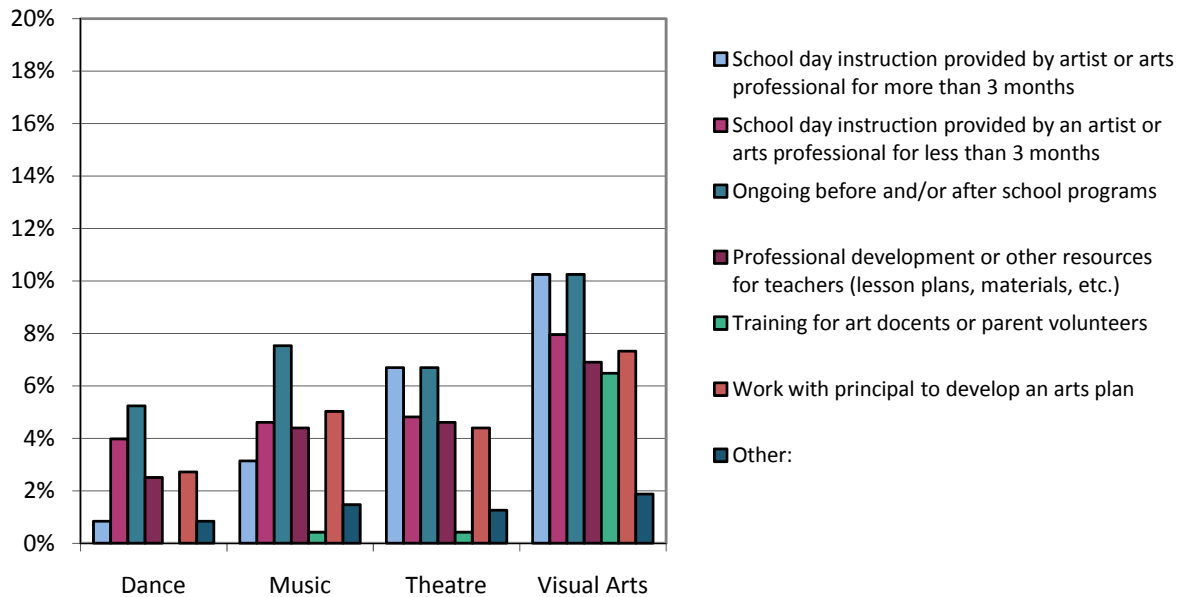


Figure 7.2 Services provided by external arts organizations

The diversity of services provided by external organizations, higher education, and teaching artists is reflected in the activities the principals described and often related to available local resources unique to the city or town. *“By bringing community support into the schools we can reach more kids. We participate in the Anacortes Arts Festival. We also partner with KWLK (the whale) the radio station on theatre projects. They have been supportive and encouraging. They had a particular interest in old time radio. Students rehearse and learn radio production and record with the technicians. They still give us air time.”* Bob Knorr, Principal, Mt. Erie Elementary School, Anacortes School District.

Parental involvement at the schools is generally reported at moderate levels with less than 25% of the principals reporting strong parental involvement at their schools (Figure 7.3) The two exceptions include attending arts events (82% strong or moderate) and participating in field trips (71% strong or moderate). The weakest areas of parental involvement include serving on advisory councils (23% strong or moderate) and assisting with arts instruction (34% strong or moderate). Overall, the responses were evenly distributed with approximately half of the schools reporting either strong or moderate involvement and the other half reporting weak or no parental involvement in most categories.



51. How would you characterize the level of family/guardian volunteer participation in the arts at your school (mark one for each statement)?

■ Strong ■ Moderate ■ Weak ■ None

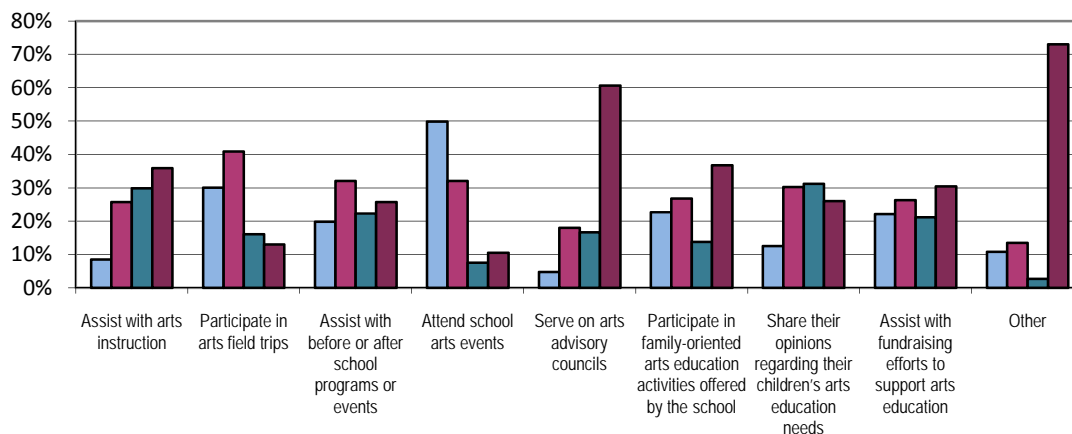


Figure 7.3 Parental Support in Arts instruction

Family members contributed in a variety of ways in support of the arts in their schools. In the case of one community with a strong Latino/Hispanic population, families strove to include a cultural arts element reflective of their community and population. *“We worked with the community to create our Marimba band. Through a grant we received from our local ESD, our music teacher went to a training to learn about them. Then with the support of community members, we actually built them.”* Janet Wheaton, Principal, Roosevelt Elementary School, Granger School District.

In one high school, photography has become a significant course of study due to the availability of willing families from local photography studios and their ability to influence the school and students to develop a serious interest in photography. *“We have people from commercial photography studios on the arts booster club. We have had a lot of kids go on and major in photography [in college].”* Ken Collins, Principal, Lake Stevens Senior High School.

CHAPTER 8: PROFESSIONAL DEVELOPMENT

Across the state, a majority of survey respondents report moderate to low numbers of participation in professional development in arts instruction (see Figure 8.1).

Principals responding to the survey reported that arts teachers/specialists consistently participated in the most arts professional development, compared to teachers who are not arts specialists or principals/other building administrators. The highest levels of participation in professional development are in music and in visual arts, with significantly lower levels of participation in dance and theatre. This finding is consistent with the prior AERI survey (WSAC, 2005). *“We’ve been involved in state-level organizations for many years and have participated in statewide conferences since the very first ArtsTime conference. It was a terrific idea originally to bring all of the arts together, not just music. We also stay in direct contact with many of the music people across the country, follow their leadership, go to conferences and align our curriculum to the national standards as well as the state standards.”* Ronald Jones, Fine Arts Department Chair and Music Teacher, Port Angeles High School.

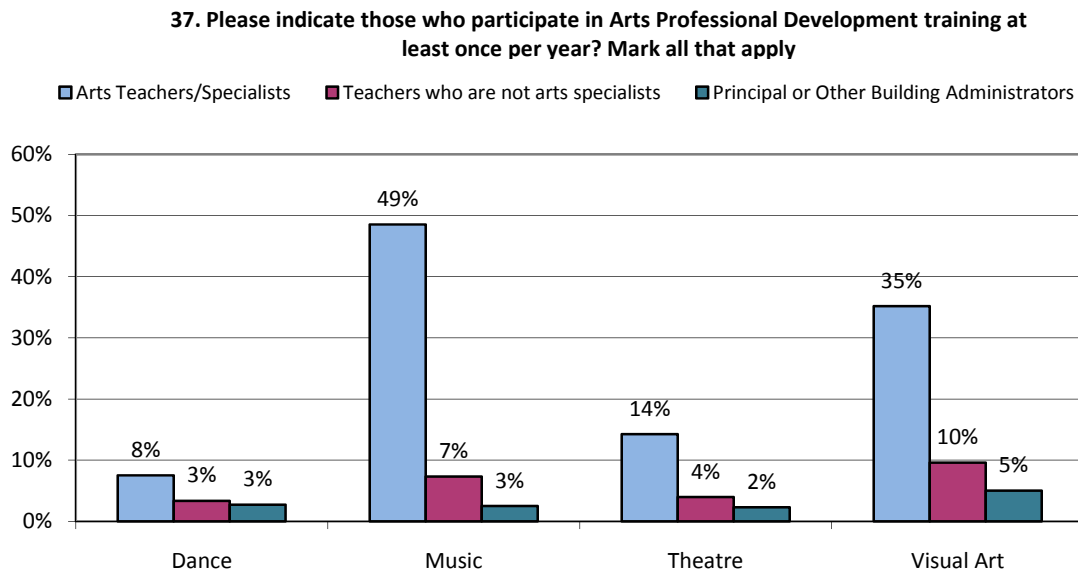


Figure 8.1 Participation in arts professional development

District arts specialists, state associations, or OSPI conferences/trainings were the primary means of professional development (see Figure 8.2). Small communities often used their arts specialists to train other teachers on the school campus due to their remote locations. *“We’re very rural and far away from training opportunities. Our high school art teacher is willing to work with our elementary teachers. She*



has all the skills and is willing and capable of doing it.” Kathy Tully, Principal White Pass Elementary School, White Pass School District.

The delivery of professional development differed depending on whether the district had an arts coordinator. Districts with an arts coordinator participated in professional development with arts coordinators, districts arts specialists/coordinators, professional artists, teaching artists, higher education instructors, cultural organizations/regional arts organizations at significantly greater rates than in districts without arts coordinators. In contrast, districts without arts coordinators relied on state associations or OSPI conferences more often for professional development.

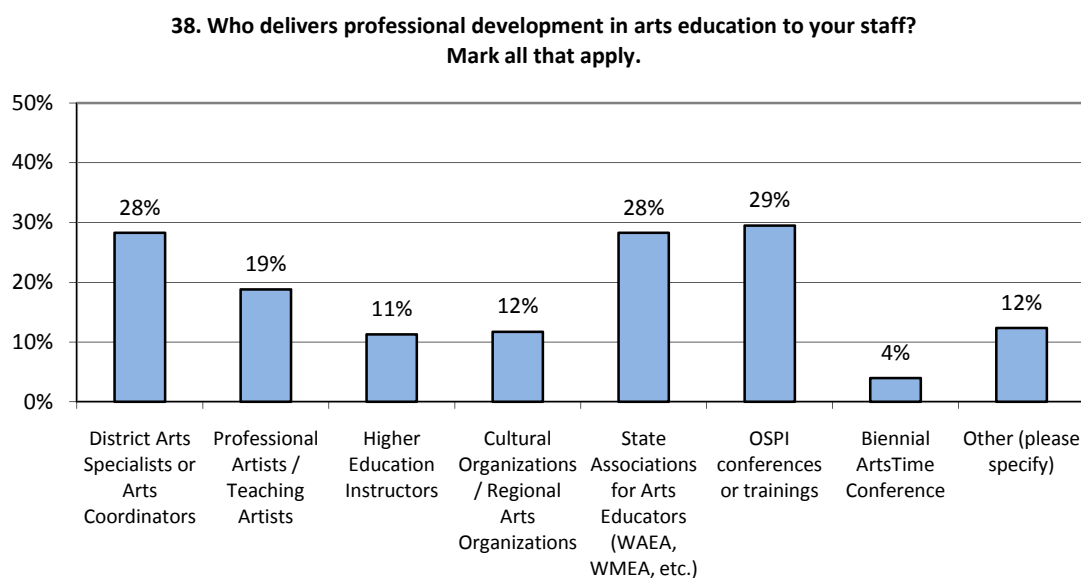


Figure 8.2 How professional development in arts is delivered

Figure 8.3 shows the delivery model of professional development by region. Analysis of regional differences indicates that urban and suburban schools depend on district arts specialist/coordinators to provide professional development to the staff more than in rural schools. This is likely due to the lack of arts coordinators/specialists in rural schools beyond the discipline of music. However, interviews revealed that if there was a music or a visual arts specialist in a rural setting, these specialists often served as trainers, especially for their colleagues at elementary schools. The majority of these specialists teach at multiple school levels in small, rural communities, and have formed relationships with teachers at the elementary school. Principals were more likely to be satisfied with the quality of their arts program when they had professional development by district arts specialists/arts coordinators. In districts across the state, principals reported whenever possible arts specialists worked together in providing professional development to each other. *“We have a district staff member from Teaching and Learning who works closely with all of our music specialists. They are currently working with the*

standards in music. Music teachers are in the process of aligning their work to the standards.”
 Antoniette Hull, Principal, Barge-Lincoln Elementary School, Yakima School District.

State associations and OSPI conferences represent a large proportion of professional development for rural and remote schools. Historically statewide arts educator organizations (Washington Arts Educators Association, Washington Music Educators Association, etc.) have held annual conferences that are discipline-based and well attended by discipline-specific arts specialists who cannot access national conferences due to geographic distances and associated costs.

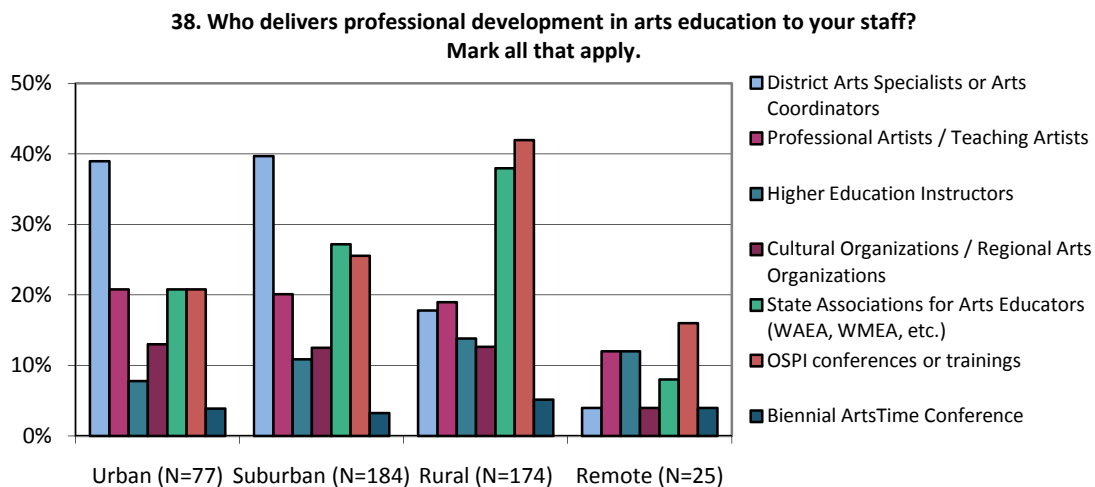


Figure 8.3 Regional differences in professional development

In interviews, many principals indicated that someone other than professional organizations and OSPI delivered arts professional development. Examples of “other” methods to deliver arts professional development include teacher collaboration, regional arts teaching training programs, and regional/national conferences. This warrants additional exploration about the effectiveness of these strategies.

“This year we’re doing a better job. Our arts teacher has regular meetings and teachers share out what they do tied to their curriculum; they are learning from one another.” Lorenzo Alvarado, Principal, Washington Middle School, Yakima School District; *“We send our teachers to the OSPI Winter Conference, but our teachers have also gone to other middle schools to see music programs in other buildings, then to implement ideas. The arts teachers also act as a Professional Learning Community. They have worked hard to develop how they will work together to support the school.”* Eric Barkman, Olympic Middle School, Shelton School District; *“Our main form of professional development is early release time for Professional Learning Communities. Arts teachers and multiage teachers join with the rest of the school staff. We meet in grade level cohorts or vertical teams. They talk with each other, look at data together, or review research together. The other main source of professional development is the grade level teams at the school district from across the district. We do this work on the LID days.”* Nancy Pack, Franklin Elementary School Port Angeles School District.



Teacher collaboration also served as a continuing education component to sustain previously received formal arts training. *“Whole staff participation in Arts Impact brought us two years of high quality professional development in the fundamentals of dance, theatre, and visual arts. It was an investment in ourselves with the hope that we could implement a sustainable and rigorous arts education program. We identified teachers who were willing to be mentors to new teachers. Professional development is like a plant: it doesn’t grow if you don’t feed it. We have to expand professional development. There is not a district structure for it. We’ve got to revisit the work we did with Arts Impact and make sure we’re still building on it and cycling the work back into teaching and learning in the classroom. Teachers look at each other and they ask, I want to know how your kids did that.”* Laura Ploudre, Principal, Parkwood Elementary School, Shoreline School District.

ArtsEd Washington, a statewide arts education service and advocacy organization, which offers a principal’s arts leadership training program, has been influential in schools opting for more professional development. *“Extensive professional development is planned next year. ArtsEd Washington has started [working with our school] and we plan intensive professional development for our teachers through Arts Impact. Arts opportunities for our kids are fairly limited now, but we created a five-year plan to increase classroom opportunities and classroom teacher expertise and to increase FTEs for dance and visual arts.”* Steve Morse, Principal, Roosevelt Elementary School, Bellingham School District.

Teachers and staff members are supported to participate in professional development in a variety of ways including release time, paid substitutes, and clock hours (see Figure 8.4). Schools that included arts education in their school improvement plans used more release time and paid substitutes to support professional development than schools that did not include arts in their school improvement plans. Principals reported that professional development was often part of their school improvement plans, and that their professional development often took the form of leadership teams who worked in learning communities to share ideas. *“The model we have used for many years (for professional development) is an overarching School Improvement Plan. It is made up of representatives from each grade level. Underneath that we have separate leadership teams for reading writing and math and now for the arts. We basically have meetings scheduled for once every other month.”* Janet Wheaton, Principal, Roosevelt Elementary School, Granger School District. With the ever-increasing responsibilities teachers hold, release time and paid substitutes provide an important support system for professional development. Responses varied slightly by region with rural schools relying more on clock hours as key to their participation in professional development.

Many principals interviewed for deeper understandings underscored that they devote their limited resources to pay for arts professional development for their staff. Principals were more likely to be satisfied with the quality of their arts programs when they gave paid support to their staff to participate in arts education trainings. *“I tell them if you know far in advance and request professional development, I will assist. They have to justify how they will use the professional development in the classroom. In terms of teaching they’re engaging in professional development about more powerful teaching and learning.”* Ken Collins, Principal, Lake Stevens Senior High School; *“Our visual arts teacher has attended professional development the last two summers. It informs her instruction and that informs her students.*

When I have a teacher who presents those qualities I want to feed the teacher. She comes back and puts it into action. I have to keep applauding that and encouraging it.” Kevin Rupprecht, Principal, Forks High School, Quillayute Valley School District.

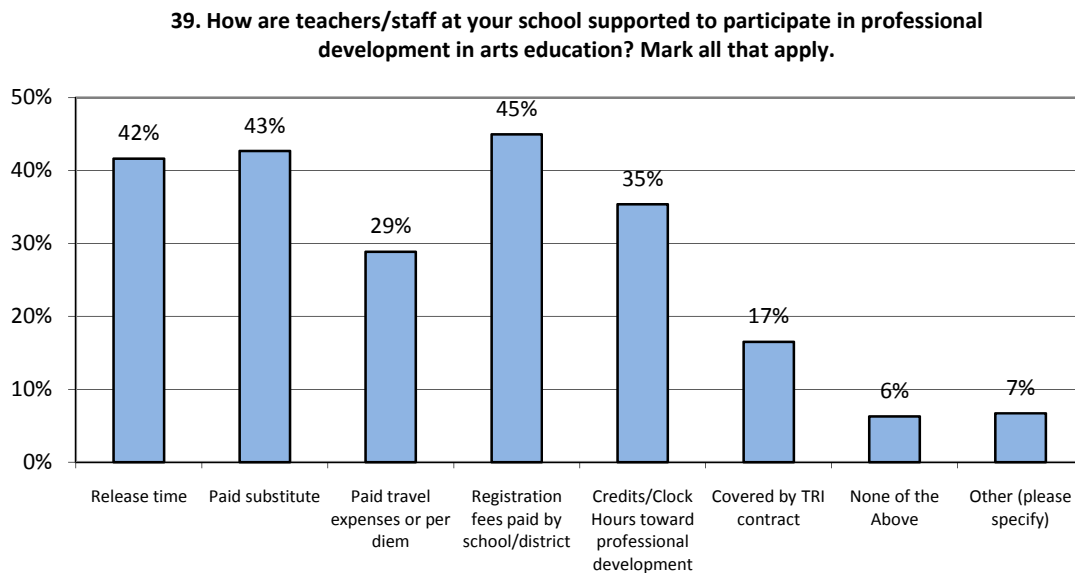


Figure 8.4 Teacher support for professional development in arts

Principals identified a variety of needs for arts professional development, with the greatest need in arts integration (see Figure 8.5). Because principals reported a lack of time for arts instruction, it is possible they perceive a need for support to integrate the arts into other core subject areas.

Principals who indicated they were satisfied with the quality of their arts program generally identified either “arts integration” or “none” as areas of needed professional development. In interviews, teachers reported that arts integration is a continuing need for professional development because of the value of this strategy as they are striving to satisfy state standards in the arts and other core disciplines. *“We have a high rate of poverty. This comes with potential achievement gaps which require intensive instruction in reading, writing, math and science. WASL demands are significant on instructional time. Art is part of everything students do. You can always expect to see a subject area integrated with the arts. It could be poetry; it could be architecture; it could be photography; it could be science.”* Suzanne Keegan, Multi-age Classroom Teacher, Franklin Elementary School, Port Angeles School District.

Principals who indicated that they were unsatisfied with the quality of their arts programs tended to select all areas as needing professional development in their schools. Some principals noted that there are not enough arts professional development opportunities accessible to them. *“We have tons of professional development at the District, but I can’t think of anything offered in the arts right now. You*



only have so much time and energy. We have had to focus really hard on improving reading, writing and math instruction. So when we plan for professional development, that’s where it has been focused. And that’s the hard part of being an elementary teacher: being a generalist.” Cynthia Jones, Principal, Emerson Elementary School, Everett School District.

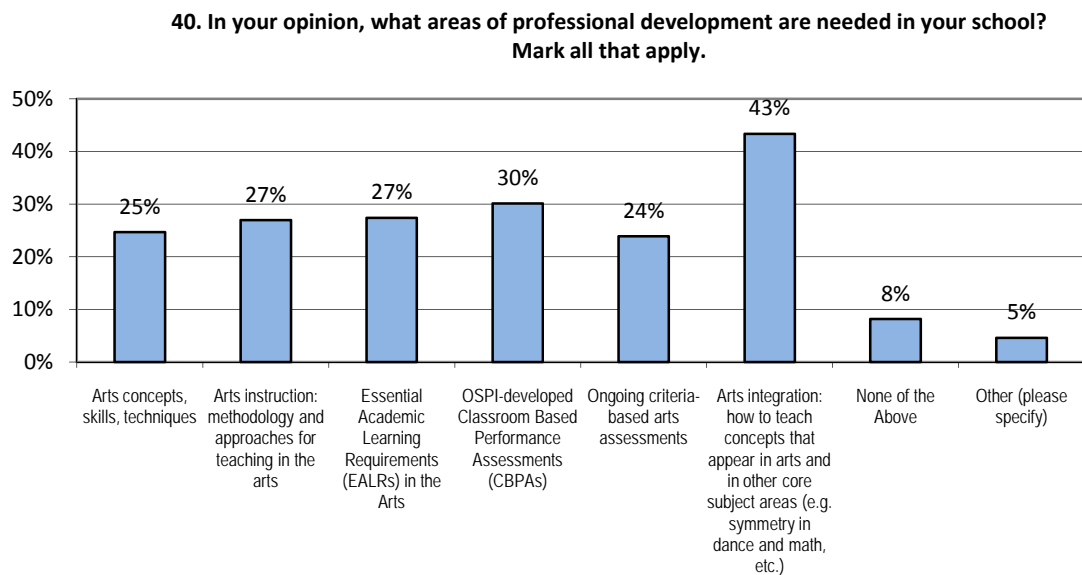


Figure 8.5 Identified professional development needed

CHAPTER 9: STAFFING

On average, principals reported that their schools had approximately 2.0 Full Time Equivalent (FTE) certified arts teachers and/or arts specialists at their schools (see Figure 9.1). The same principals reported having an average of 33.25 FTE positions at their school, thus arts teachers represent approximately 6% of FTE positions. In general, principals across the state reported the music courses were staffed with the highest number of FTE positions with an average of 1.16 FTE positions per school. Visual arts courses represented the second highest average with .71 FTE per school. Dance and theatre courses reported much lower rates of FTE with respective averages of .12 FTE and .05 FTE per school.

While over 70% of the schools responding to the survey reported having 1.0 or more full time equivalent certified music specialists, when interviewed, principals related concern that they may need to share music specialists in the near future with other schools in their district, reducing the FTE in the future. Some music teachers are also being asked to teach dance or theater standards. *“We might have to start sharing our Music specialist with another school. It’s an absolutely critical part of our program for our primary program; she teaches dance and music.”* Bob Knorr, Principal, Mt. Erie Elementary School, Anacortes School District. Principals also expressed concern about the overall district and school expectation of music teachers to support additional school programming with minimal compensation for additional teaching time. *“The music (teacher) sees every grade K-6 once a week; in addition she teaches middle school band every day; high school band every day; and a choir 0-hour choice. She also assists with the drama at the high school and does the pep band too. She receives only a slight stipend.”* Katie Leid, Principal, Dayton Elementary School, Dayton School District.

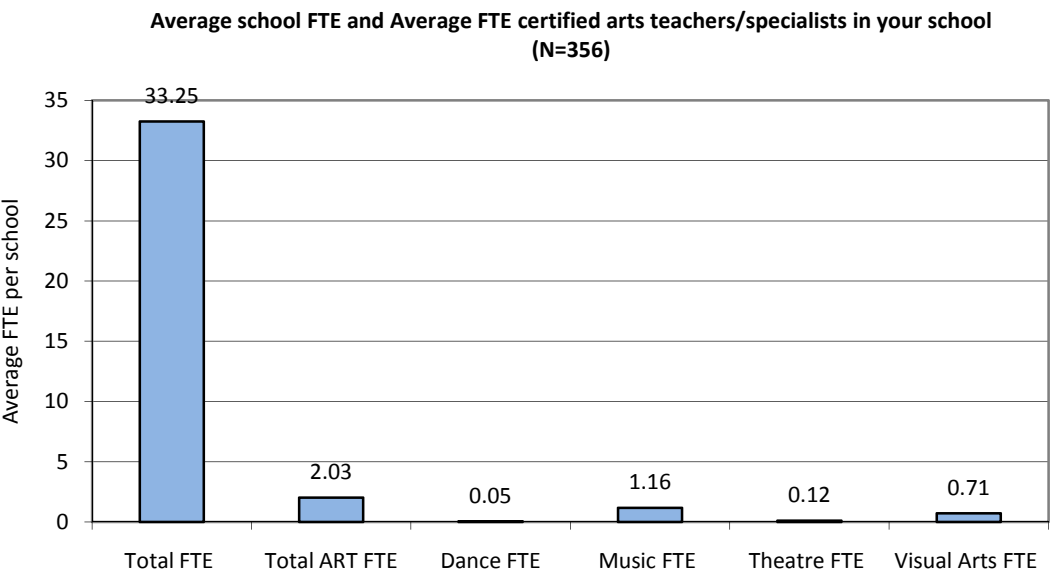


Figure 9.1 FTE of certified arts teachers by discipline



In the cases of several small schools, the music teacher has become part of the historical fabric of the community and spent the majority of their careers in those communities. Principals of small schools were concerned that it would be difficult to replace their valued music teachers when they retired, and that it might be more difficult to attract young music teachers to live and work in small communities, or that music may have to be cut due to budget constraints. *“(Our music teacher) has some of the most current, best teaching practices in the building. I need to maximize the time students spend with this person, because he’s teaching them to think. Is it because of the arts or because it’s good instruction? Four of the five school board members had our music teacher as their instructor. He is also our Superintendent and if need be has set himself on the list to be cut (during these economic times). Our teacher’s contract (collective bargaining) has language that states that the first things to be cut will be the arts and P.E.”* Cindy Leonard, Principal, Harrington K-12 School, Harrington School District.

Percentages of FTE positions in the arts out of the total FTE positions in the schools were also calculated and reported by region (Figure 9.2) and by school type (Figure 9.3). Regional differences indicate that urban schools have the highest percentages of FTE positions in the arts. Suburban and rural school report higher averages of FTE positions in music compared to urban and remote schools; urban schools reported the highest averages of FTE positions in visual arts compared to other geographic regions.

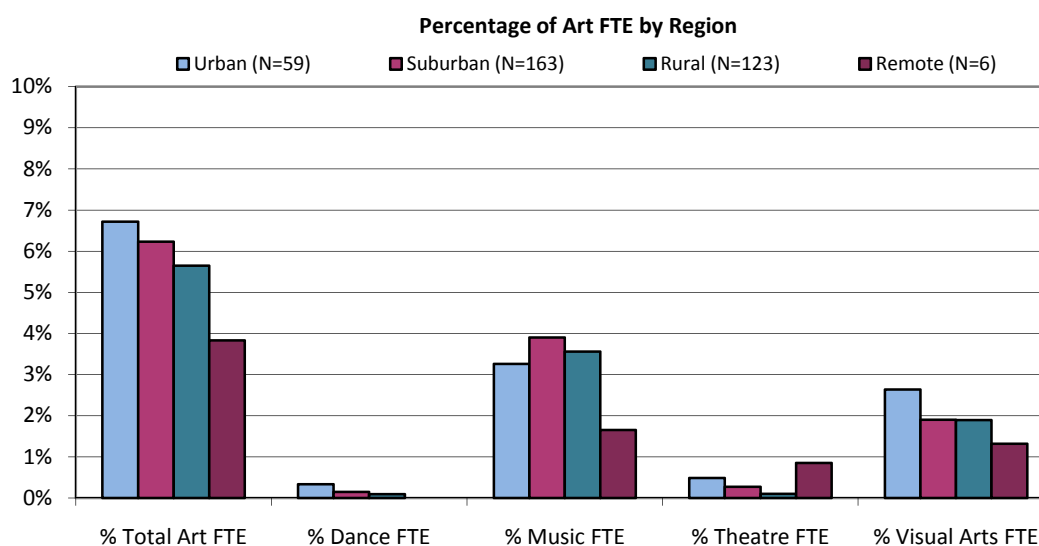


Figure 9.2 Percentage of Arts FTE by Region

Secondary schools report higher percentages of FTE arts positions compared to elementary schools. Music positions appear to be the most common form of arts FTE at the elementary level, where secondary schools show greater balance between the number of arts positions employed in each arts discipline.

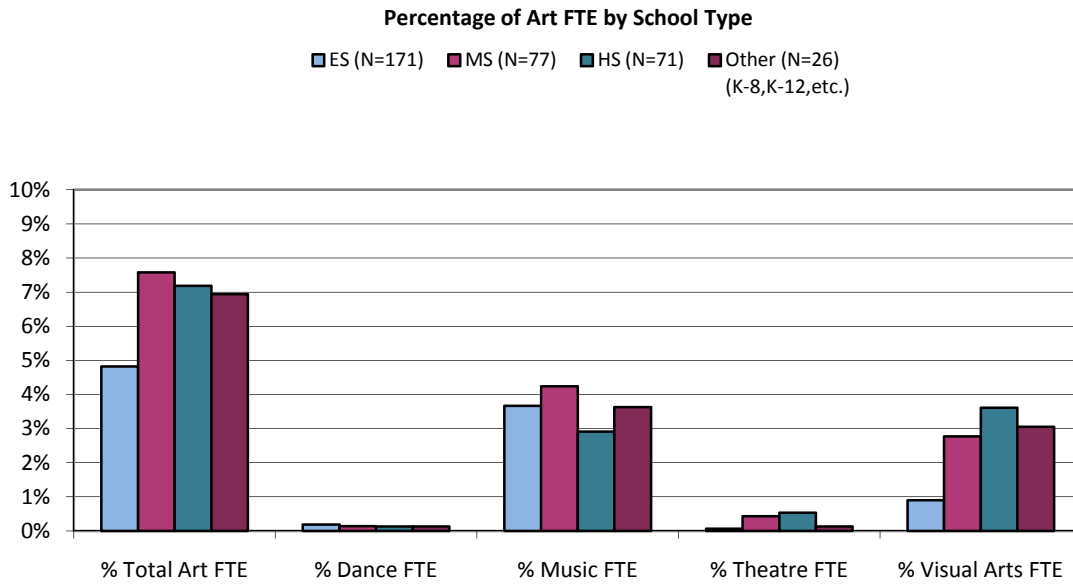


Figure 9.3 Percentages of Arts FTE by School Level

Comparisons between FTE results from AERI 2005 and 2009 are presented in Figures 9.4 through 9.7. There appear to be fewer schools reporting having no instructors in each arts discipline. Notable increases in the number of 1.0+ FTE positions can be seen in both music courses and visual arts courses, suggesting a positive trend of hiring more full time positions in those disciplines.

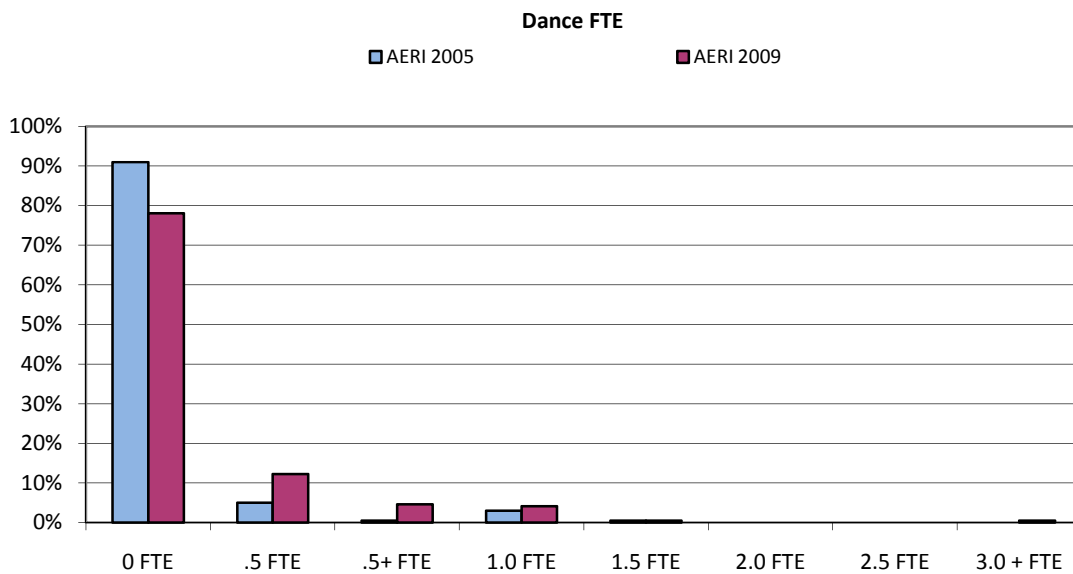


Figure 9.4 Changes in Dance FTE from AERI 2005 to AERI 2009

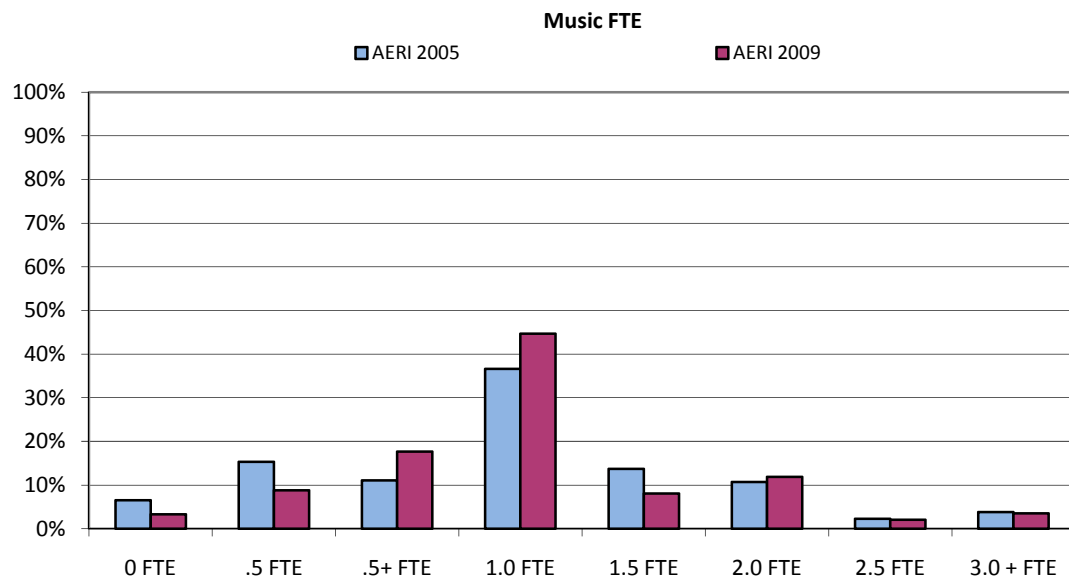


Figure 9.5 Changes in Music FTE from AERI 2005 to AERI 2009

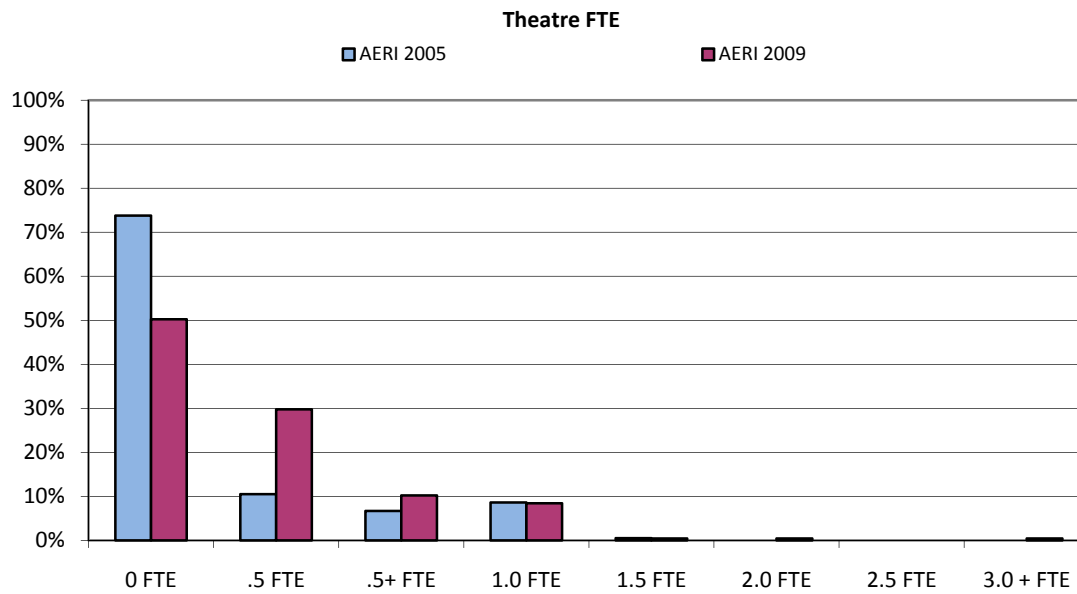


Figure 9.6 Changes in Theatre FTE from AERI 2005 to AERI 2009

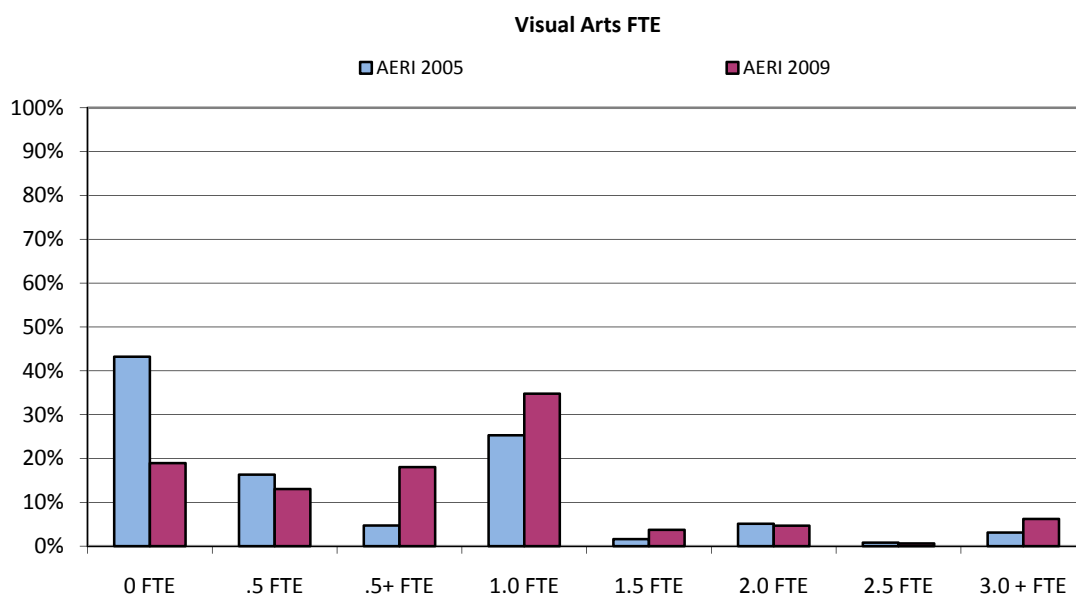


Figure 9.7 Changes in Visual Arts FTE from AERI 2005 to AERI 2009

There have been overall staffing changes since the 2005 AERI survey, with a decrease in the number of schools having no FTE certified arts specialist. While music and visual arts continue to have more FTE than theatre and dance, there has been an increase over the last four years in the percentage of schools having certified arts teachers for visual arts and theatre courses. In order to increase staffing in the arts, a few schools have negotiated with their staffs to reduce planning time, increase class size, or reduce recesses in order to accommodate arts specialists. *“All students have arts education each year. Every student has opportunity to perform in a public venue. We have hired the best professionals for each art subject area. We have two (arts) teachers who work four days a week. To generate the extra staffing we run larger class sizes. We’ve explored specialists and classroom teachers planning together in many different ways. We have all of the arts specialists on a split lunch and they have the flexibility to do specific planning for classroom teachers. At least two times a week, they get a solid planning. You can’t do your best work for kids if you don’t have any time to plan.”* Michael Merrin, Elk Plain School of Choice, Bethel School District.

In other cases, schools opted for arts faculty with the inception of a new school building. *“When the school was opened in Lake Washington School District (now in our 3rd year), we were given the option to make proposals. This was a precious moment to select a focus for the school. We were chosen as an arts-based school. The theatre specialist was the first one I hired.”* Jeff Newport, Principal, Rosa Parks Elementary School, Lake Washington.

Staffing patterns varied significantly across geographic region, with more certified FTE arts instructors employed in urban schools than rural or remote schools (see Figure 9.8). This is likely a function of school size. *“Getting staff out here (to this remote site) is very hard. We’ve had major turnovers in staff. I*



think anybody will tell you that a successful program can be traced to the teacher—it’s about instruction. Our visual art teacher is putting work on display, taking students on field trips—there is a reason that program is growing. With her instruction, students are putting out work they never knew they had in them.” Kevin Rupprecht, Principal, Forks High School, Quillayute Valley School District.

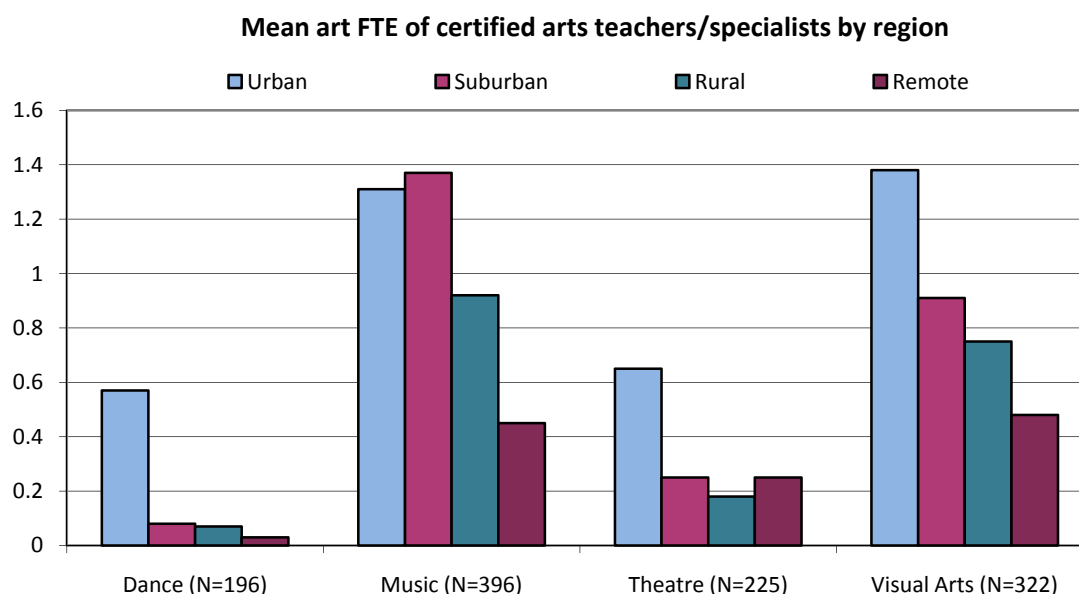


Figure 9.8 Average FTE of arts instructors by region

School means of FTE arts positions is consistent with the findings from the Survey of District Arts Activity conducted by the Seattle Public Schools (SPS, 2009). One notable difference is that principals from the AERI survey reported over 1.0 FTE positions in music, which SPS reports less than 0.5 music position per school (see Figure 9.9). It is unknown why this difference exists, but it may be due to regional differences between SPS and the rest of the state.

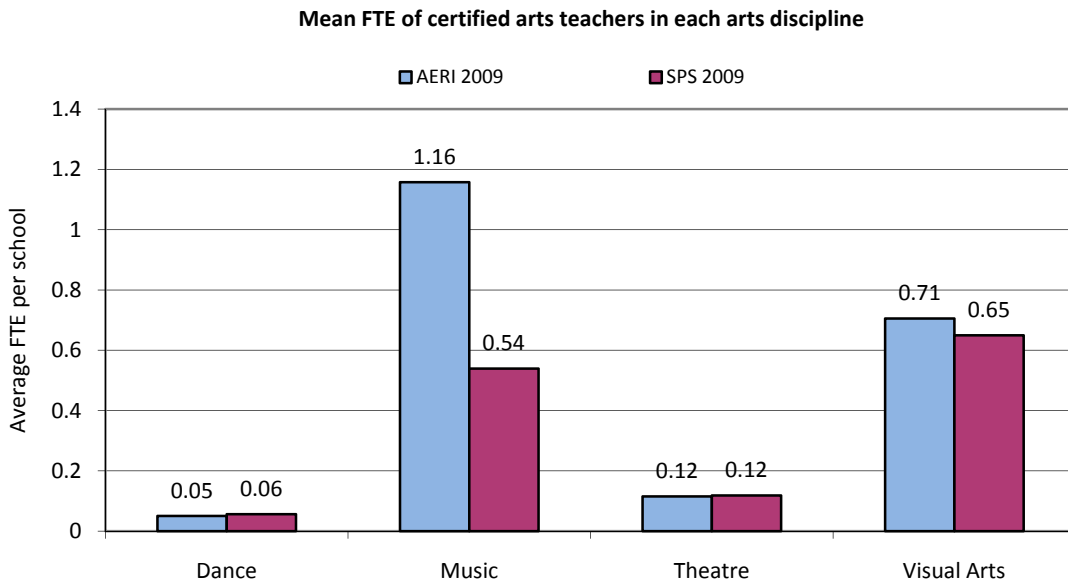


Figure 9.9 Comparison of mean FTE of Arts instructors between AERI 2009 and SPS 2009

Comparisons between AERI 2009 and NAEP 2009 were conducted around the percentage of 8th grade students attending schools where arts courses are taught by full time arts specialists (see Figure 9.10). Results indicate the percentage of 8th grade students taught by full time music or visual arts teachers is slightly below the national average in music (77% compared to 72%). There is greater difference in the percentage of 8th grade visual arts courses taught by full time specialists (69% compared to 58%).

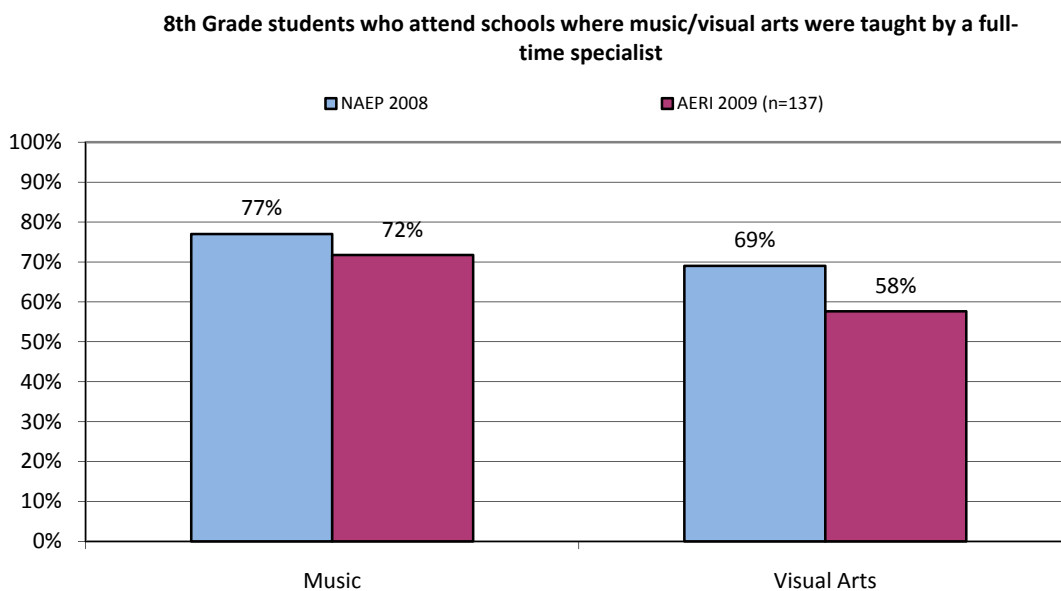


Figure 9.10 Comparisons of 8th grade arts courses taught by full time specialists



Survey results indicate that more districts do not have an arts coordinator (42%) than have either a full (7%) or part time arts coordinator (18%) (see Figure 9.11). However, a number of principals (33%) were not sure if their district had a full time arts coordinator or did not respond, so this result should be interpreted with caution.

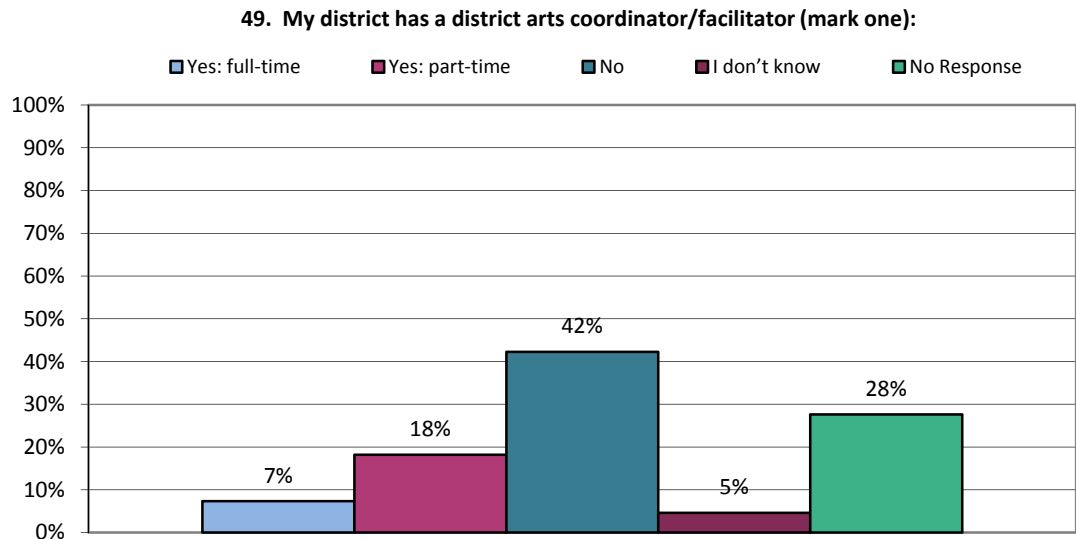


Figure 9.11 District arts coordinator/facilitator

This result did significantly vary by region with more urban schools reporting having an arts coordinator than rural or remote schools (see Figure 9.12). *“The school district supports the arts through a Director of the Arts. It assures a district of this size maintains the focus of the arts District-wide. It makes sure everyone is encouraged to support the arts at an equitable level.”* Jennifer Bethman, Principal, Graham-Kapowsin High School, Bethel School District.

“We had a levy failure eleven years ago and the district arts coordinator position went away. We then had a large federal grant and went to work on integrated arts. We had some terrific results. We’re trying to integrate all the content areas and the arts.” Lorenzo Alvarado, Principal, Washington Middle School, Yakima School District.

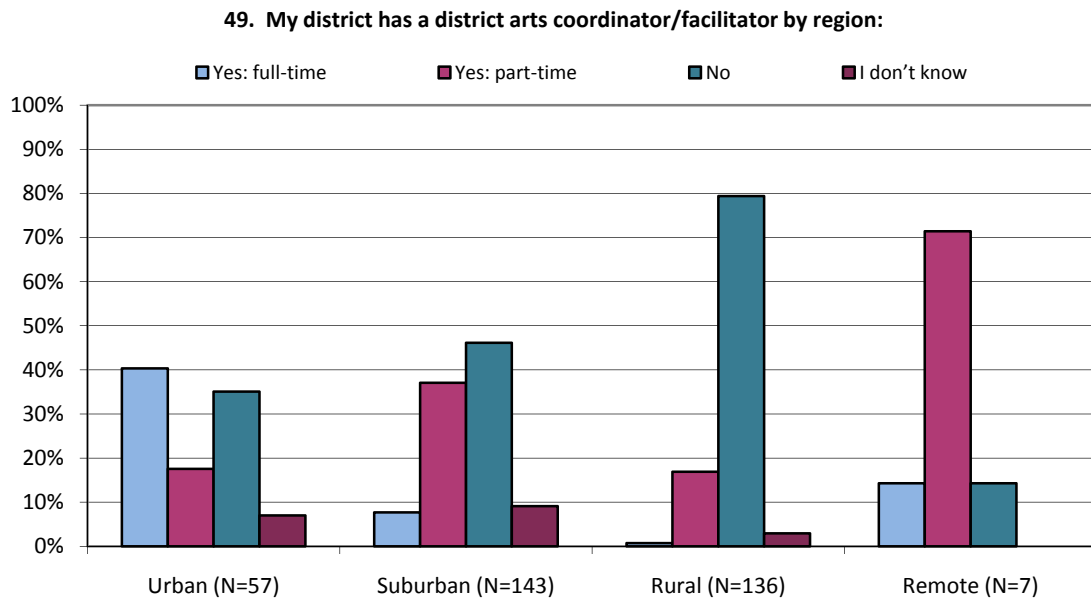


Figure 9.12 District arts coordinator/facilitator by region

Comparisons between AERI 2005 and AERI 2009 indicate that fewer principals report having either full time or part time district coordinators in the arts (see Figure 9.13). Regional differences consistently show decreases in the number of district arts coordinators in all regions except remote regions (see Figure 9.14). The increase in remote regions may be a result of sampling error because less than 10 schools were included in this calculation. This result should be interpreted with caution.

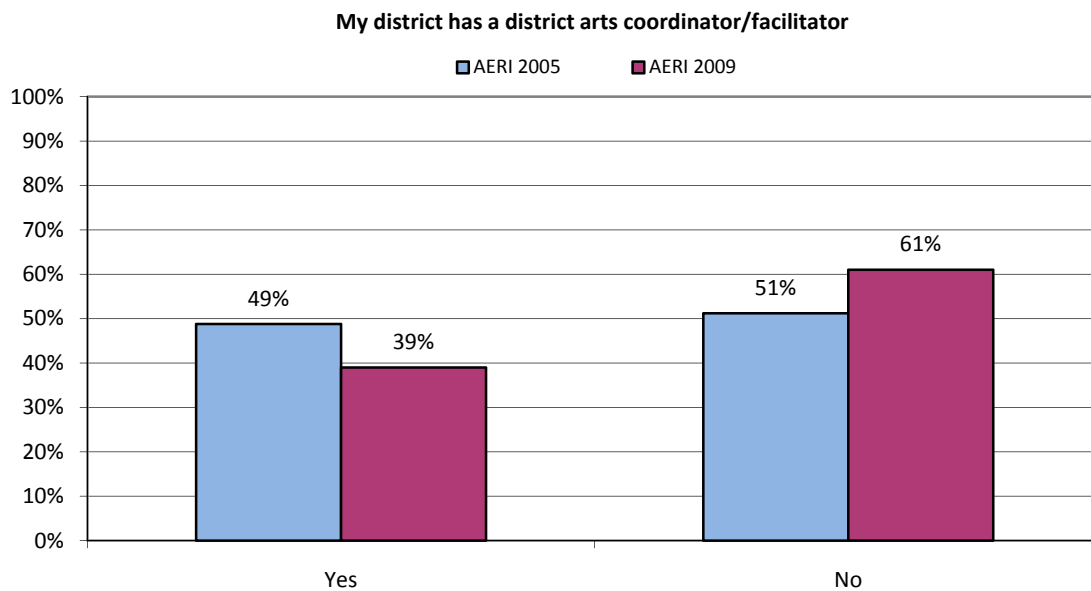


Figure 9.13 Comparison of district arts coordinators from 2005 to 2009

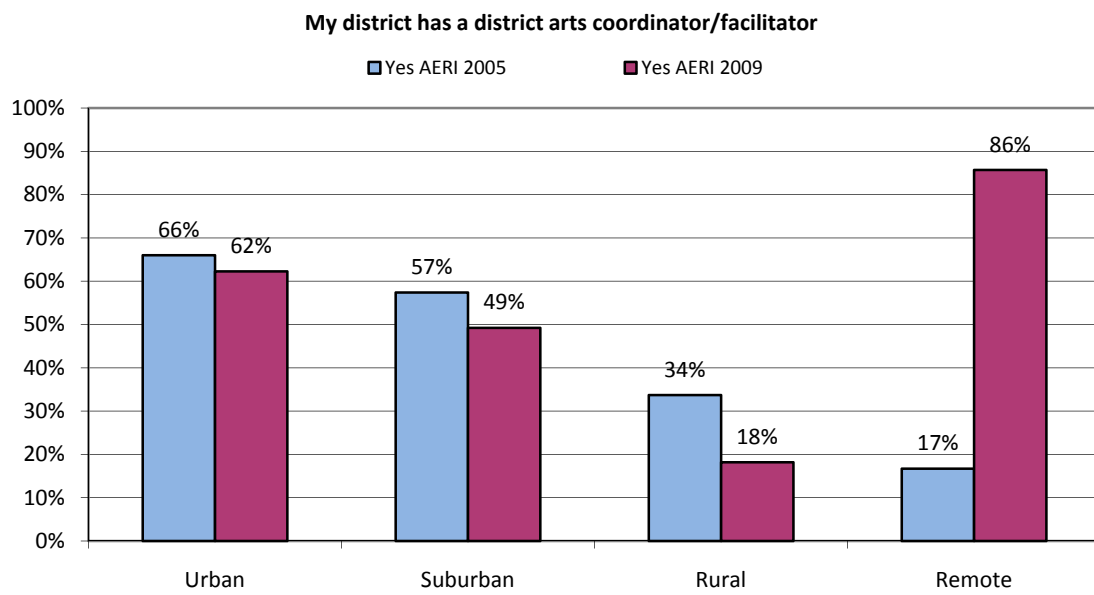


Figure 9.14 Comparison of district arts coordinators from 2005 to 2009 by Region

CHAPTER 10: SCHEDULING

Schools are exploring a variety of arts education options at their schools. At the elementary level, the primary means of providing arts instruction in music and visual arts is through distinct subjects taught by certified teachers or as a distinct subject taught by a general classroom teacher (visual arts only) (see Figure 10.1). Students also have opportunities for arts through field trips, integration into general classroom instruction, and some students access the arts through before/after school enhancement. While schools offer these options sporadically in all four areas of the arts, students receive most of their arts experiences in theatre and dance through these options rather than through distinct subjects. It appears that school personnel are finding ways to provide arts instruction or exploration of the arts within their school's extended schedule; though these options may not be provided to all students or offered as part of the regular school day. Some students have opportunities for arts experiences through field trips; other students receive arts integration in general classroom instruction, and some students access the arts through before/after school enhancement—not part of the regular school day schedule. Only 0% - 4% of the principals report that no instruction occurs in any given area of the arts.

28. Considering all the different types of arts education, including formal, informal, integrated, etc. that may be happening at your school, how are the arts taught? (n=219)

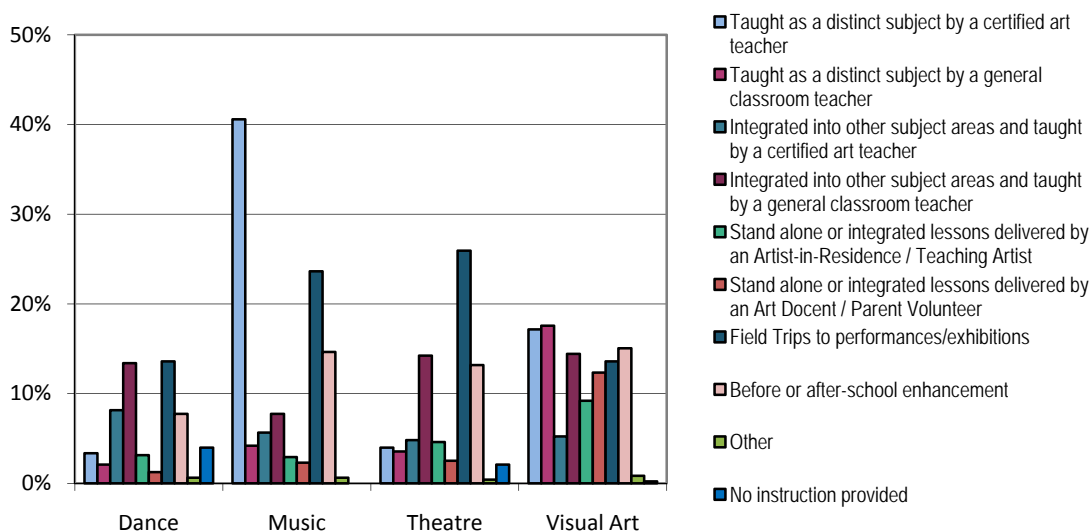


Figure 10.1 How arts instruction is delivered in elementary schools

In principal interviews, schools have secured the arts during the school day through innovative scheduling—models that may warrant replication across the state. This phenomenon repeats scheduling



innovations found in arts-rich schools that were revealed in the AERI (2005) report. One specific arts scheduling strategy that remains constant at the high school level after five years is assuring placement of arts courses that are offered only once a day—“singletons”—by scheduling those classes first. A new scheduling strategy revealed in the 2009 research project is the effort of several principals to build an audience for arts classes at the middle school / junior high school levels before those students reach the high school level. *“A high percentage of my students are involved in the arts and know that I think the arts are important. I do what I need to do so the arts become a part of the students’ schedules. I schedule the ‘singeltons’ first. The other piece is to work with the counseling staff to help students find ways to schedule in the arts. We go down to the ninth grade and show them how to build a schedule to stay in the arts. It really is sitting down and saying, let’s map it out.”* Jennifer Bethman, Principal, Graham-Kapowsin High School, Bethel School District.

At one elementary school, the principal rebalanced the school schedule to include the arts by eliminating one recess. *“Our students have visual art, music and health and fitness twice a week for forty minutes because we learned that you could not teach visual arts in 30 minutes. We are able to schedule 40 minutes by eliminating morning recess. We are funded for two of these subjects and have the third so all the kids can participate in all the activities. It is funded from professional development dollars since it allows us to have common prep times and one hour of collaboration time per grade level per week. Unfortunately, a cut in our allocation will not allow us to continue offering visual arts next year.”* Ellen Punyon, Principal, Dearborn Park Elementary School, Seattle Public Schools.

Scheduling models are sometimes unique to a school and designed specifically by the principal to heighten access to the arts, especially for those students most often denied arts elective courses—those students struggling or failing in their other core classes. *“Every student takes an elective. It’s an every other day opportunity. They actually need it every day. Even with our current schedule, our kids aren’t as ready as they could be. Our district mandates that every student who is not doing well in Reading or Math is required to take ‘doubles’ Two math classes takes away from your electives; you wouldn’t get any band or orchestra. We built a schedule where we can give them help in those areas and they can still take music. We did it by creating an Enhancement block. That way extra help doesn’t intervene with our regular schedule. It’s unique to our schedule. It’s an A/B schedule that allows P.E. on an ‘A’ day and then electives on a ‘B’ day. We do this to keep kids engaged with school. If you give them a double dose of reading or math it takes them away from something that engages them in school. The idea behind it is to continue to give kids prescriptive help in all core areas and also give them a computer class or band/orchestra. It’s a schedule that I developed from research: Breaking Ranks in the Middle: Middle School Reform (Principle’s Association) and Pyramid Response Intervention (RTI), Austin Buffum and Mike Mattos.”* Scott Parker, Highlands Middle School, Kennewick School District.

In one school, the arts play such an important part in the school day that students are asked to elect out of the arts rather than into them. *“Our K-3 students get 25 minutes, 4 days a week of music instruction. 4th-10th grades students get 50 minutes a week of instrumental music instruction. Students in 11th and 12th grades have to elect OUT of music instruction with a compelling academic reason for leaving our*

band. The community of Harrington takes great pride in our musicians.” Cindy Leonard, Principal, Harrington K-12 School, Harrington School District.

Many principals interviewed stated that the reason the arts are part of the schedule is because of the need for release time in the school day for teachers. *“Without release time for teachers, the arts wouldn’t exist. Students receive 60 minutes a week of music—grades K-5th.”* Mike Riggs, Principal Knolls Vista Elementary School, Moses Lake School District.

Other principals emphasized the scheduling advantage provided by music courses, which are not as constrained by class size, *“You can always throw more kids into band and you can’t in a ceramics class. I can only get 24 kids in there (ceramics), 25 on a good day.”* This principal goes on to note that an additional challenge for smaller school districts is the distance students have to travel to access coursework scheduled at another district building. *“Being a K-8 district, students do not get enough instruction in the arts prior to high school. With limited arts teachers, many students cannot access arts classes until their junior or senior year which greatly impacts their ability to develop arts portfolios. Class starts at 7:40 am for Band. It’s a huge commitment—at eighth grade you still have to get bused-30-45 minutes back to your school (from the high school) and sometimes arrive late for the start of school.”* Beth VanderVeen, Principal, Burlington-Edison High School, Burlington-Edison School District.

Another important scheduling element, besides scheduling the classes themselves, is scheduling time for teachers to do joint planning. *“It’s been challenging for scheduling. Each grade has a different collaboration time. Collaboration is a key foundation. My goal would be for arts teachers to meet with all grade levels—and some grade band conversations for what we’re working on. Our visual arts teacher goes to the fifth grade collaboration.”* Tim Sheppard, Principal, Lincoln Elementary School, Wenatchee School District.



CHAPTER 11: FUNDING

Approximately half of the school principals formally include the arts as a line item in their budgets (see Figure 11.1). This finding is consistent across regions within Washington State. This 2009 finding seems to confirm the use of line items for the arts, first noted in the principal interviews in 2005 research. At that time, principals felt budget line items for the arts were more likely to secure arts education in schools. However, 21% of principals did not report if their school had a line item for arts, so this result should be interpreted cautiously.

Since this evaluation coincided with a significant economic downturn, principals offered many thoughts about the overall effect of the economy on the arts. Several interviewed principals believed that their inclusive budget process protected the arts, and that the arts weren't affected more or less than other subject areas. *"In these hard economic times, everybody across the board took 10% team budget cuts. Fine Arts wasn't hit any more than first or second grade. We have a really good system for that. We work through that at every grade level. Everyone has a representative that comes to the budget meeting. It is very intentional with equal cuts across the board. No one has ever complained because it's an inclusive process."* Mark Keating, Principal, Elma Elementary School, Elma School District.

At other schools, the arts were funded separately from the rest of the curricula and schools were more dependent on intermittent community support. *"Our funding has been cut for the past several years, which has affected us in having consistent funding for programs such as the arts. The money for field trips comes from fund-raised sources and a 501(C)3. With raised funds, our students go on field trips to various places of work (that relate) to that of our program; such as our student government goes to Olympia, our student bank goes to local banks, our theatre group has gone to the Seattle Children's Theatre, International Children's Theatre and more."* Sheryl Dunton, Talbot Hill Elementary School, Renton School District. Schools with line items would appear to have a better chance to sustain arts instruction.

Several schools are counting on state I-728 funding to support the arts. This funding initiative provides additional money to help students reach new state learning standards. It also dedicates certain state revenues to a "Student Achievement Fund," increasing revenue to the fund over time. School districts are authorized to use funds to provide extended learning opportunities and additional professional development for educators. *"We did get quite a lot of I-728 funding. We used a lot of it for professional development."* Ken Collins, Principal, Lake Stevens Senior High School; *"Principals control our building budget. I have a line item for music; I have a line item for visual arts; movement is a non-budget item. I believe it is the commitment of the principal. If it's important enough for staff we're going to make sure it happens. Part of a quality arts program is if it is systematically planned. We have also been funded by the Washington State Arts Commission. I-728 has also been state funding that helps support the arts. But if the state cuts I-728 much of these flexible funds and the programs will go away."* Bob Knorr, Principal, Mt. Erie Elementary School, Anacortes School District.

Principals report that an informed community will support the arts even in lean economic times when the principal can show sound research about the value of the arts and show purpose for arts instruction. *“The way I explain the music program to our community is that there is good research out there that says that music education is critical for development. The community comes to school board meetings. They say, don’t knock on our door selling wrapping paper. Tell us how you are going to spend the money and we’ll vote for it. They’re looking for intentional decisions.”* Cindy Leonard, Principal, Harrington K-12 School, Harrington School District.

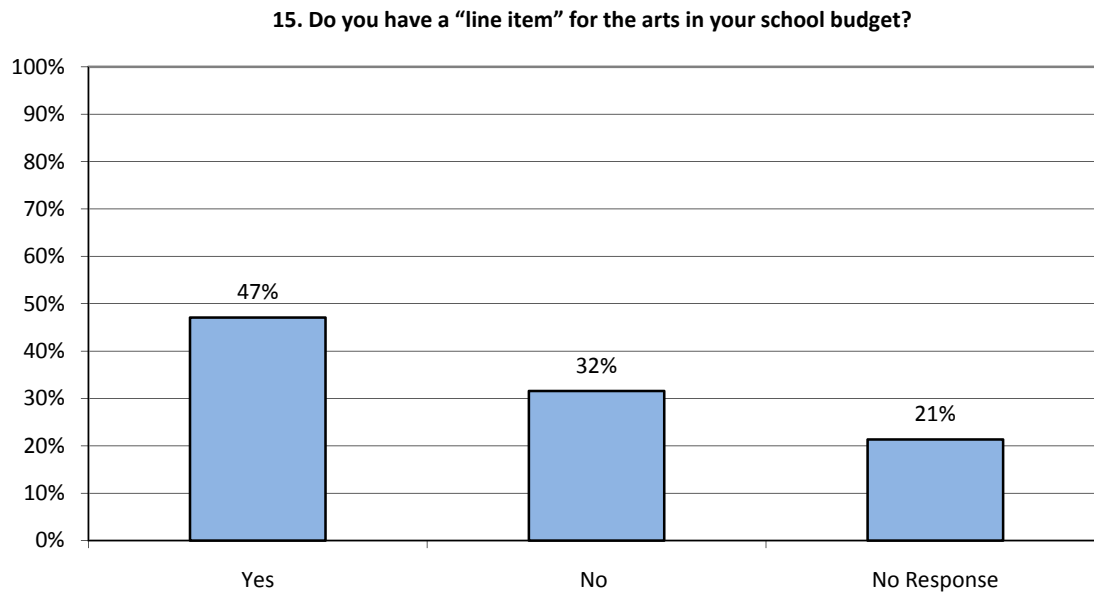


Figure 11.1 Budget line item for arts programs

Figures 11.2 and 11.3 report disaggregated results of mean arts budgets for districts across region and grade level. Arts budgets appear to be consistent across geographic regions, with rural schools spending as much or more than many urban and suburban schools. The only exception is the remote regions, which spend about half of the other regions. Arts budgets do significantly differ across grade levels (see Figure 11.3). High schools report the highest average arts budget (\$8,206), followed by middle schools (\$3,361) and elementary schools (\$1,697). Schools with other grade level groupings, such as K-12 or K-8, report arts budgets similar to middle schools. This finding reflects that when arts courses are offered at the high school level, budgets for the courses are generally attached, whereas in elementary schools, arts taught by a classroom teacher may be funded by the teachers how of pocket.



16. If yes, what is the budget for arts?

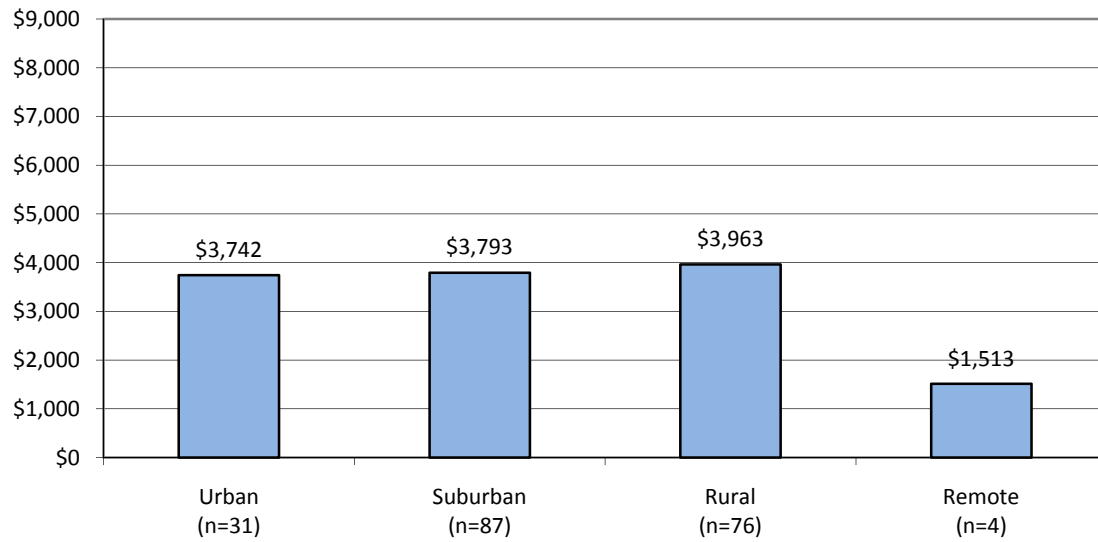


Figure 11.2 Arts budget by Region: Average Annual School Expenditures

16. If yes, what is the budget for arts?

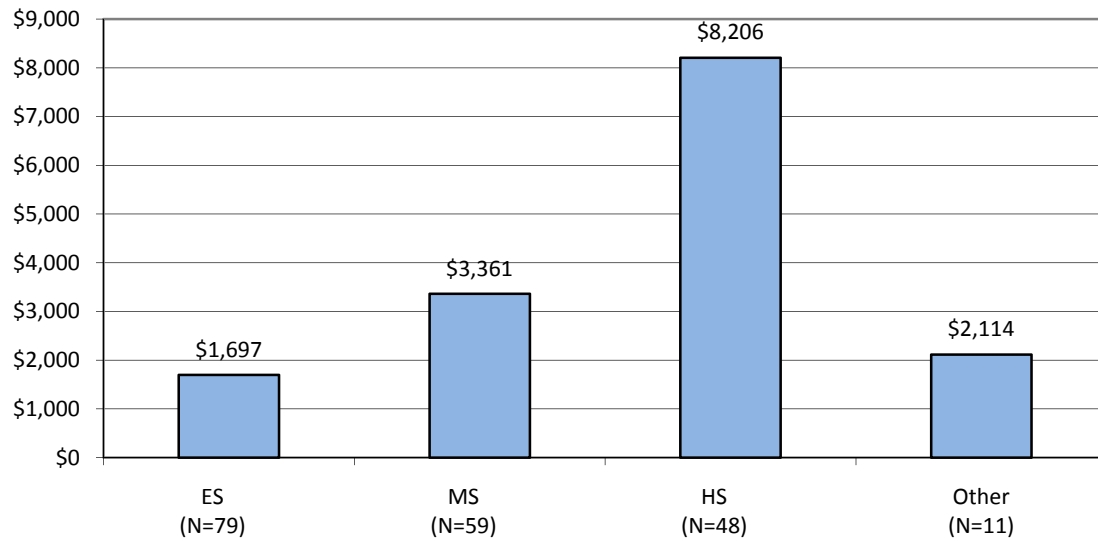


Figure 11.3 Arts budget by Grade Level: Average Annual School Expenditures

Demographic information collected was used to calculate arts expenditures per student. Results indicate that rural and remote schools allocate more funding per student for the arts compared to urban and suburban schools (see Figure 11.4). Grade level analysis of arts expenditures per student indicates that secondary schools have a higher per student expenditure rate than elementary schools (see Figure 11.5). Other schools, such as K-8 or K-12 schools, were found to have much higher per student expenditures rates than any other type of school. This difference could be due to the inclusion of several arts specialty schools, which were classified within the “other” category for this study.

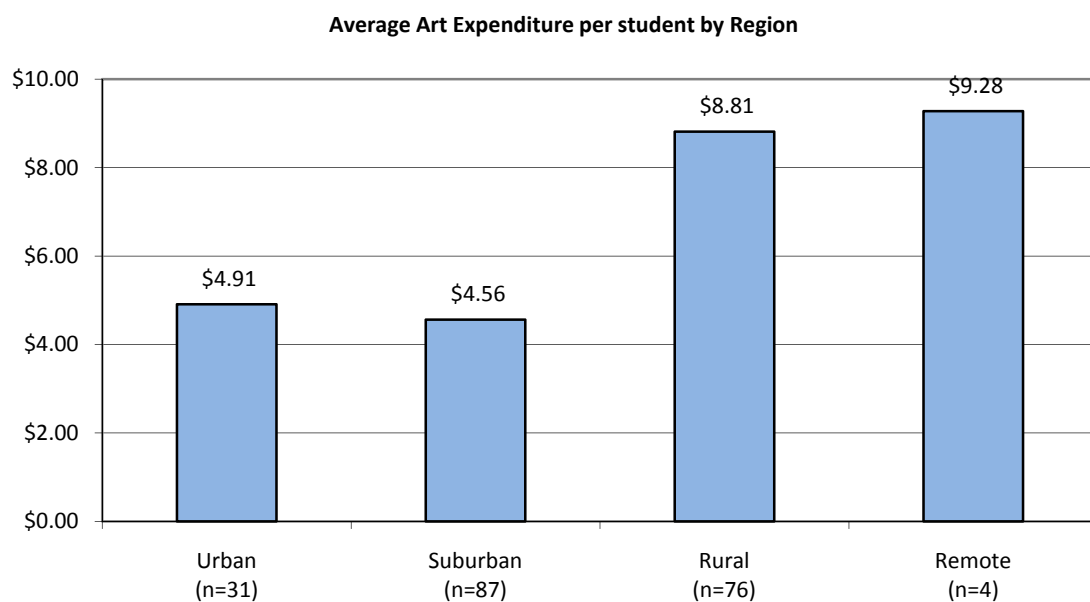


Figure 11.4 Regional Arts Expenditures per Student: Per Capital Averages Using Student Population Numbers from OSPI

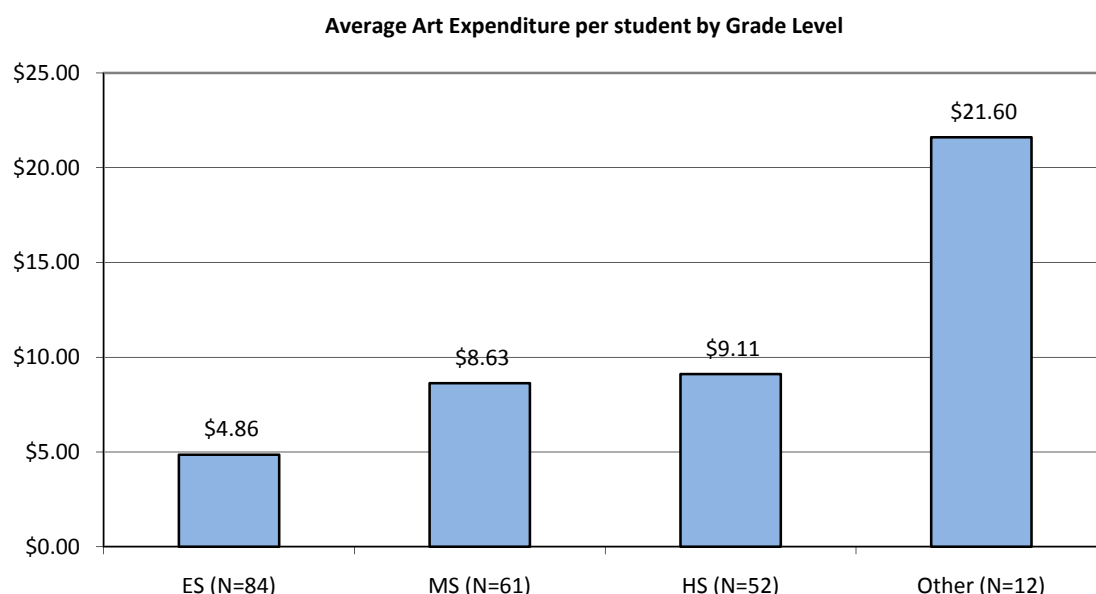


Figure 11.5 Grade Level Expenditures per Student: Per Capital Averages Using Student Population Numbers from OSPI

Principals report that their schools receive money for arts programs in a variety of ways, with the district general fund (37%) and PTSA organizations (33%) being the most common sources (see Figure 11.6). Other sources of arts program income include parent donations (22%), fundraisers (21%), grants (20%) and district levies (18%). *“I have a line item for the arts and every teacher has a line item. My visual arts teacher gets a double budget for supplies. If I can I help out with major equipment purposes. We were fortunate in 2004 to receive a Gates grant ending in 2006. Those funds helped us build our arts integration model.”* Michael Merrin, Elk Plain School of Choice, Bethel School District; *“We ended the first federal grant. We have another 21st Century Grant and it includes the arts.”* Lorenzo Alvarado, Principal, Washington Middle School, Yakima School District. Schools rely on a range of community funds, sometimes district levies supported by the voters. *“Funding for our full-time visual arts specialists provided more time with students. Our levy supported visual arts specialists; it’s a high priority from the community. Wenatchee is just arts-community minded.”* Tim Sheppard, Principal, Lincoln Elementary School, Wenatchee School District.

Private foundations are also a source of arts funding. *“The Yakima Schools Foundation donates dollars to support the arts. Unfortunately, the dollars cannot support staff salaries. This school year some schools have pooled their highly capable monies together to impact more students in the area of art education.”* Antoniette Hull, Principal, Barge-Lincoln Elementary School, Yakima School District; *“The Nelson Trust was set up in our community and the interest was building. It is a private purpose trust. In their agreement with the District this money can be spent on enrichment sorts of activities—anything but athletics. It is for purposes consistent with academic and support programs of the District designed to*

foster a broad and enriched educational experience. There is a selection committee and it was decided to have the Missoula Children’s Theatre come to town for part of the funding.” Katie Leid, Principal, Dayton Elementary School, Dayton School District.

In some cases funding is generated from unique community resources. *“The District doesn’t have enough funding. The only thing that really makes this program the way it is, is the Tulalip tribal grant. This is a big thing because of the tribal support.”* Courage Benally, Arts Teacher, Heritage High School, Marysville School District.

For some rural regions, budgets directly reflect declining enrollment and loss of jobs. *“We have been cutting funds over the last five years. We have decreasing enrollment since our asparagus plant closed down and took away about 200 jobs. It affects all our instruction.”* Katie Leid, Principal, Dayton Elementary School, Dayton School District.

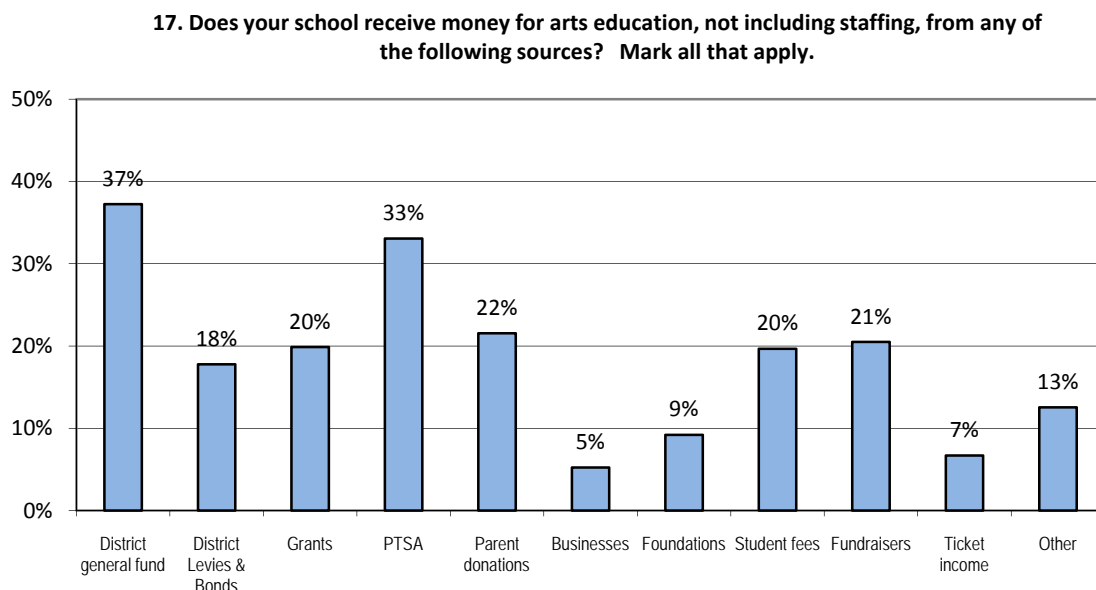


Figure 11.6 Sources of funds for arts programs

Over half of the respondents (53%) use the arts budgets for purchasing art supplies and materials (see Figure 11.7). Other common uses for arts funds include musical instruments (37%), field trips (29%), professional development (22%), and arts curricula (20%). One principal noted an understanding that quality arts materials, which might require greater funding, can influence the visual artistic experience. *“What I’ve learned is that if you use cheap materials it looks cheap. If you want the children to experience quality art they need quality materials. Now it’s finding ways to get that money that might not already be there.”* Julene Miller, Principal, Byron Kibler Elementary School, Enumclaw School District



Another principal stated concern for art supplies as the economy declined, impacting budgets allotted to arts teachers for replacing art materials and equipment. *“In the near future, I think your consumables are going to be hard to replace. That will effect maintaining equipment in the bands and orchestra. Do you dwell on the economic downturn or do you go elsewhere to look for resources in the community to support your needs? I look at carryover funds. I also consider those classes that need greater resources. We give every teacher \$300 for supplies but that will be cut by a hundred dollars to \$200 for each teacher next year.”* Scott Parker, Highlands Middle School, Kennewick School District.

**18. If you do have a budget for arts education, please indicate how the money is used.
Mark all that apply.**

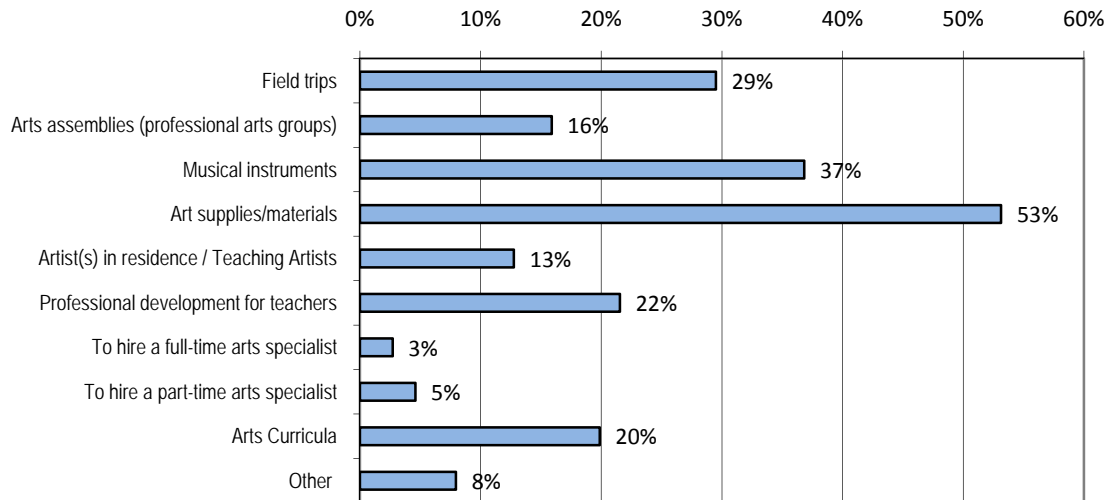


Figure 11.7 How arts funds are used

CHAPTER 12: FACILITY

The percentage of principals reporting they had classroom space dedicated to arts instruction varied by artistic domain. The majority of principals reported having dedicated space for music (73%). However, fewer had dedicated space in the other domains.

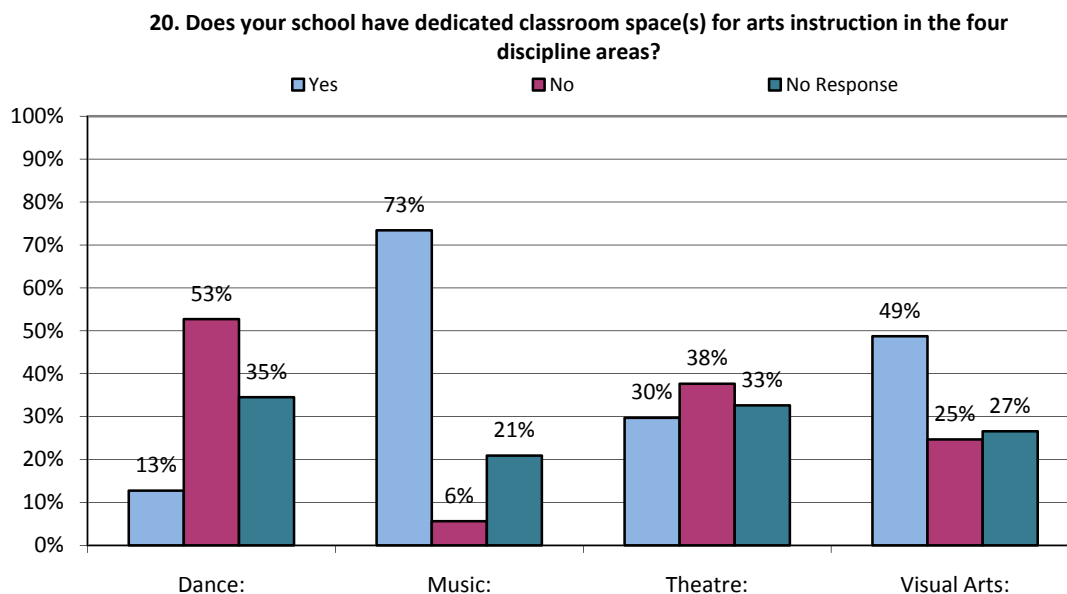


Figure 12.1 Dedicated Space for the Arts

Several principals noted that building a new school provided opportunity for dedicated space and renewed emphasis for arts inclusion at their school. *“We are building a new school with dedicated choir, band, orchestra, and visual arts classrooms, including a basic theatre in the commons. We had to make early decisions about what our priorities would be. The current building is from the 1950s. It has a metal shop and a wood shop; it would not be responsible to build these spaces again today when the classes are not full. (The process of planning for the building project) involved the district office. We looked at what our values and strongest programs were and what was best for students. Music has been a huge priority of the district for quite some time from K-12. We certainly see that as a strength. Along with core visual arts, we also saw many artistic ways to use technology for planning long-term. In our new building, we wanted an art technology design room with a clean room for digital photograph graphic design and then a dirty room. Students will be able to design a project in the computer lab and then work on it in the other room. We want to support students for the next fifty years with a focus on technology”* Jeff Chamberlin, Principal, Curtis Junior High School, University Place School District.



A few principals reported that increased enrollment can compromise arts dedicated spaces. *“We have dedicated performance space for theatre, but it is not used for instruction on a regular basis. We have no support space. Our stage is held for storage and when you need a whole classroom, you put it on the stage, even though it was designed with performance in mind.”* Bob Knorr, Principal, Mt. Erie Elementary School, Anacortes School District; *“We have over 500 students here. We even rented a space in the church across the parking lot. This year we had to take the stage and convert it into a classroom.”* Mike Riggs, Principal Knolls Vista Elementary School, Moses Lake School District.

Other principals indicated that they do not let the limitations of existing space stand in the way of offering arts instruction. *“Our arts leadership team is comprised of parents, teachers and the community. We took a walk through our current facility and asked ourselves where can we put a mirror on the wall with a bar, where can we make an art gallery. We are trying to open up a new space for dance and drama. We also cleared out a common hallway for people to use for an art room. We created all different spaces—we visited different arts spaces in other schools. How could we include the arts without building another wing?”* Steve Morse, Principal, Roosevelt Elementary School, Bellingham School District; *“When we have an open classroom (not assigned to a class), we make dance our priority for the space, so teachers don’t have to continually move desks/chairs (in their classrooms).”* Laura Ploudre, Principal, Parkwood Elementary School, Shoreline School District.

CHAPTER 13: REFLECTIONS ON QUALITY AND QUANTITY OF ARTS EDUCATION

Most principals (77%) report that their ability to provide arts instruction has stayed the same over the past three years (see Figure 13.1). Only 15% of principals reported that they have been able to increase arts education opportunities at their school. In 2005, 51% of principals indicated they had been able to increase arts education in the preceding three years. Approximately 8% of the principals reported that arts opportunities at their schools have decreased in the past three years. Many principals interviewed looked to the state to provide funding commensurate with the investment in other core subject areas. *“I have to be honest—we have to get real at the state level—in order to have really strong quality arts programs you have to support it financially.”* Lorenzo Alvarado, Principal, Washington Middle School, Yakima School District.

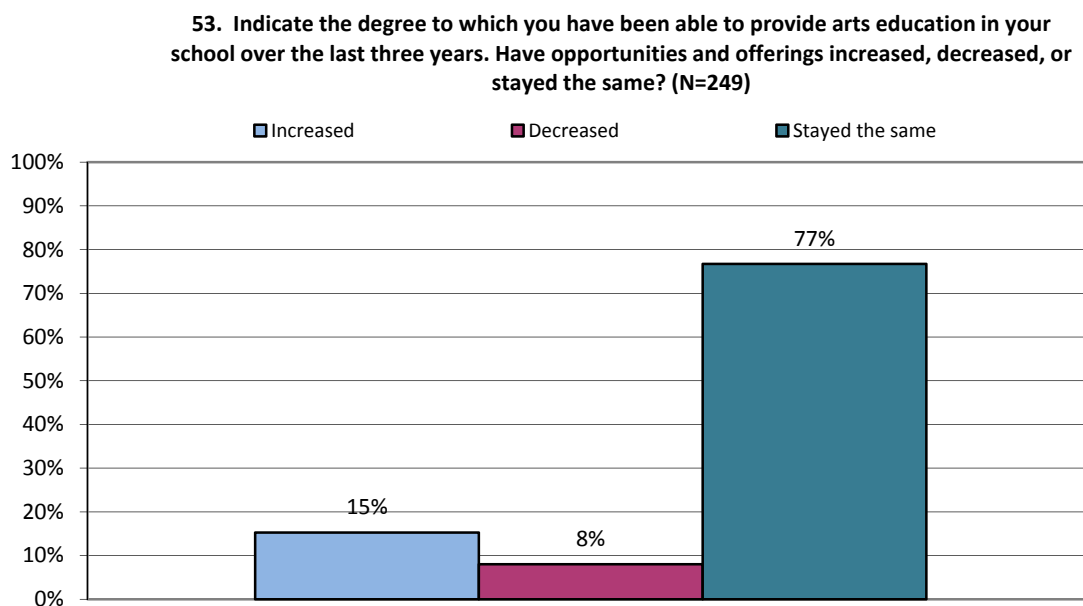


Figure 13.1 Reported changes in arts opportunities in the past 3 years

Comparisons of how opportunities have changed in arts instruction from AERI 2005 and AERI 2009 are presented below in Figure 13.2. Significantly fewer principals indicated that there have been opportunities to increase instruction in the arts.

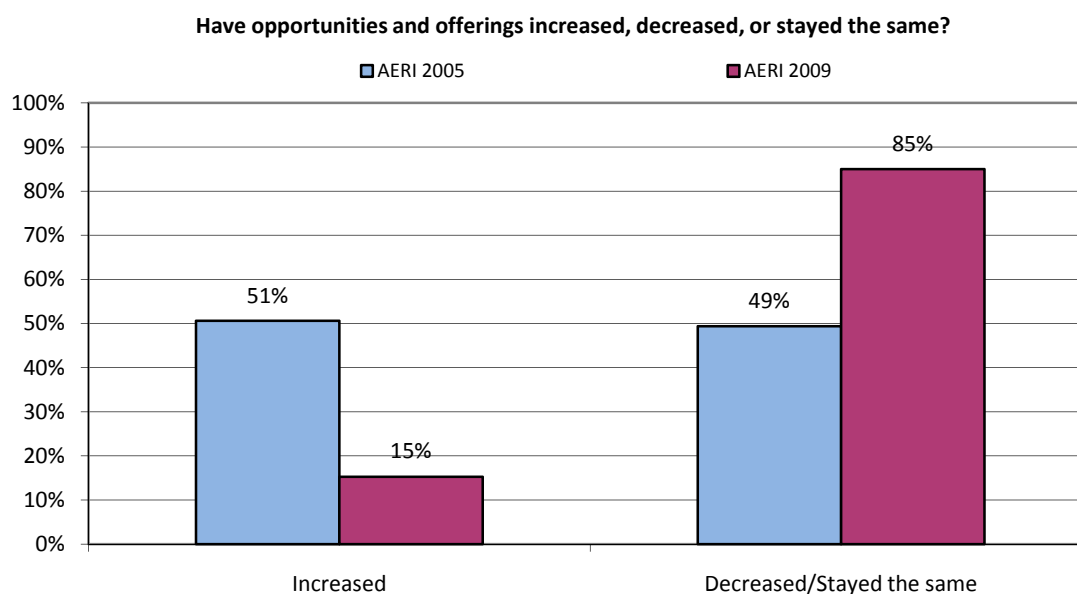


Figure 13.2 Reported changes in arts opportunities – 2005 vs. 2009

The majority of principals (63%) are not satisfied with the *quantity* of arts programs in their schools (see Figure 13.3 and 13.4). At the same time, a majority of the respondents (60%) reported that they are satisfied with the *quality* of arts education in their building. These results are consistent across geographic region and grade level.

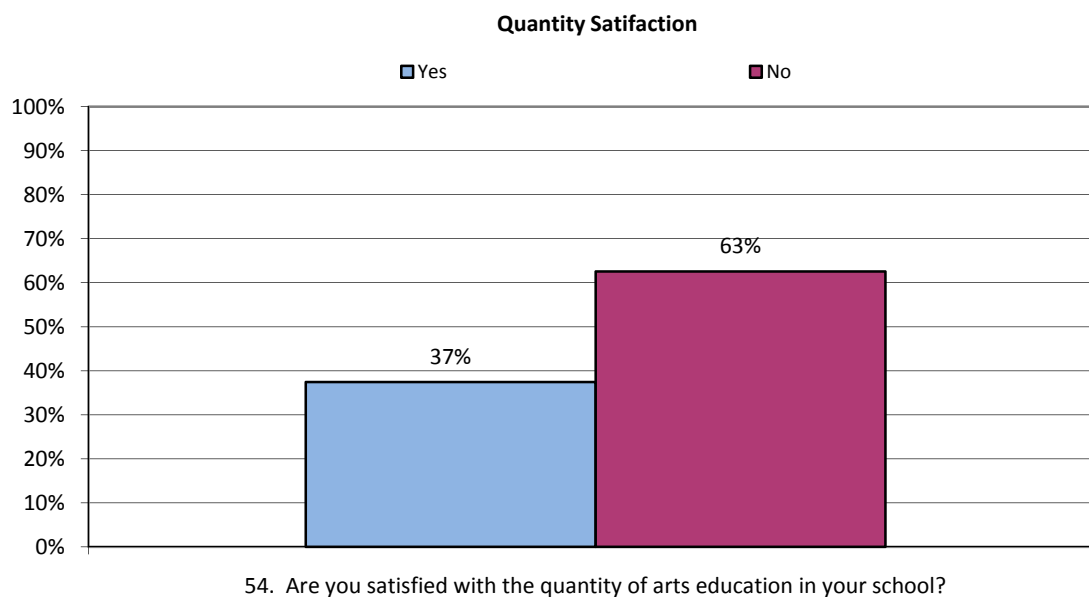


Figure 13.3 Quantity and Quality satisfaction of arts programs

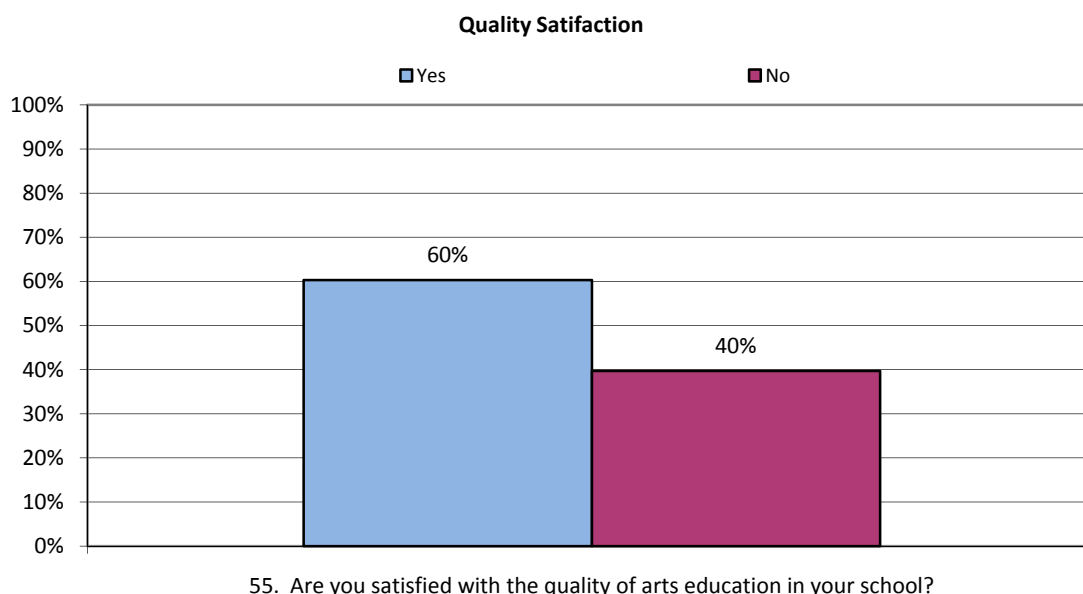


Figure 13.4 Quantity and Quality satisfaction of arts programs

One principal emphasized that neither quality nor quantity of arts education in a school could be left to chance. *“Having art accidentally is not a good way to run art in the elementary school. You consider it at the beginning, middle and end of the year. Declining enrollment will impact our school. We will get small but we will still keep the commitments we have to the arts.”* Bob Knorr, Principal, Mt. Erie Elementary School, Anacortes School District.

Principals involved in the ArtsEd Washington principal leadership initiative attributed intentional arts planning as key to increasing the quality and quantity of arts education in their schools. *“After we were selected as an arts-focused school, we met with Arts Ed Washington. The first year the work existed on paper, but we had a core team and met to create the arts plan. Arts Ed Washington helped us to narrow down our focus.”* Jeff Newport, Principal, Rosa Parks Elementary School, Lake Washington School District

Other principals shared that increasing the quantity of arts education required specific and intentional advocacy for the arts across grade levels well before students arrive at the building doors. *“The music teachers from the middle school work hard to communicate with the elementary schools and bring the orchestra, band and choir to the elementary school within the first couple of weeks of school and also before registration. The fifth graders from all our schools have the opportunity to participate at the middle school where they take band and/or orchestra in the morning before school begins. They have a night performance at the middle school within a short time of practices starting to show parents/families the progress they are making. This allows families to see the middle school and start the recruiting for playing an instrument once they leave elementary school.”* Olga Lay, Principal, Point Defiance Elementary School, Tacoma School District.



Many principals who were interviewed emphasized the key role of families in sustaining the quantity of arts education at a school and preserving overall support for arts education school- or district-wide. One principal gave specific guidelines and strategies for sustaining family involvement and support for the arts. *“Typically the biggest partner that is cut out is the parent. The parent who understands the way the system works supports student learning. I want 90% of parents participating and involved in what we are doing. We currently have 20 Connection parent leaders. We divided them by zip codes. They have a pot luck at their house and they put together a notebook with questions about the school. We work with the parents so we can answer their questions and engage them. Two to four days of the month we invite parents to come to school and go to classes—to make their own schedule—not their child’s schedule. Our goal is for parents to see and experience what we’re doing educationally as opposed to hearing everything through the filter of their child. It informs them more and ultimately our hope is parents see something they can do; parents will share their strengths with the school. It creates a pool of assets that are already sitting out there. Our students get cooked meals from other parents if their parents need help—kids are seeing how a community works. I’m not inviting them to participate—it is an expectation.”* Jon Ketler, Co-Director, School of the Arts, Tacoma School District.

Other principals invest parts of their arts funding to parent initiatives. *“We have parent involvement money intended to bring parents into the school and get them involved with their children’s education and work more effectively with their children as learners. We have used that to provide evenings in different curricula areas. Last year we brought in the Everett Children’s Museum and their staff taught children’s art classes—with children and parents side by side.”* Cynthia Jones, Principal, Emerson Elementary School, Everett School District.

Schools continue to count on artistic performances to advocate for the value of increasing the quantity and quality of arts education in schools. *“Our steel drum band practices and performs regularly throughout the community. One of the things we adopted is the notion around culminating performances where we reach out to families to educate them to showcase works in progress, mid-way through the year, not at the end of the year. We invite families to participate alongside their child, a demonstration of the instruction and what it looks like. That’s our big ticket winner. The parents have very different eyes now about arts instruction and rigorous arts evaluation.”* Laura Ploudre, Principal, Parkwood Elementary School, Shoreline School District.

Most principals cited competing classroom time with other core subjects as the primary barrier to meeting state arts learning standards (see Figure 13.5). The primary challenge is integrating the arts into the core subjects of reading, writing, mathematics, and science. Another barrier in expanding arts instruction is the lack of sustained school funding and fragmented scheduling, as well as limited facilities and trained educators to teach arts. *“I would say I need time over money. How do you use your resources and time to teach the arts on a consistent basis?”* Antoniette Hull, Principal, Barge-Lincoln Elementary School, Yakima School District.

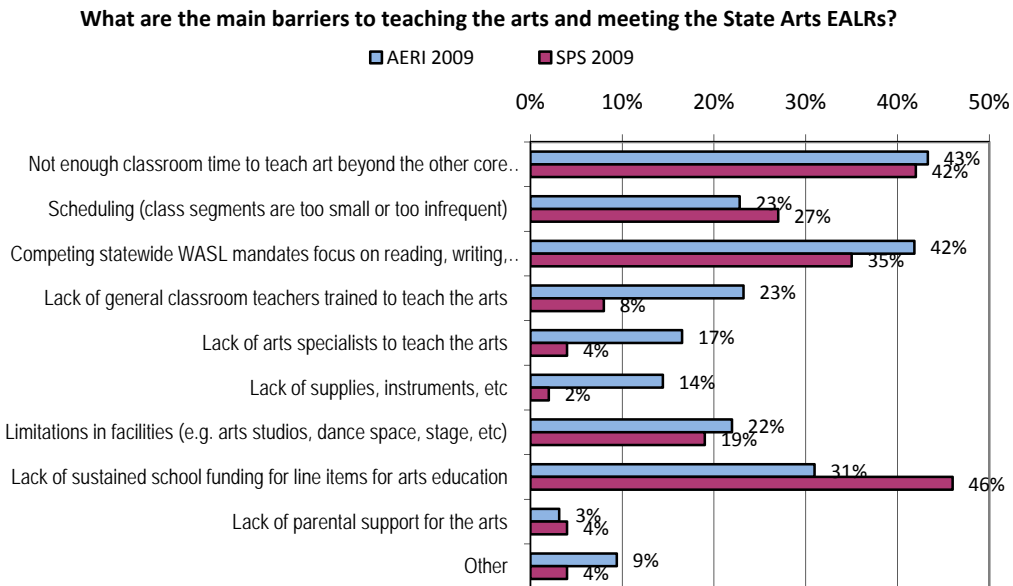


Figure 13.5 Barriers to meeting State Arts EALRs

Taken together, these results suggest principals believe that there is not enough time for arts instruction because of the focus on competing core subject areas found on standardized state tests. However, qualitative analysis shows that principals perceive the arts opportunities they offer are of high quality. These results should be interpreted with caution since participants in the 2009 AERI survey are a volunteer sample of principals from across the state (N=478 or 21%). It is likely these principals would generally be more satisfied with their programs and desire more programs with their schools.



CHAPTER 14: CONCLUSION

The 2009 Arts Education Research initiative endeavored to repeat as many of the areas of research study as possible from 2005, while also expanding the study in 2009. In doing so many parallels were established which allowed the researchers to make comparisons over the course of four to five years.

Research findings (Figure 4.1.3) shows a concerning modest decrease in arts instruction in the last five years in all arts disciplines. The most commonly cited barriers to teaching the arts and meeting arts EALRs were: testing-related mandates that require more focus on literacy and math, insufficient class time based on requirements of other core subjects, and lack of sustained school funding for arts education.

When further analyses was conducted to understand the number of arts disciplines offered within a school, the results indicated that half of the elementary and secondary schools offered courses in one arts discipline (usually music), while the other half offered courses in two or more disciplines, but most often music and visual arts. Five years later dance and theatre instruction continue to lag behind music and visual arts. Very few schools (less than 10%) offer courses in all four arts disciplines.

Documented arts curricula aligned with state essential academic learning requirements (EALRs) exists at moderate levels in music, and low levels in visual arts, theatre, and dance (see Figure 5.1). Clearly more work is needed in helping district and school personnel adopt formal curricular materials that align with state standards in all areas of the arts.

The most encouraging finding occurred in arts assessments, with more schools using criteria-based assessments in their arts classes. There is a growing understanding of the importance of assessing learning in the arts. That said, the state level reporting system does not indicate levels of student achievement, and principals and teachers request ways to use classroom-based performance data to report to families, inform instruction, and compare student achievement with other geographic areas or schools within one geographic area.

Principals reported that professional development was often part of their school improvement plans. Schools that included arts education in their school improvement plans used more release time and paid substitutes to support professional development than schools that did not include arts in their school improvement plans.

In staffing for the arts, there were increases in the number of 1.0+ FTE positions in both music courses and visual arts courses, suggesting a positive trend of hiring more full time positions in those disciplines. There has been little change in the number of arts coordinators across the state.

Innovative scheduling continues to be a solution to increasing the amount of arts instruction at individual schools. In principal interviews, schools have secured the arts during the school day through specific scheduling models—models that may warrant replication across the state. This phenomenon repeats scheduling innovations found in the AERI 2005 report. Besides scheduling ‘singletons’ first at the

middle and high school levels, a new scheduling strategy revealed in the 2009 research project is the effort of principals to build an audience for arts classes at the middle school / junior high school levels before those students reach the high school level.

Approximately half of the school principals formally include the arts as a line item in their budget. This finding is consistent across regions within Washington State. This 2009 finding seems to confirm the use of line items for the arts, first noted in the principal interviews in 2005 research. Principals reported gains in arts education through use of cross-crediting the arts at the high school level, and taking advantage of including designated arts classrooms when building new schools.

Overall, the majority of schools report arts education has stayed the same. Significantly fewer principals indicated that there have been opportunities to increase instruction in the arts. The majority of principals are not satisfied with the *quantity* of arts programs in their schools. At the same time, a majority of the respondents (reported that they are satisfied with the *quality* of arts education in their building. These results are consistent across geographic region and grade level.

RECOMMENDATIONS

Recommendations made in the Arts Education Research Initiative in 2005 still apply to our educational system in 2009. As arts policymakers enter a new decade, keeping the arts in balance with the other core disciplines remains a necessary campaign, all the more so as the field of arts education research continues to demonstrate the value of the arts for all K-12 students in preparing to learn, work and live in the 21st century.

A distillation of best practices in K-12 arts education, along with suggestions for taking action to support and improve arts education efforts, can be found in the related AREI document, “Markers of Quality and Action Agendas.”

Additional AERI Research can be found in APPENDIX A: Complete Survey Results



CHAPTER 15: ACKNOWLEDGEMENTS

From Researcher Susy Watts

This project reflects a deep commitment by the Washington State Arts Commission. Special thanks to Kris Tucker, Executive Director for her dedication to creating a second edition of arts education evaluation. Her support will continue to inform principals and teachers across the state, as well as arts advocates and the legislative body. Thanks to Lisa Jaret, Arts in Education Program Manager, for her wise understanding of the previous project and how this iteration would enhance the first evaluation. Her close attention to detail and search for representative findings was meticulous and thoughtful. Thanks to Mark Gerth, Communications Manager for his input on the scope of the project and his work to guide the research into a quality publication. Thanks also to my colleagues at The BERC Group. Their consummate evaluation expertise and collaborative approach provided an opportunity for a collective goal with independent but, objective viewpoints for the project.

Over the course of several months, I had the privilege of interviewing principals and school sites across Washington State. I would like to thank the following principals, school directors and arts teachers for graciously sharing their time and insights. They often rearranged their schedules to accommodate site visits by arriving at school early in the morning or staying late into the evening. They welcomed me warmly, accessed key arts documents, and sought the advisement of their colleagues. They proudly walked me through their campuses to show evidence of student learning. All answered my questions honestly and without constraint. Most importantly, they added a measurable depth to the project and a fuller understanding of the day-to-day underpinnings that account for statistical findings.

Thank you to the Principals, Superintendents, and Teachers who participated in the AERI Interviews:

Principals

Lorenzo Alvarado, Principal, Washington Middle School, Yakima School District
Eric Barkman, Principal, Olympic Middle School, Shelton School District
Jennifer Bethman, Principal, Graham-Kapowsin High School, Bethel School District
Jeff Chamberlain, Principal, Curtis Junior High School, University Place School District
Ken Collins, Principal, Lake Stevens High School, Lake Stevens School District
Sheryl Dunton, Principal, Talbot Hill Elementary School, Renton School District
Sheila Gerrish, Principal, Cedarcrest Middle School, Marysville School District
Matt Grant, Principal, Olympia High School, Olympia School District
Susan Hanson, Principal, Vashon High School, Vashon School District
Scott Harker, Principal, Port Angeles High School, Port Angeles School District
Antoniette Hull, Principal, Barge-Lincoln Elementary School, Yakima School District
Cynthia Jones, Principal, Emerson Elementary School, Everett School District
Sally Juzeler, Principal, Whitstran Elementary School, Prosser School District

Mark Keating, Principal, Elma Elementary School, Elma School District
Jon Ketler, Co-Director, School of the Arts, Tacoma School District
Bob Knorr, Principal, Mt. Erie Elementary School, Anacortes School District
Karen Larsen, Principal, White Pass Jr. And Sr. High School, White Pass School District
Olga Lay, Principal, Point Defiance Elementary School, Tacoma School District
Don Lee, Principal, Grantham Elementary School, Clarkston School District
Katie Leid, Principal, Dayton Elementary School, Dayton School District
Cindy Leonard, Principal, Harrington K-12 School, Harrington School District
Rick Linehan, Superintendent, White Pass School District
Michael Merrin, Principal, Elk Plain School of Choice, Bethel School District
Julene Miller, Principal, Byron Kibler Elementary School, Enumclaw School District
Steve Morse, Principal, Roosevelt Elementary School, Bellingham School District
Jeff Newport, Principal, Rosa Parks Elementary School, Lake Washington School District
Nancy Pack, Principal, Franklin Elementary School, Port Angeles School District
Scott Parker, Principal, Highlands Middle School, Kennewick School District
Laura Ploudré, Principal, Parkwood Elementary School, Shoreline School District
Ellen Punyon, Principal, Dearborn Park Elementary School, Seattle Public Schools
Mike Riggs, Principal, Knolls Vista Elementary School, Moses Lake School District
Gerry Ringwood, Principal/Director, Tri-Tech Skills Center, Kennewick School District
Kevin Rupprecht, Principal, Forks High School, Quillayute Valley School District
Tim Sheppard, Principal, Lincoln Elementary School, Wenatchee School District
Kim Spacek, Principal, Pomeroy Elementary School, Superintendent, Pomeroy School District
Kathy Tully, Principal, White Pass Elementary School, White Pass School District
Beth VanderVeen, Principal, Burlington-Edison High School, Burlington-Edison School District
Michele Wadeikis, Principal, Wenatchee High School, Wenatchee School District
Janet Wheaton, Principal, Roosevelt Elementary School, Granger School District

Teachers

Courage Bennaly, Arts Teacher, Heritage High School, Marysville School District
Paul Brooks, Integrated Arts Specialist, Whitstran Elementary School, Prosser School District
Don Collins, Visual Arts Teacher, Wenatchee High School, Wenatchee School District
Ronald Jones, Fine Arts Department Chair and Music Teacher, Port Angeles High School, Port Angeles School District
Laurie Judd, Visual Arts Teacher, White Pass Sr. High School, White Pass School District
Suzanne Keegan, Multi-age Classroom Teacher, Franklin Elementary School, Port Angeles School District
Michael McClun, Visual Arts Teacher, Wenatchee High School, Wenatchee School District
Leslie Pease, Visual Arts Teacher, Washington Middle School, Yakima School District
Beth Van Blaricom, Theater Teacher, Rosa Parks Elementary School, Lake Washington School District



APPENDIX: COMPLETE ITEM RESULTS FOR THE AERI 2009 SURVEY

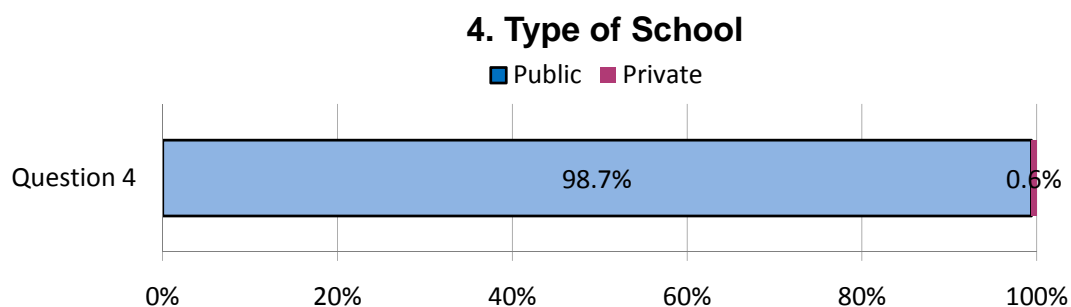


Figure A1. Question 4 – Public or Private School

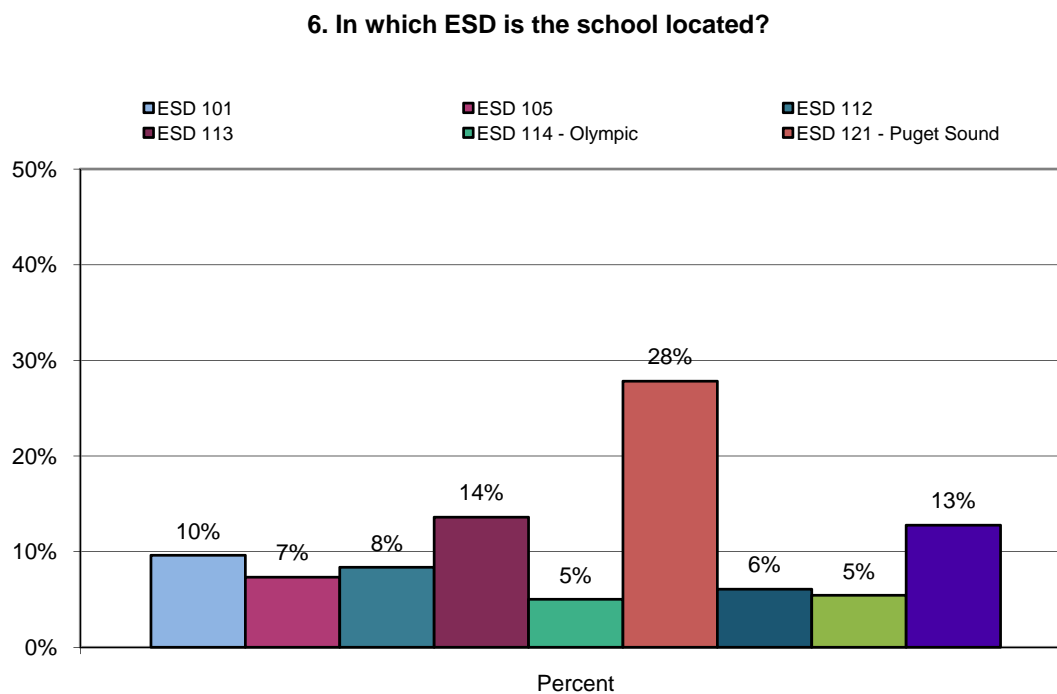


Figure A2. Question 6 – ESD location

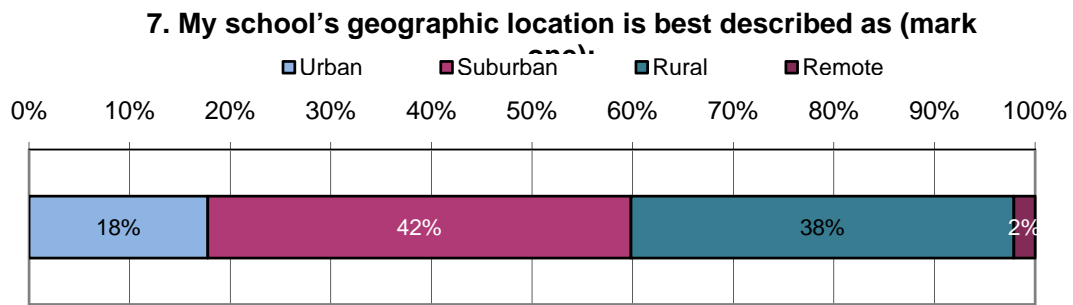


Figure A3. Question 7 – Geographic Location

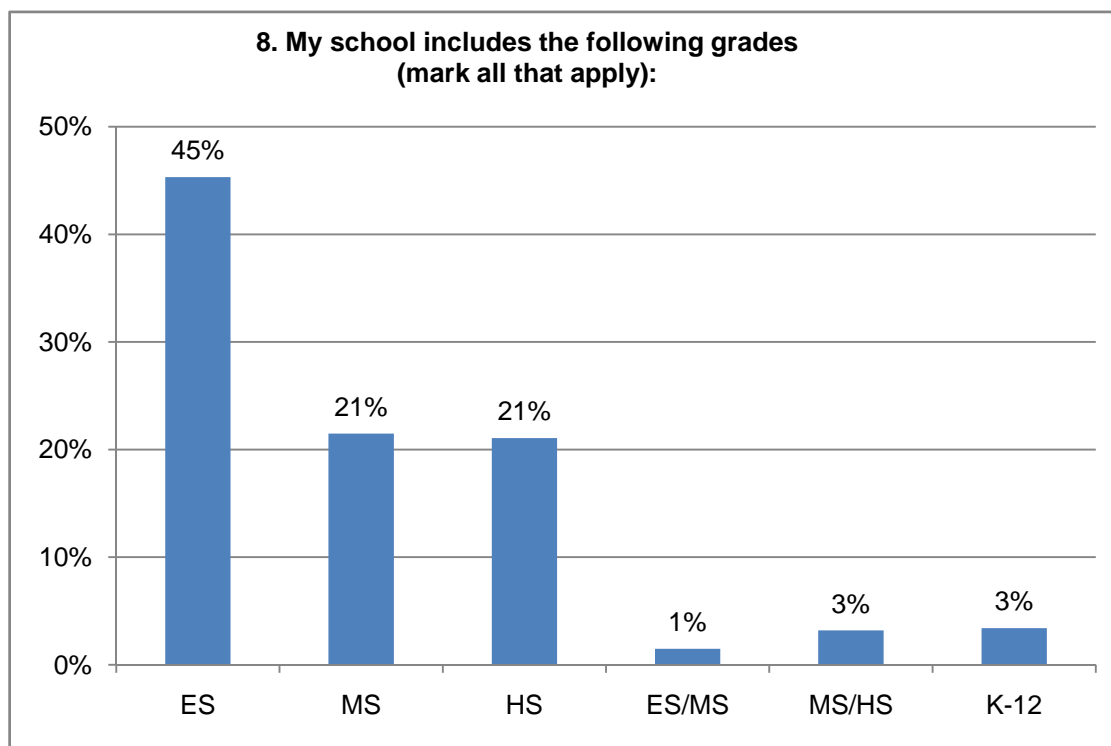


Figure A4. Question 8 – Type of grades taught

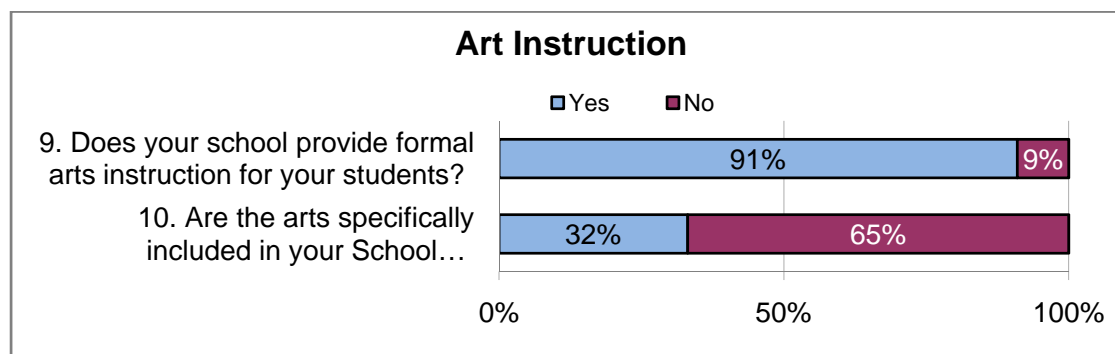


Figure A5. Question 9 & 10 – Formal Arts instruction

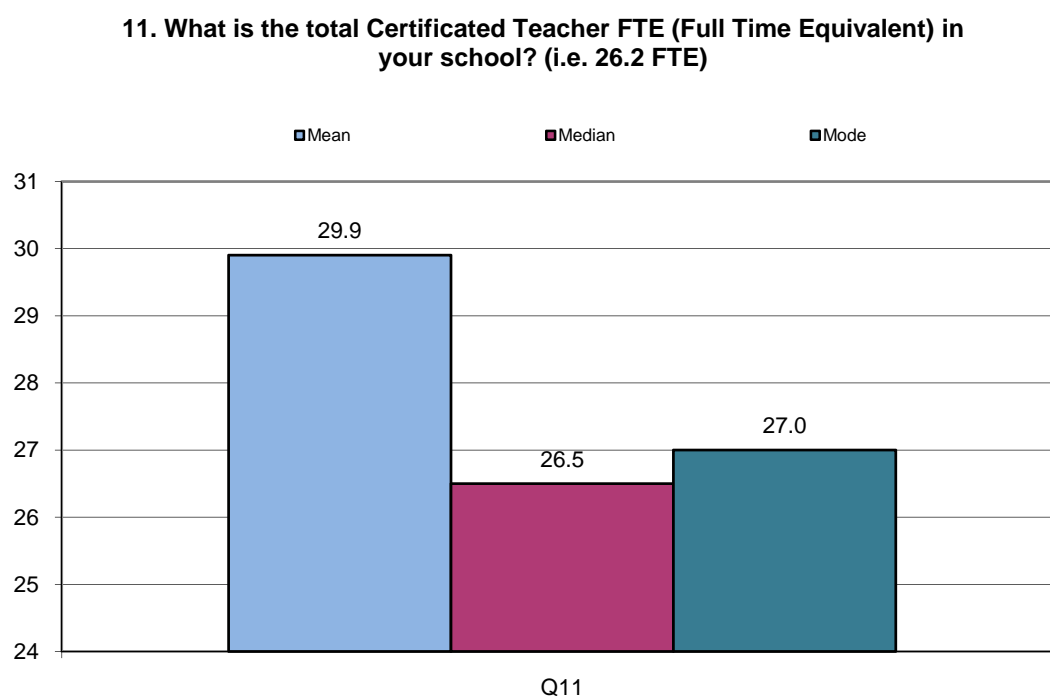


Figure A6. Question 11 – Average Certificated FTE

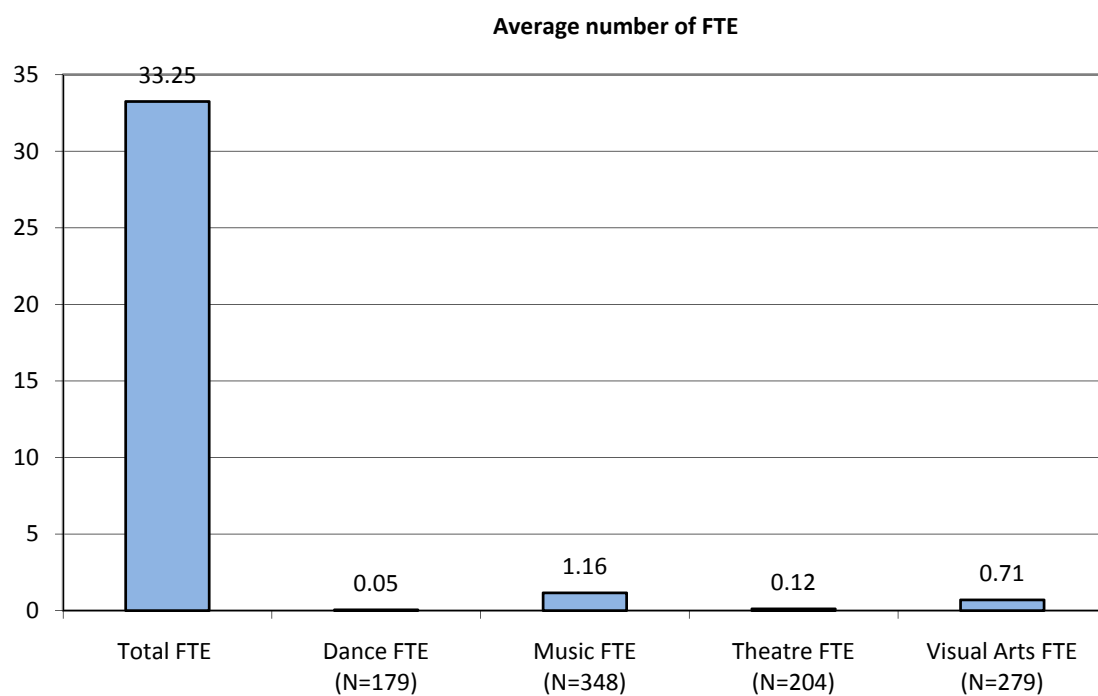


Figure A7. Question 12 – Average Certificated FTE by discipline

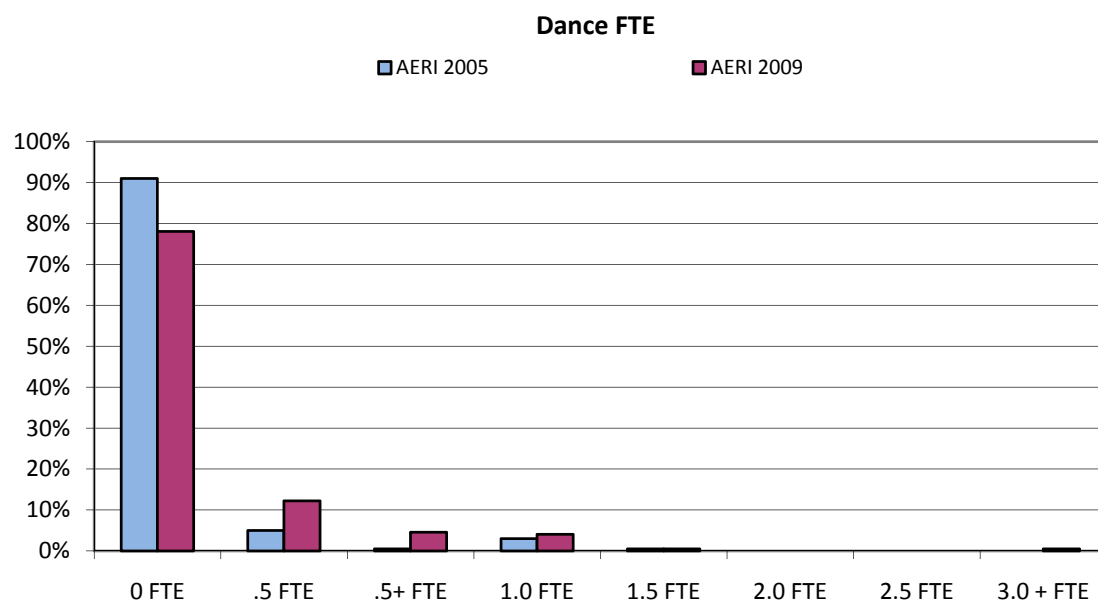


Figure A8. Question 12 – Comparison of Dance FTE from AERI 2005 to 2009

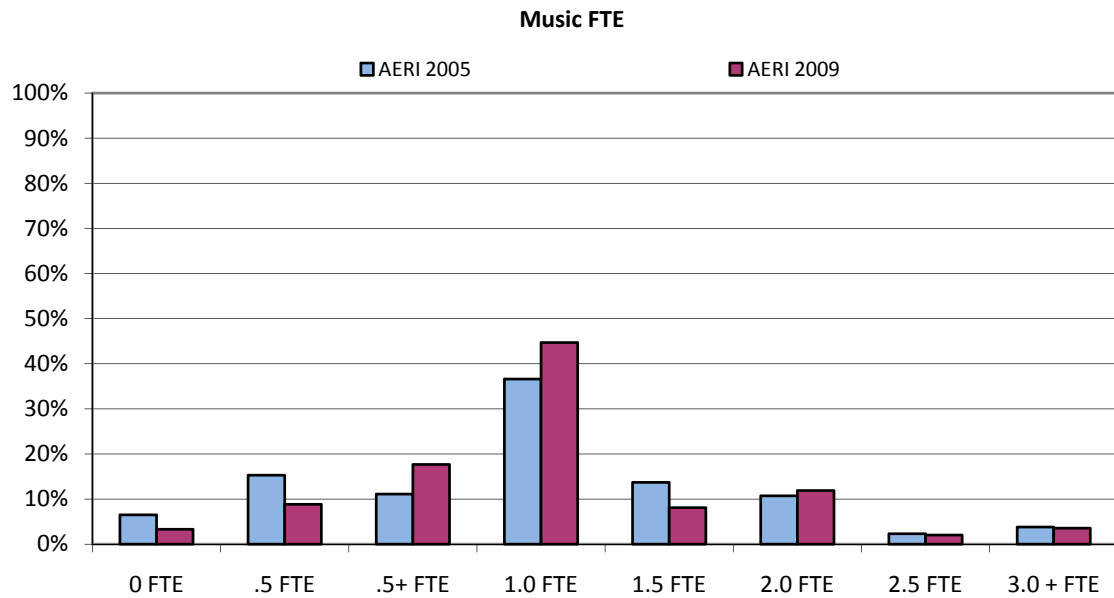


Figure A9. Question 12 – Comparison of Music FTE from AERI 2005 to 2009

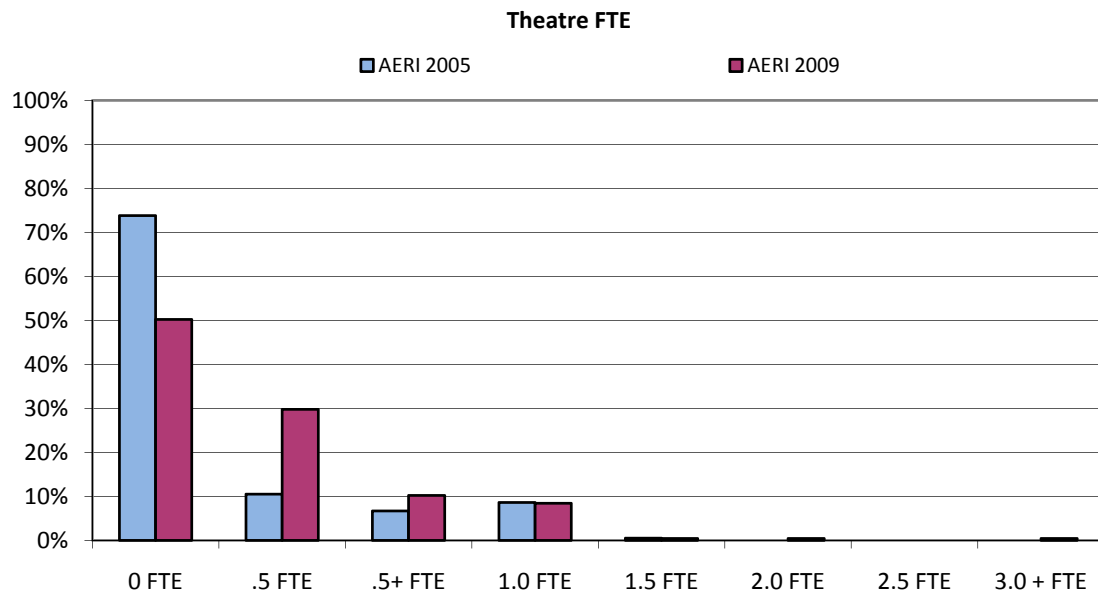


Figure A10. Question 12 – Comparison of Theatre FTE from AERI 2005 to 2009

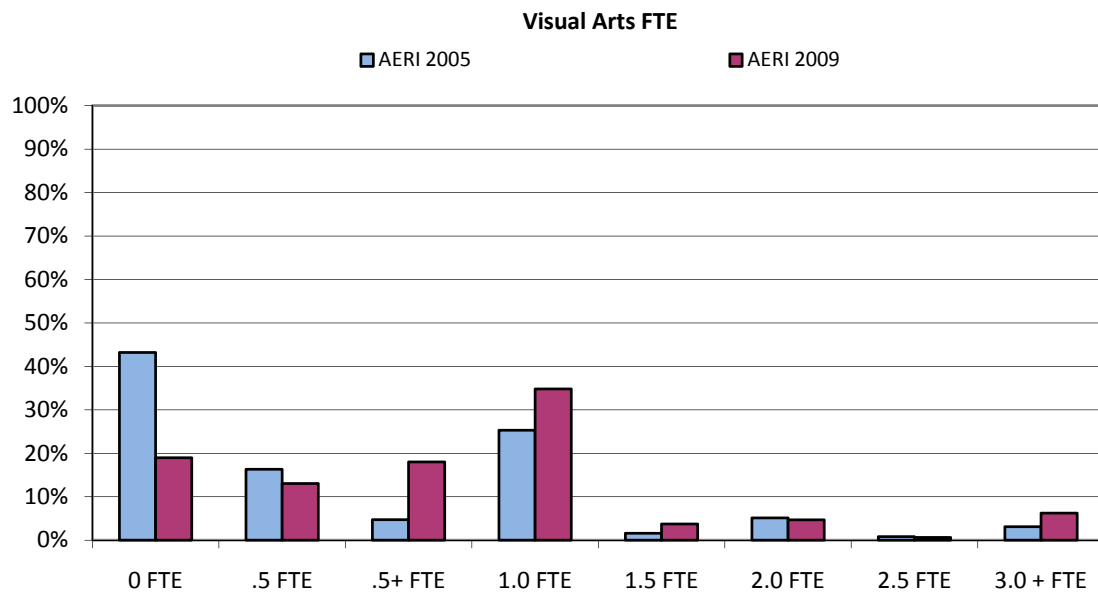


Figure A11. Question 12 – Comparison of Visual Arts FTE from AERI 2005 to 2009

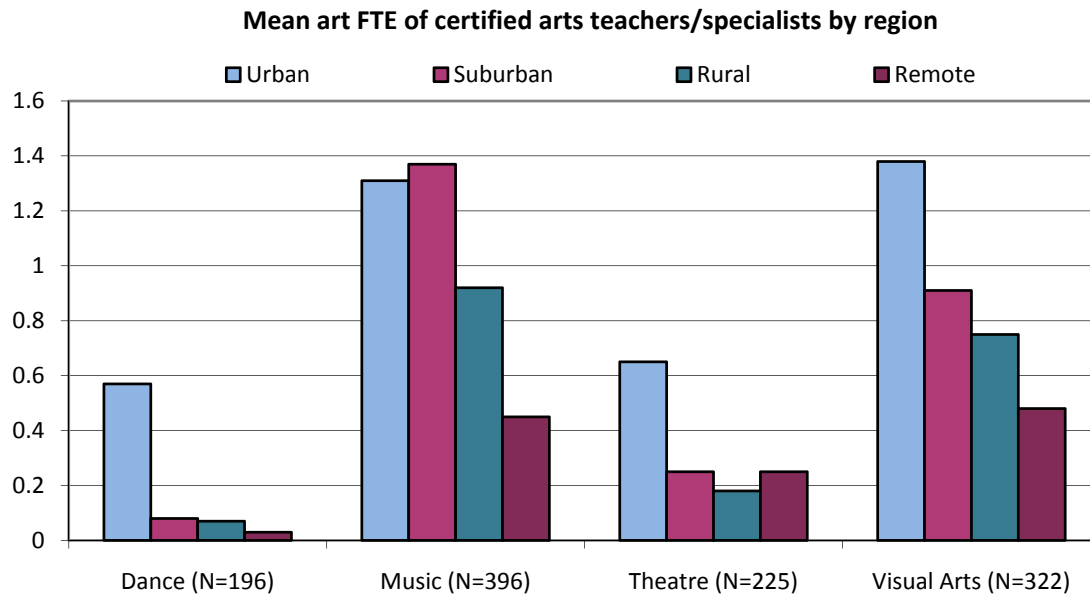


Figure A12. Question 12 – Average Certificated FTE by region

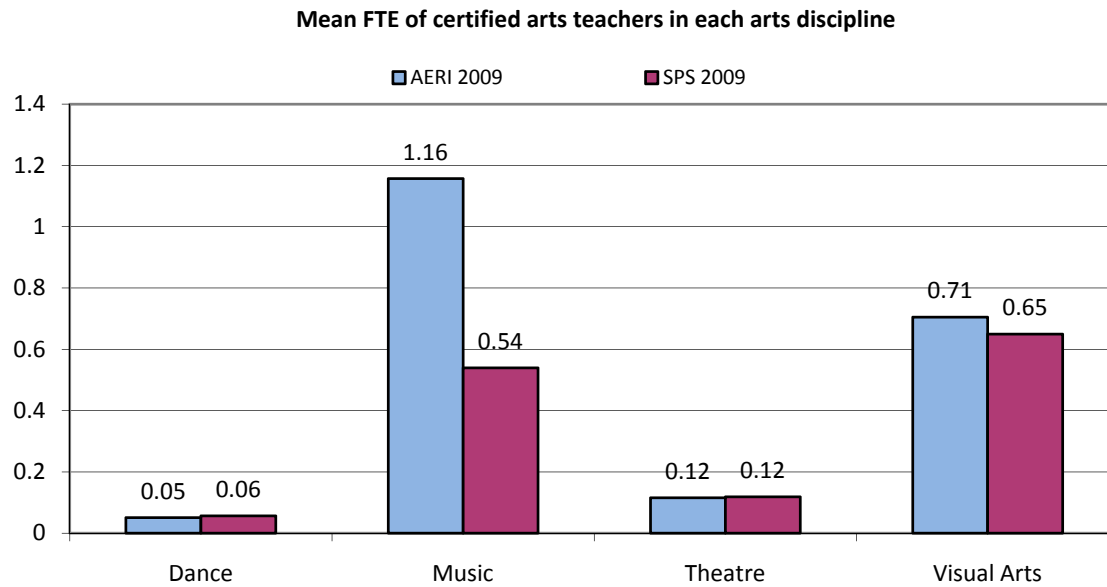


Figure A13. Question 12 –Comparison of Arts FTE from AERI 2009 to SPS 2009

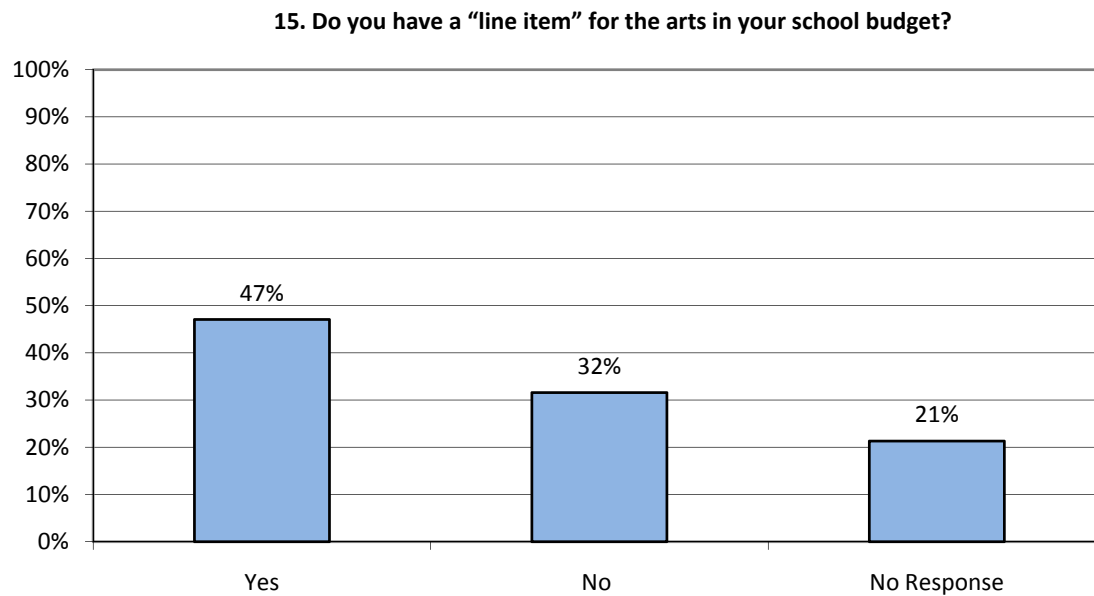


Figure A14. Question 15 – Line item for arts budget

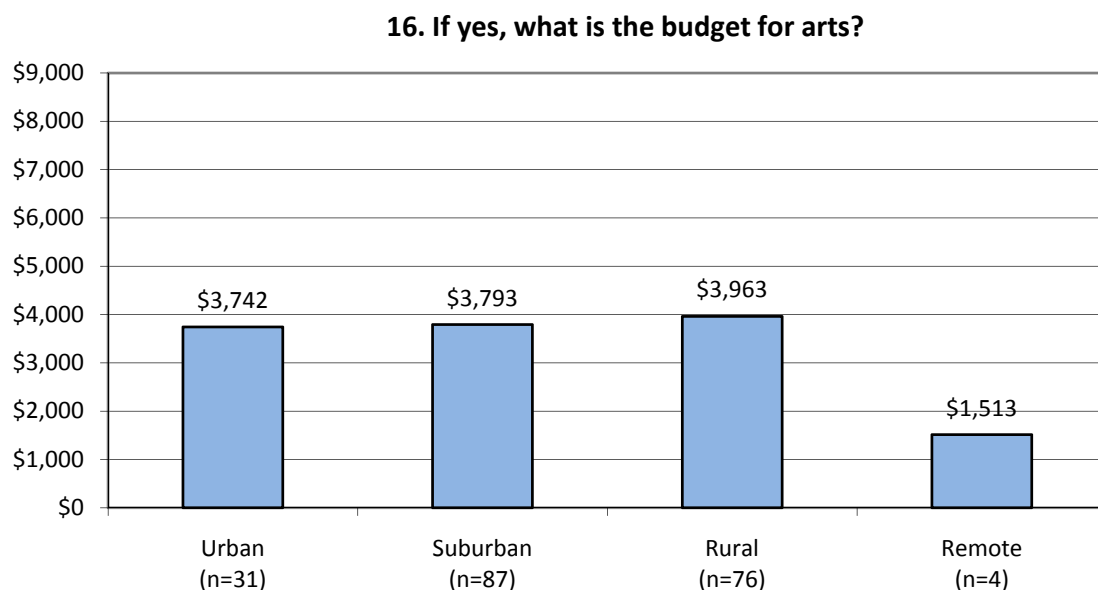


Figure A15. Question 16 – Average annual art budget by region

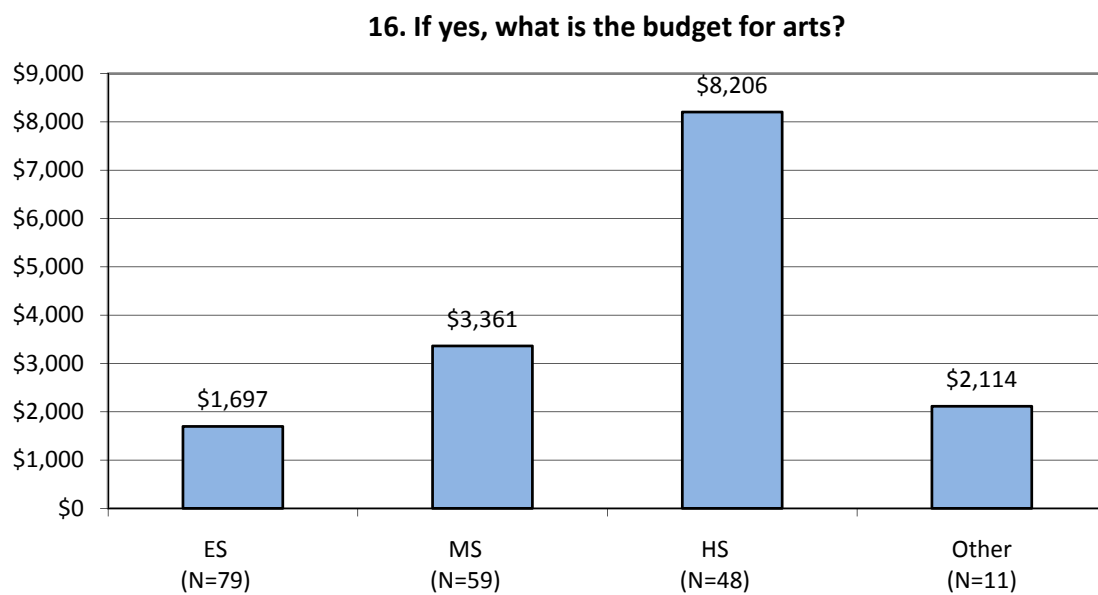


Figure A16. Question 16 – Average annual art budget by grade level

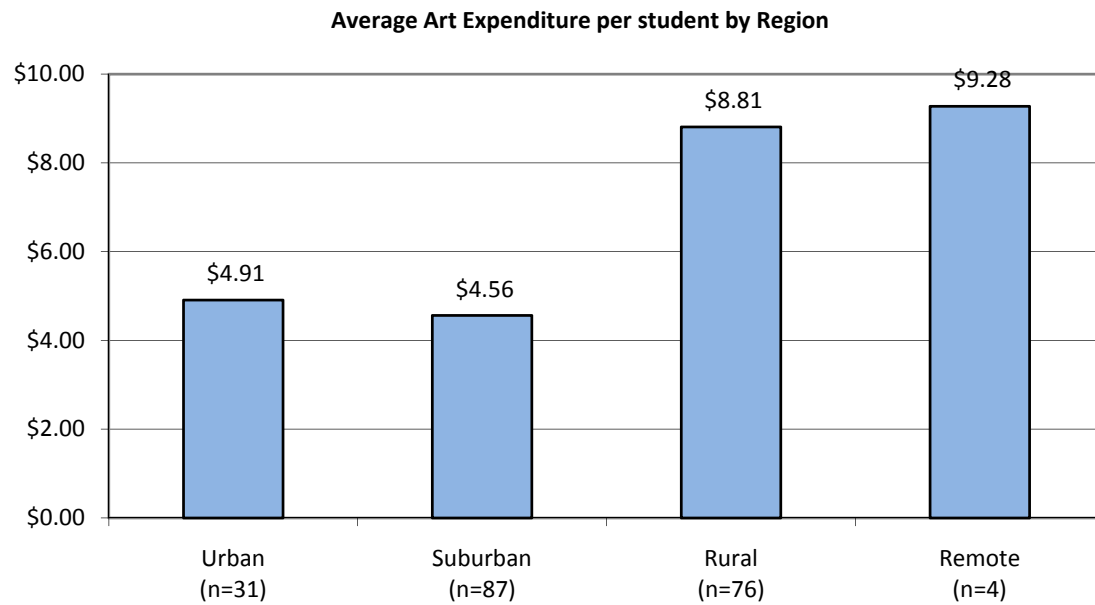


Figure A17. Question 16 – Average per capita art budget by region

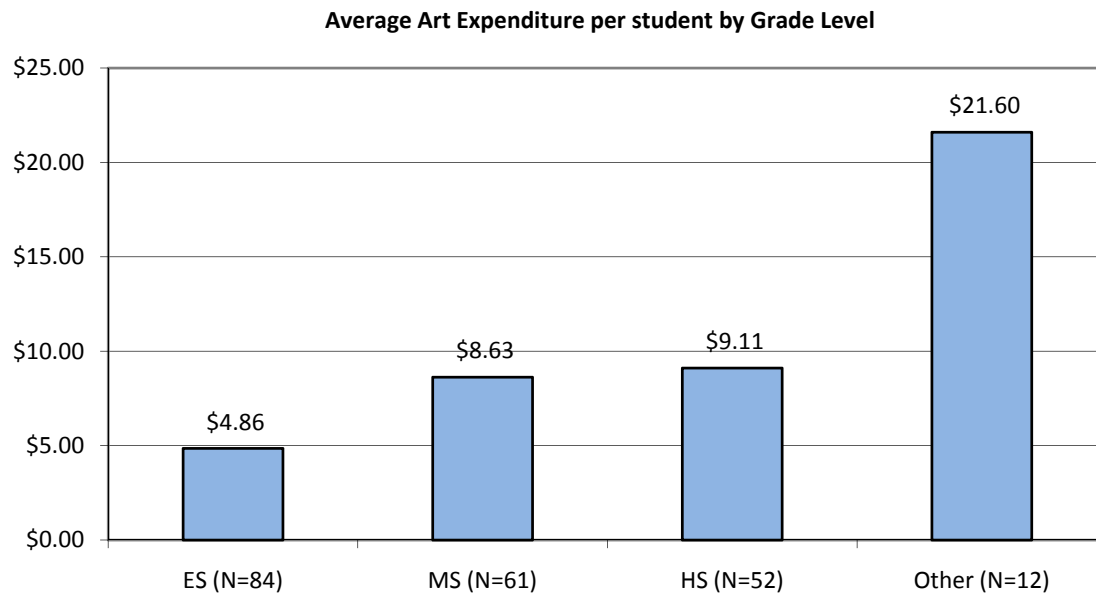


Figure A18. Question 16 – Average per capita art budget by grade level

17. Does your school receive money for arts education, not including staffing, from any of the following sources? Mark all that apply.

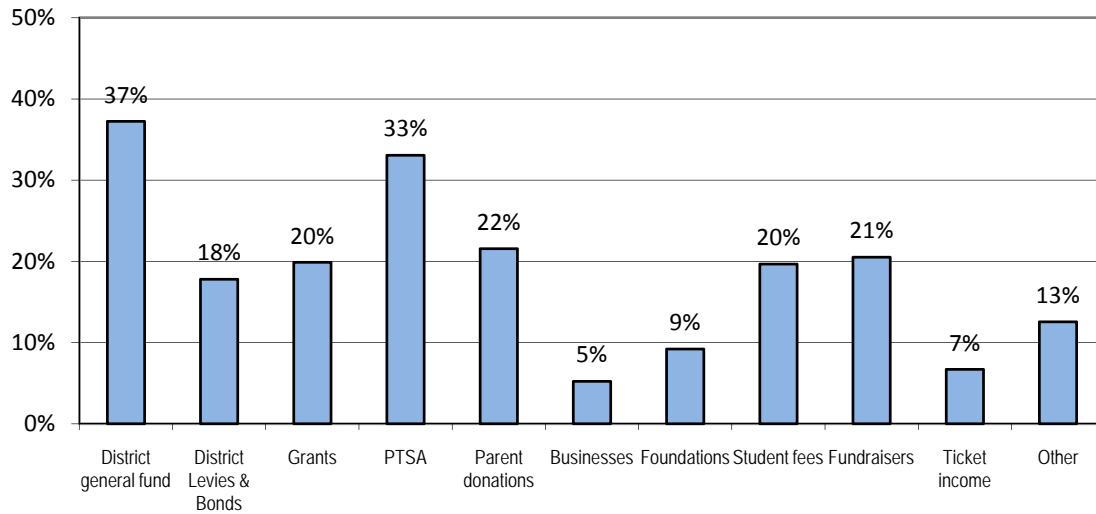


Figure A19. Question 17 – Funds for arts education

18. If you do have a budget for arts education, please indicate how the money is used. Mark all that apply.

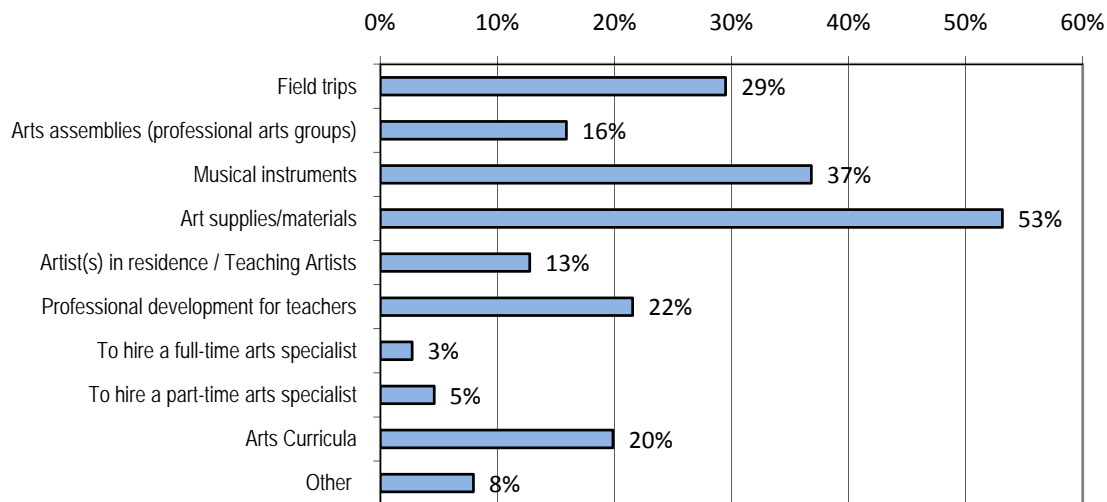


Figure A20. Question 18 – How arts funds are used

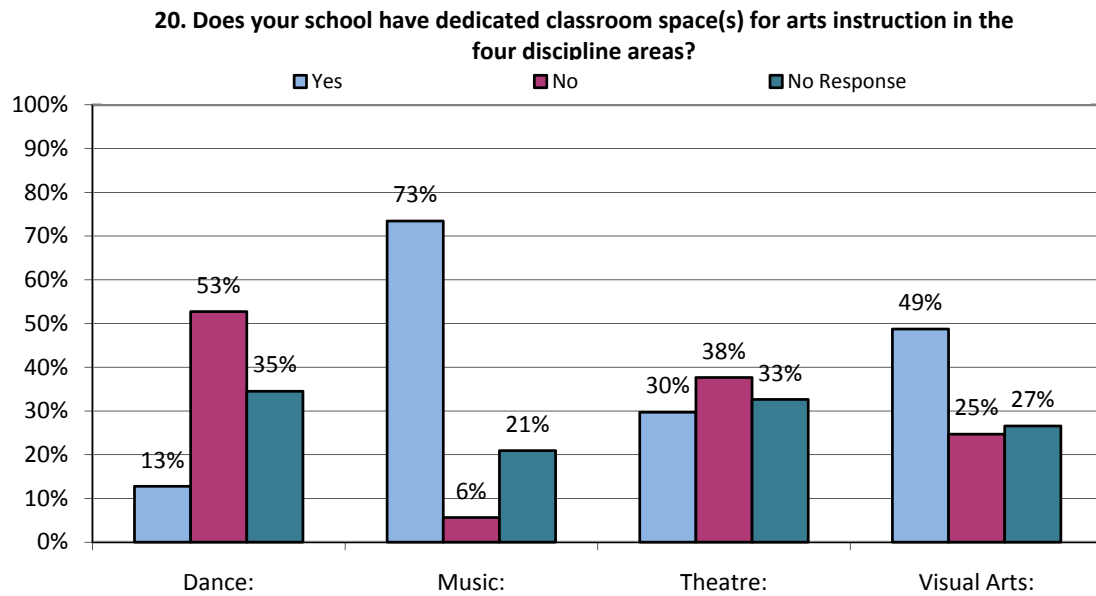


Figure A21. Question 20 – Dedicated space for arts instruction

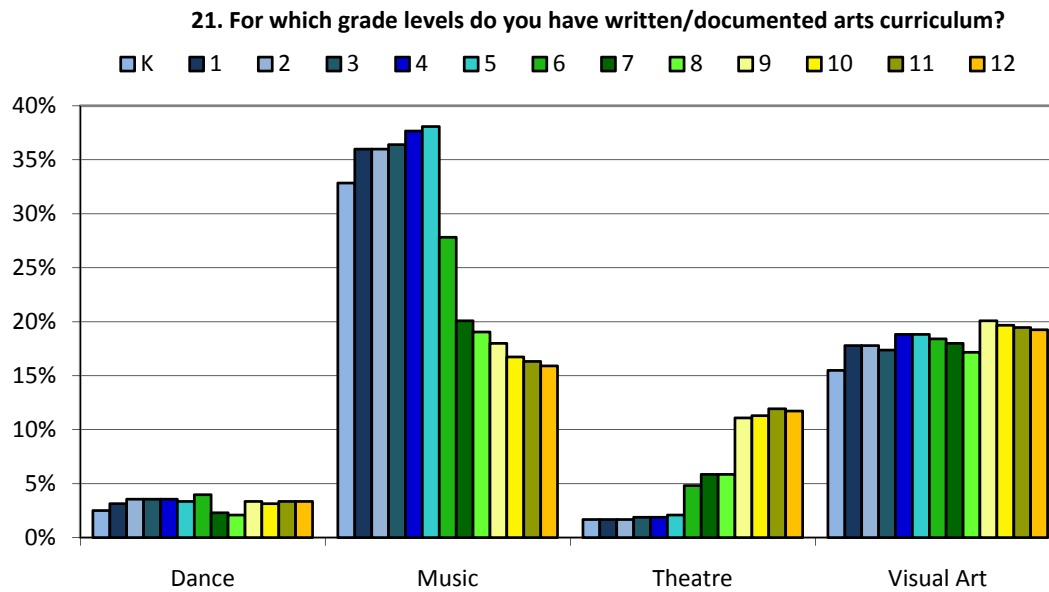


Figure A22. Question 21 – Grades that have written/documented arts curriculum

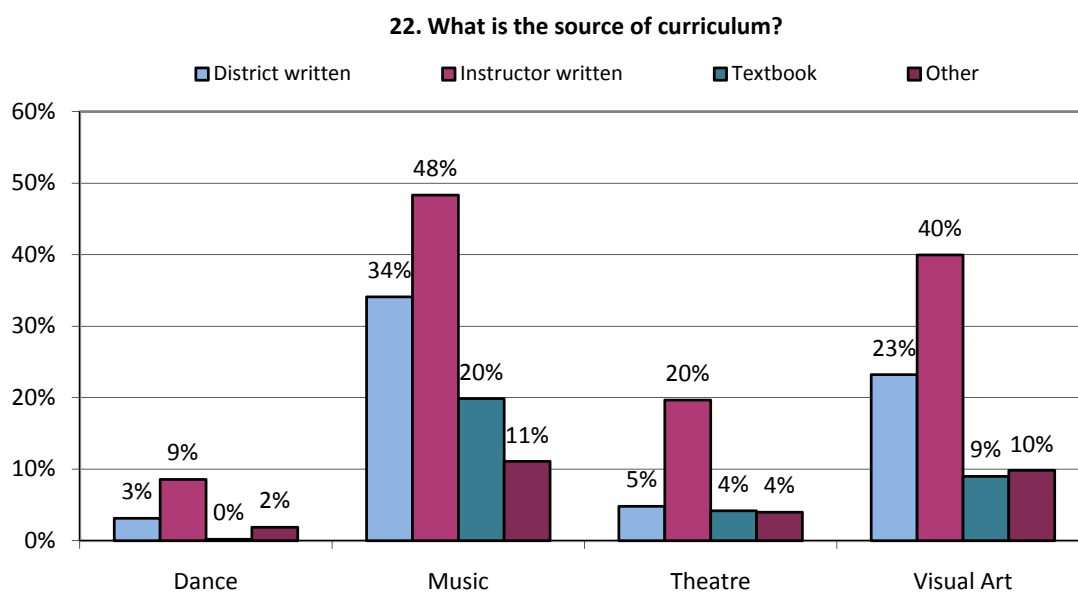


Figure A23. Question 22 – Sources of curriculum

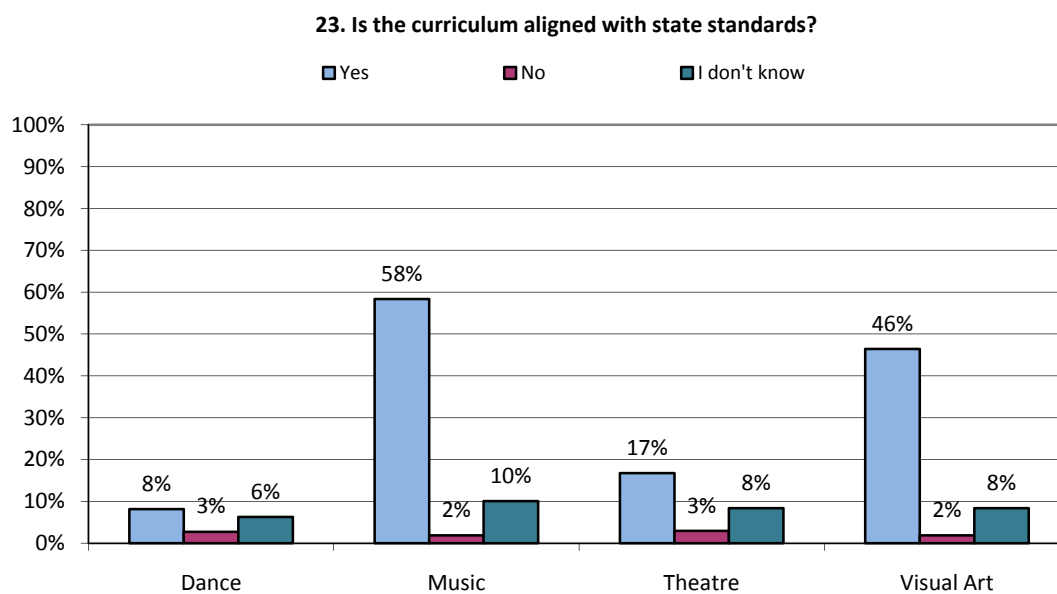


Figure A24. Question 23 – Alignment with state standards

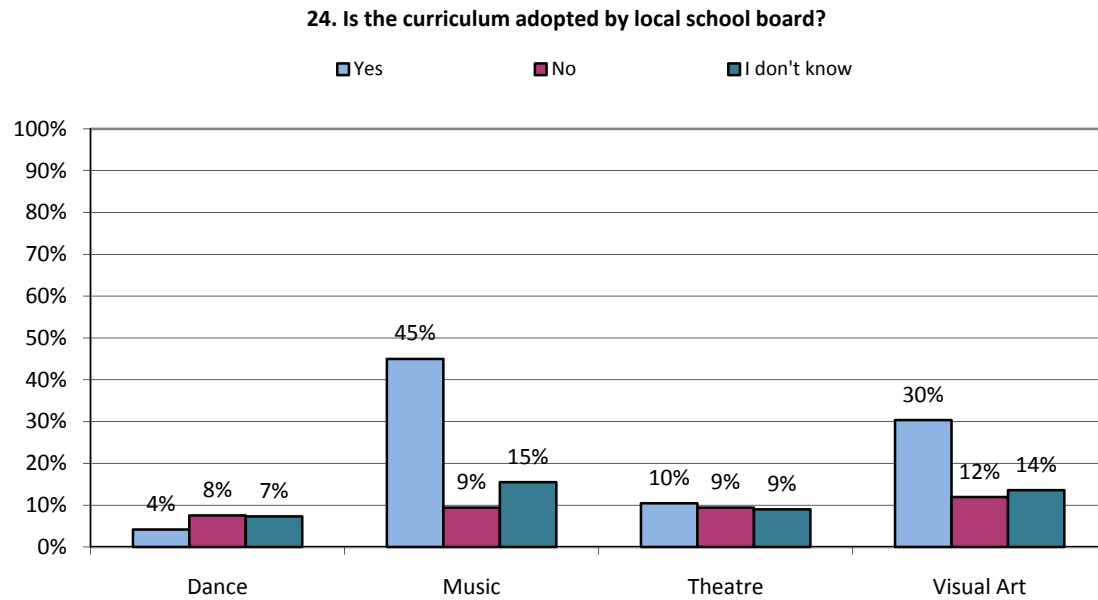


Figure A25. Question 24 – Curriculum adoption by school board

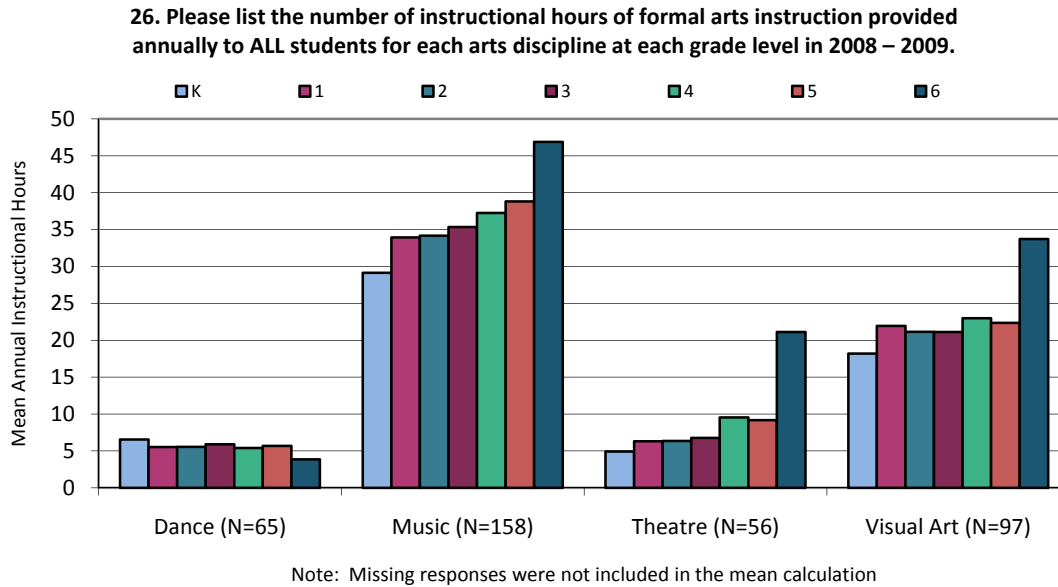
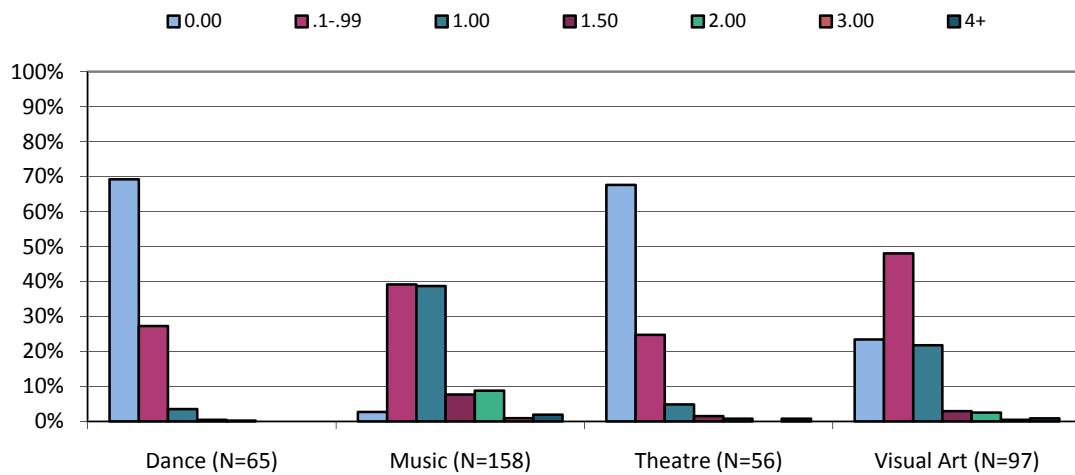


Figure A26. Question 26 – Average annual hours of classroom instruction

26. Please list the number of instructional hours of formal arts instruction provided [weekly] to ALL students for each arts discipline at each grade level in 2008 – 2009.



Note: Weekly averages were calculated from reported annual hours of instruction

Figure A27. Question 26 – Frequency of weekly hours of instruction

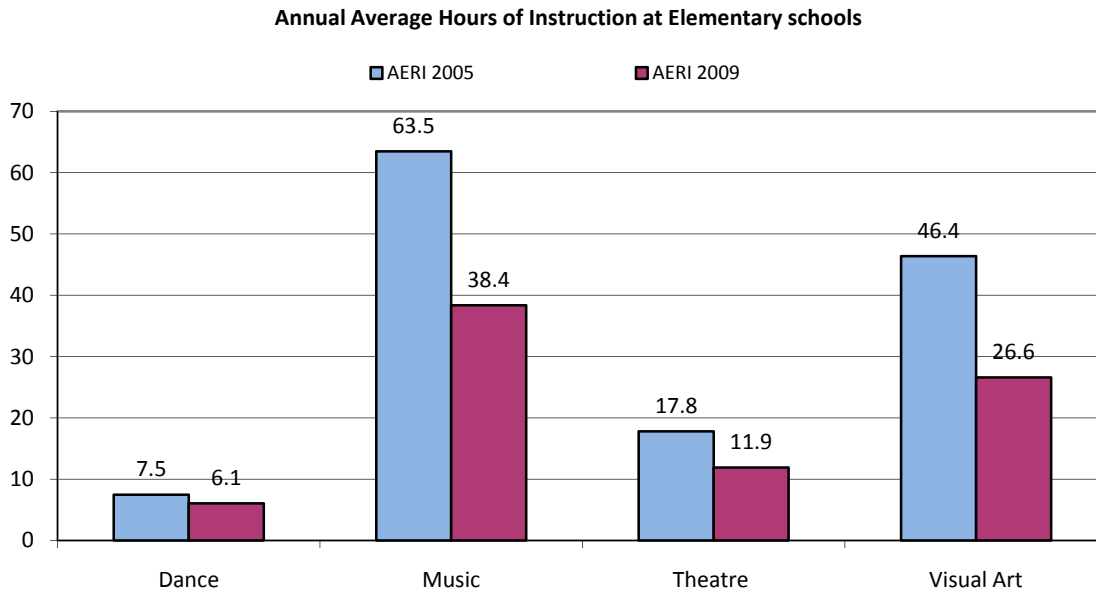


Figure A28. Question 26 – Comparison of annual hours of instruction



28. Considering all the different types of arts education, including formal, informal, integrated, etc. that may be happening at your school, how are the arts taught? (n=219)

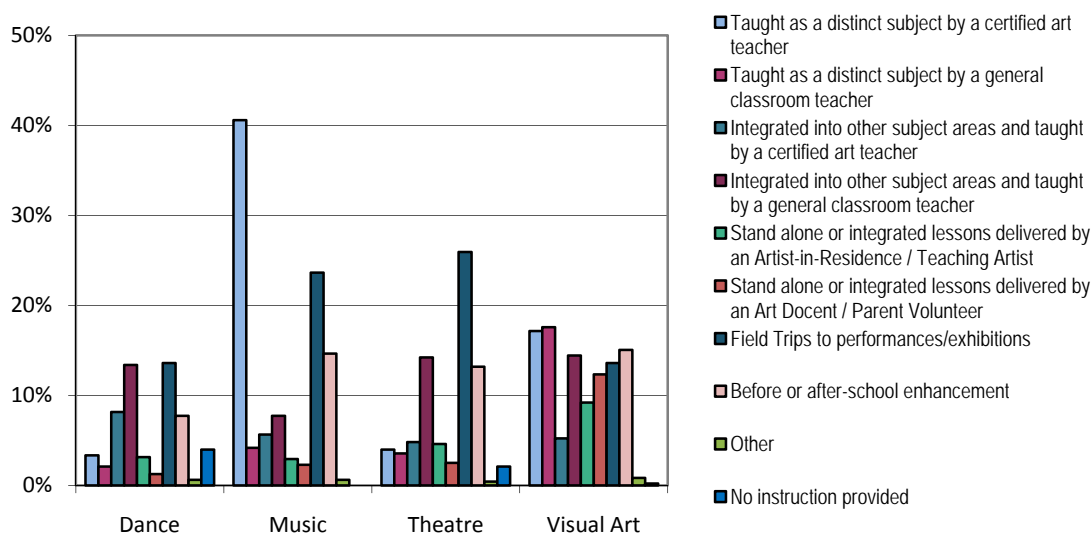


Figure A29. Question 28 – How are the arts taught?

Dance - Percentage of secondary schools offering courses

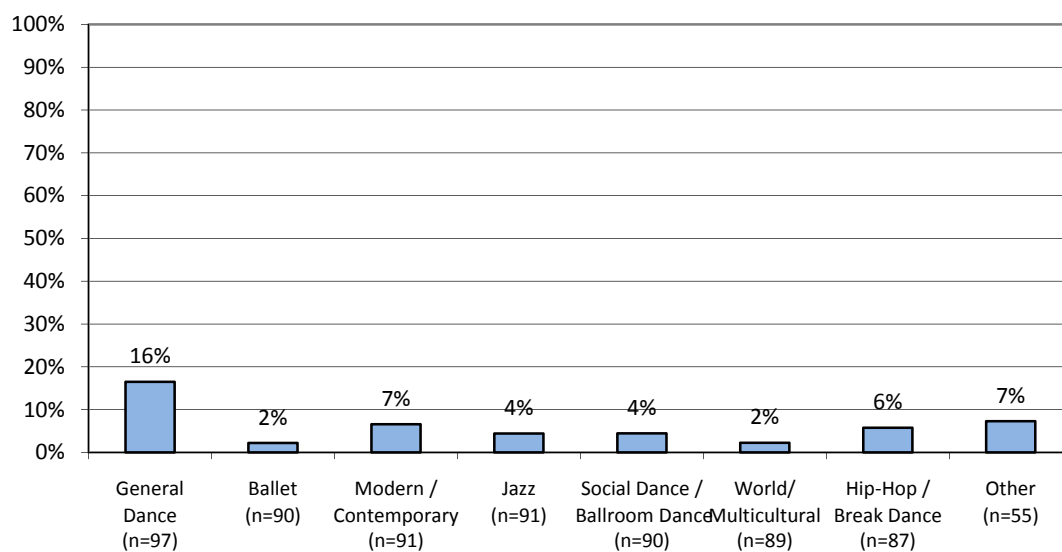


Figure A30. Question 29 – Percentage of secondary schools offering courses in dance

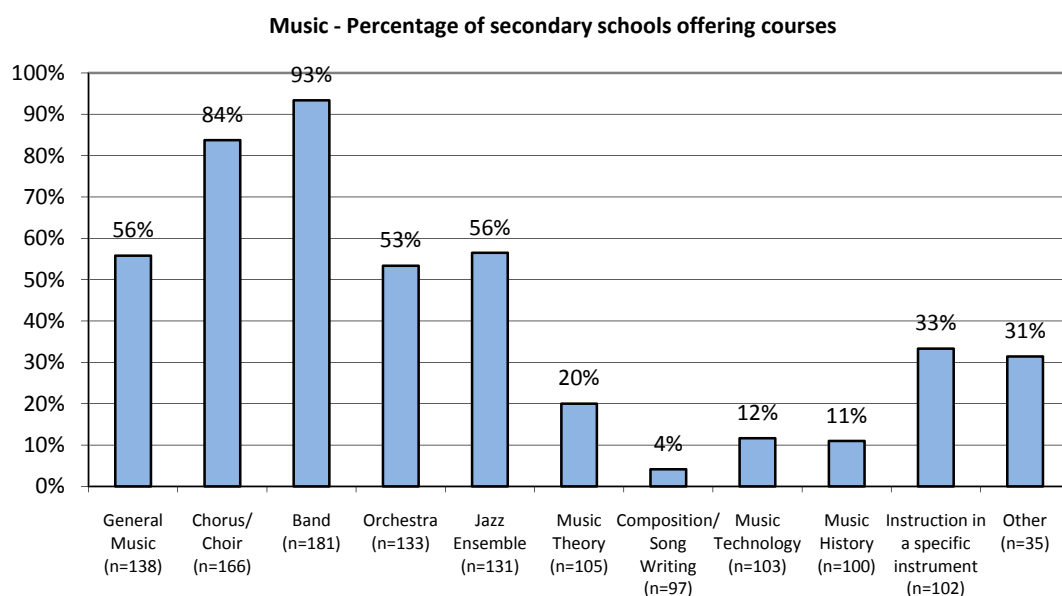


Figure A31. Question 30 – Percentage of secondary schools offering courses in music

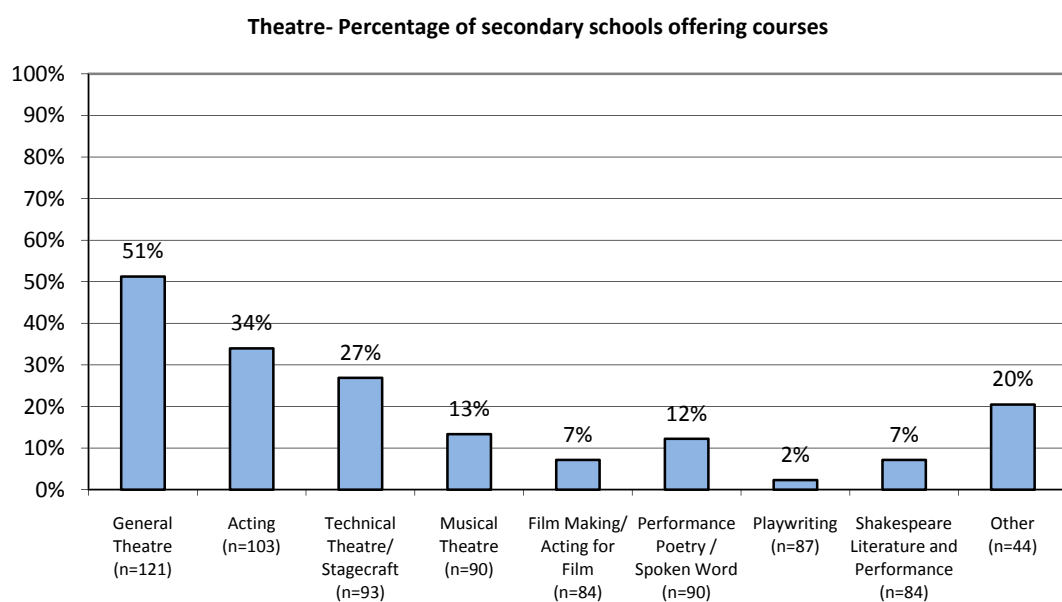


Figure A32. Question 31 – Percentage of secondary schools offering courses in theatre

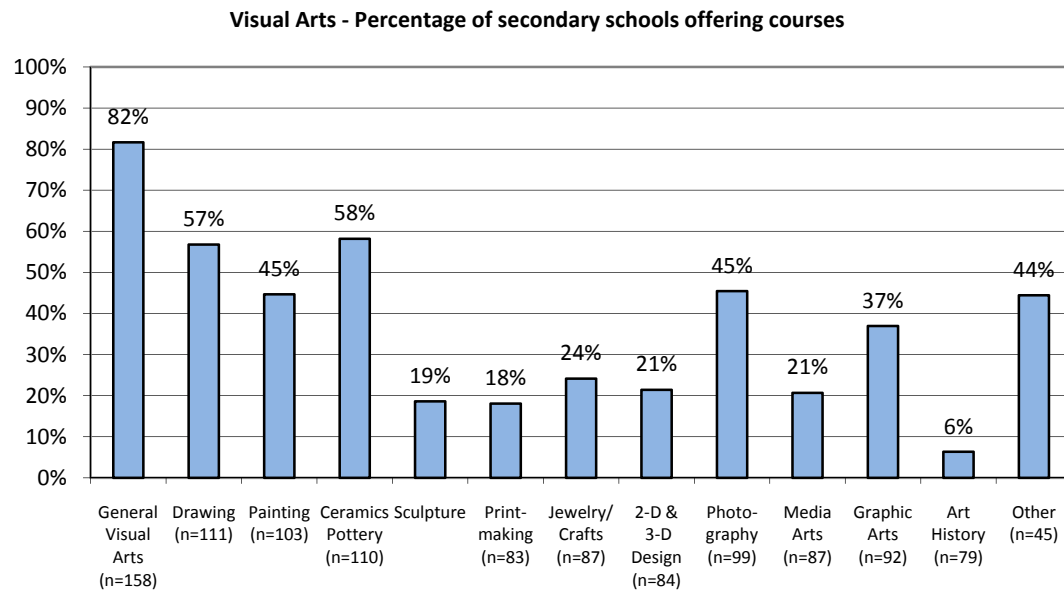


Figure A33. Question 32 – Percentage of secondary schools offering courses in visual arts

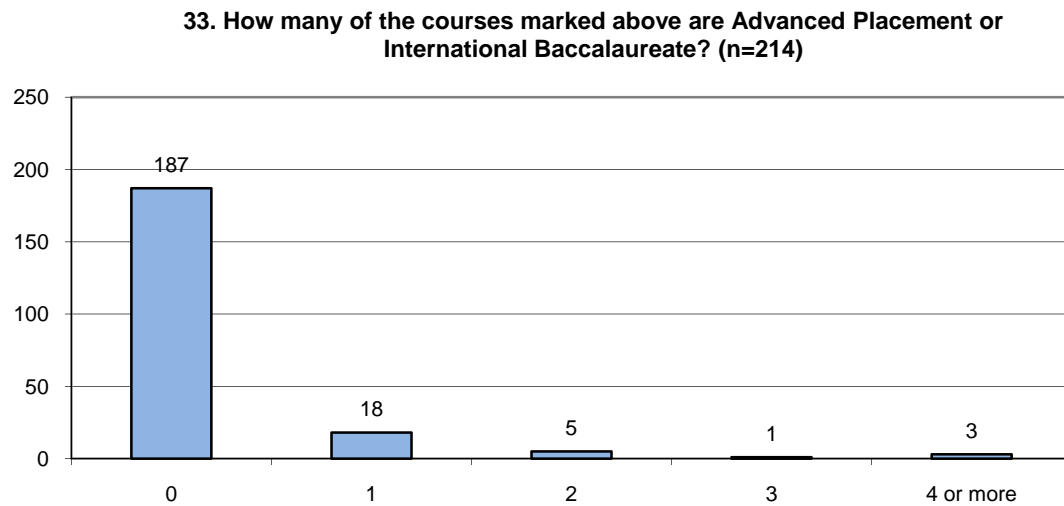


Figure A34. Question 33 – AP or IB art courses

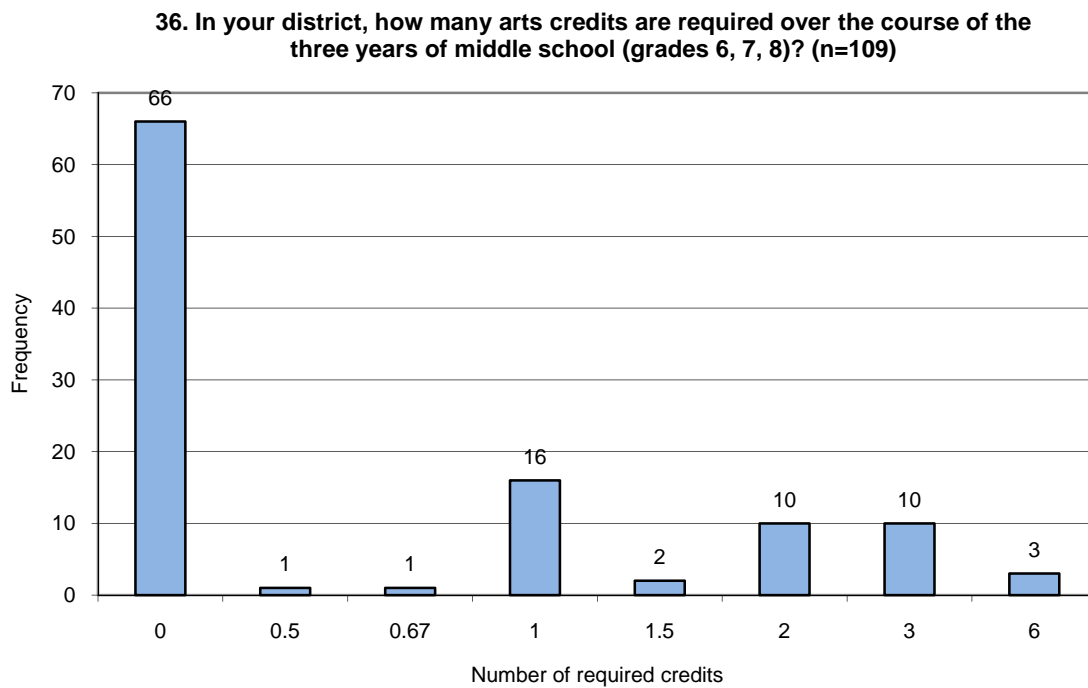


Figure A35. Question 36 – Middle school required art credits

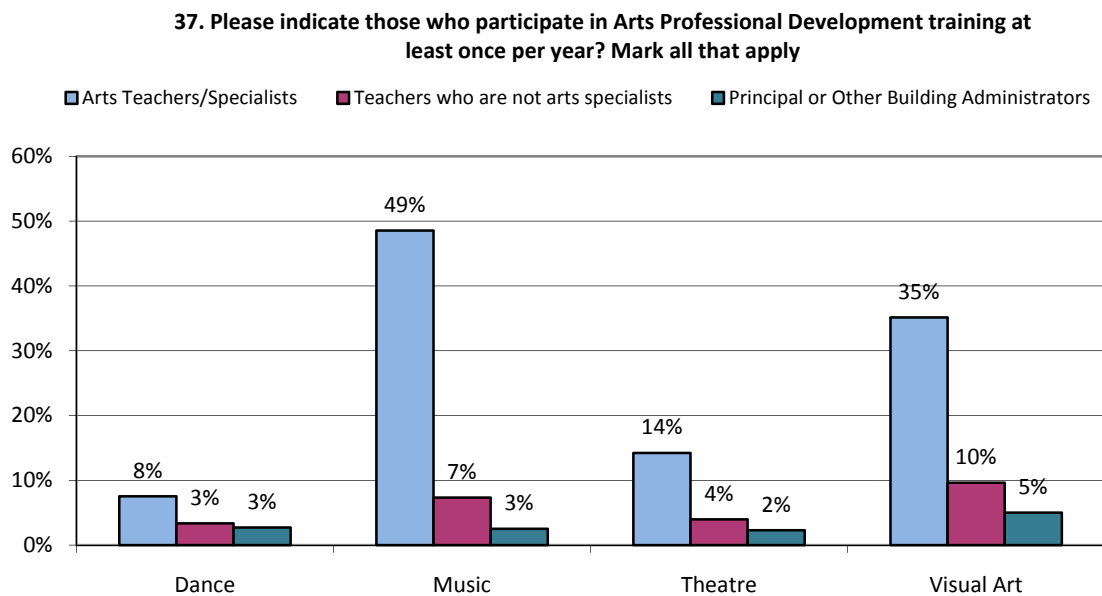


Figure A36. Question 37 – Arts professional development participation



38. Who delivers professional development in arts education to your staff?
Mark all that apply.

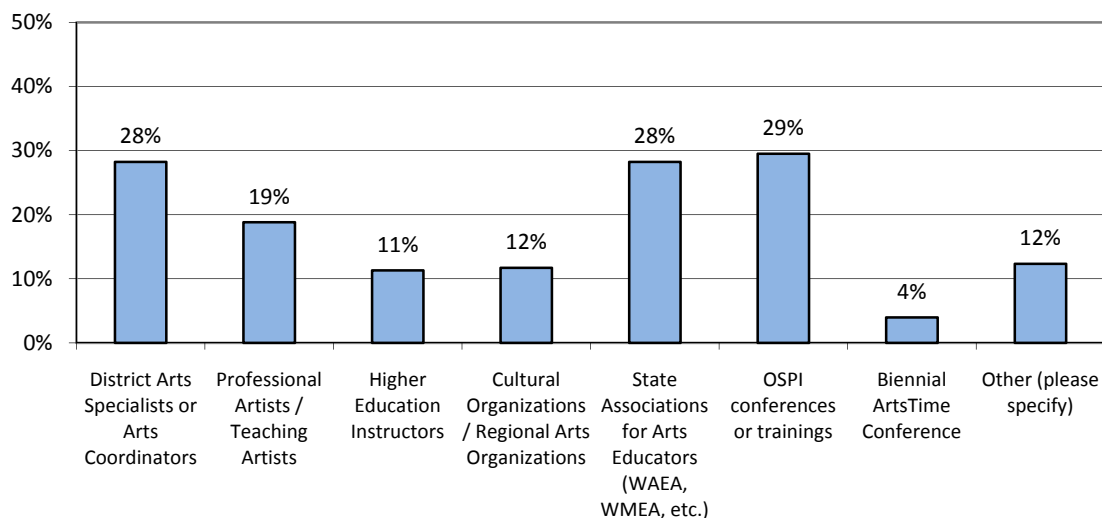


Figure A37. Question 38 – Who delivers the professional development?

38. Who delivers professional development in arts education to your staff?
Mark all that apply.

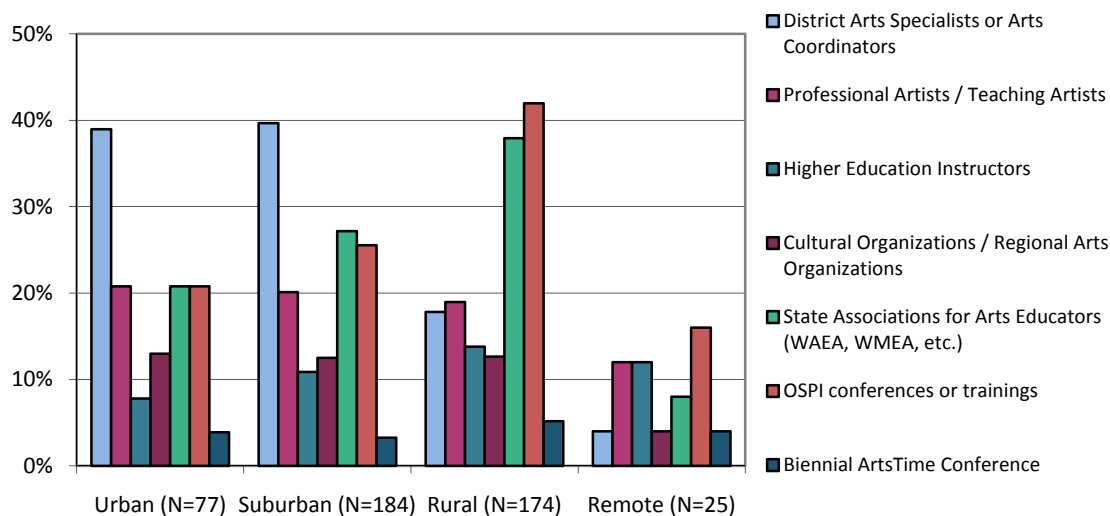


Figure A38. Question 38 – Delivery of professional development by region

39. How are teachers/staff at your school supported to participate in professional development in arts education? Mark all that apply.

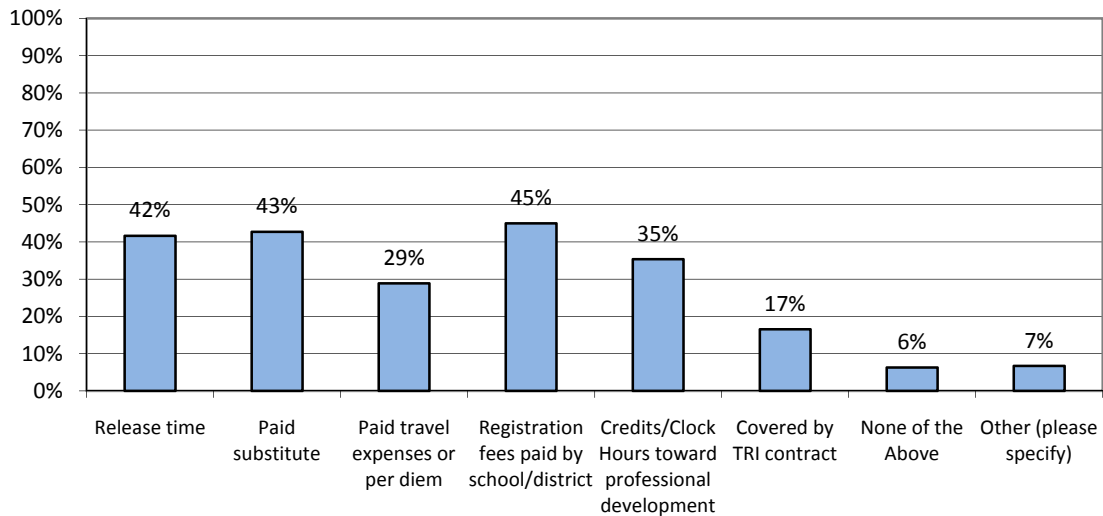


Figure A39. Question 39 – How are staff supported to participate

40. In your opinion, what areas of professional development are needed in your school? Mark all that apply.

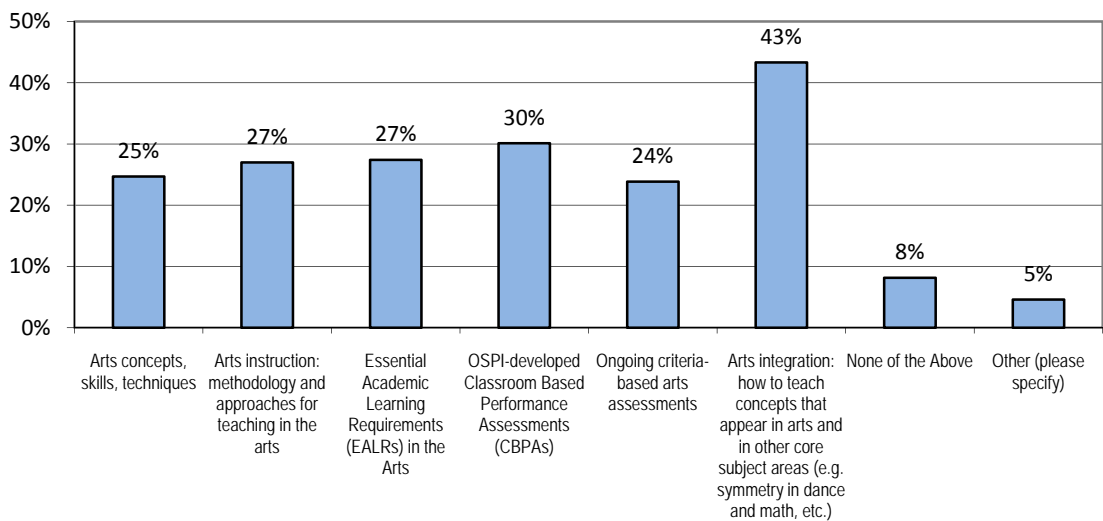


Figure A40. Question 40 – Types of professional development needed



41. How do your teachers assess arts learning? Mark all that apply.

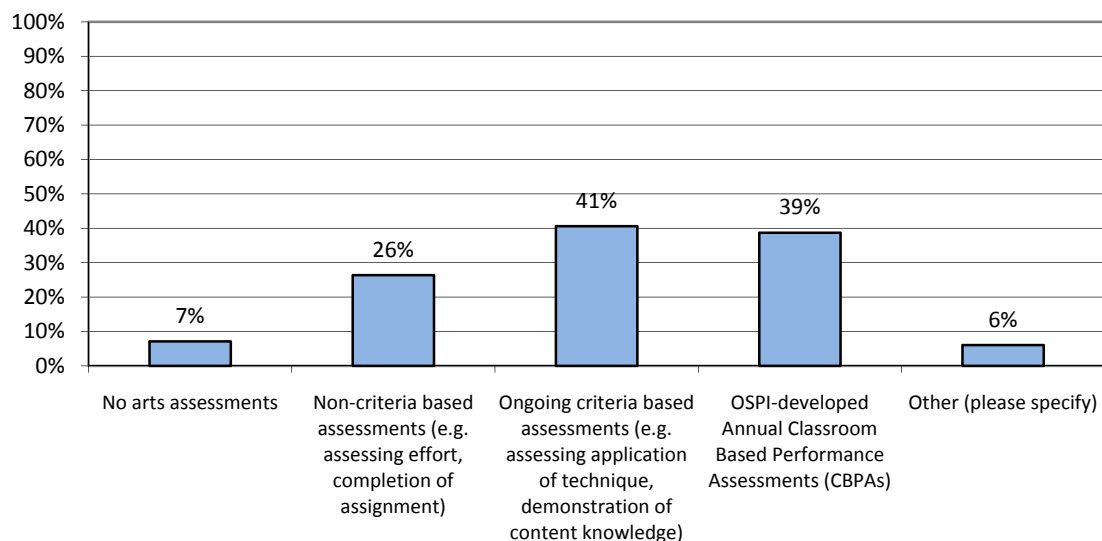
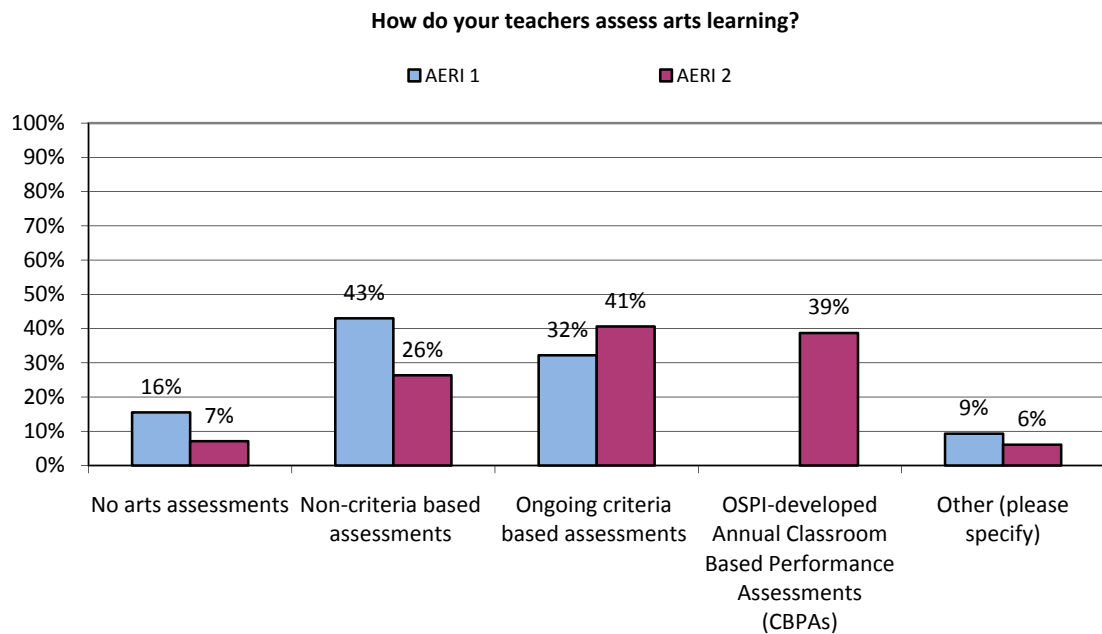


Figure A41. Question 41 – How teachers assess arts learning



Note: CBPA was not an option on the AERI 1 survey

Figure A42. Comparison of how arts are assessed from AERI 2005 to 2009

42. Who receives arts assessments results?

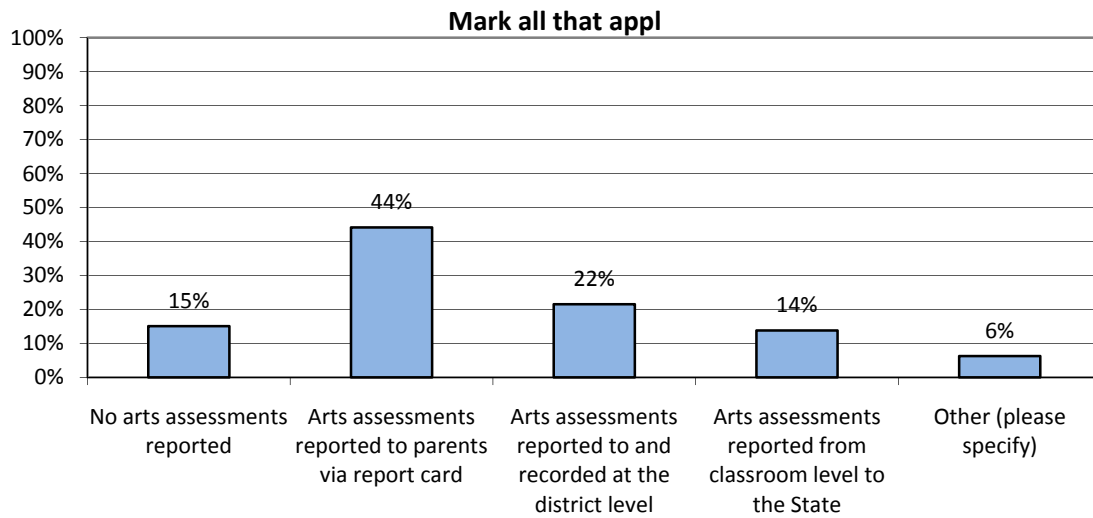


Figure A43. Question 42 – Who receives assessment results?

43. What grading format is used for reporting end-of-course, summative assessments (e.g. report cards)?

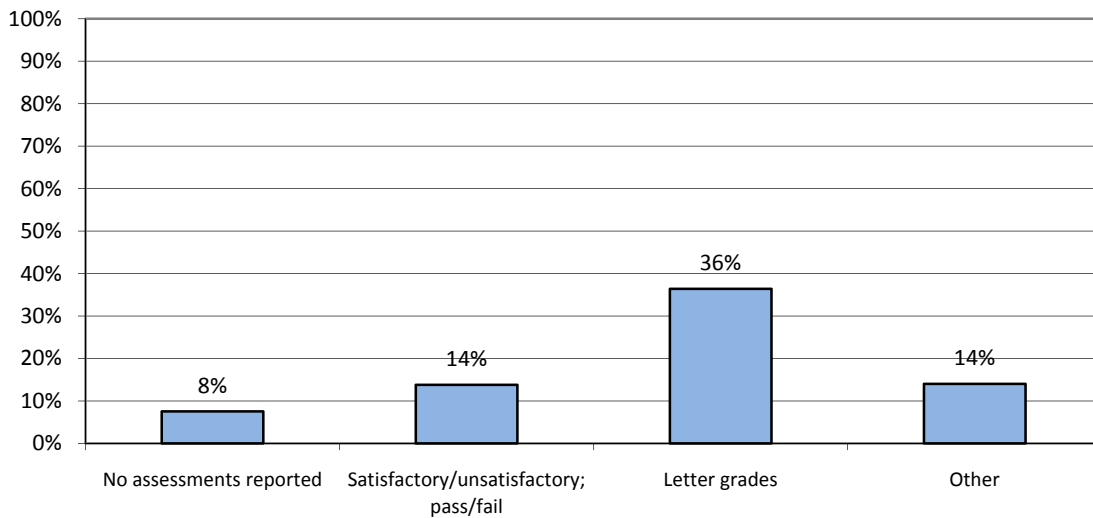


Figure A44. Question 43 – Grading format used for year-end assessments



43. What grading format is used for reporting end-of-course, summative assessments (e.g. report cards)?

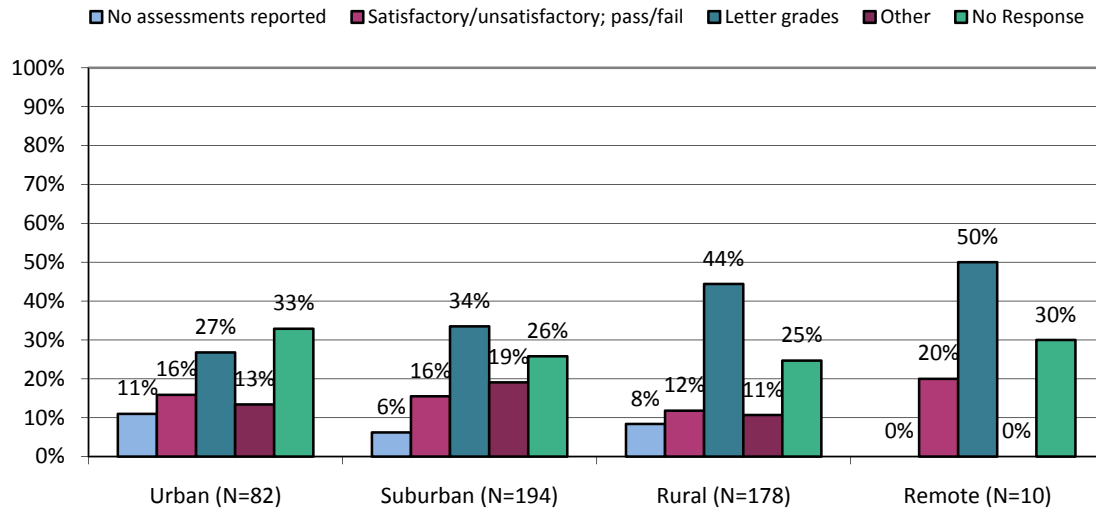


Figure A45. Question 43 – Grading format used for year-end assessments by region

45. Does your school have one or more partnerships with an external arts organization?

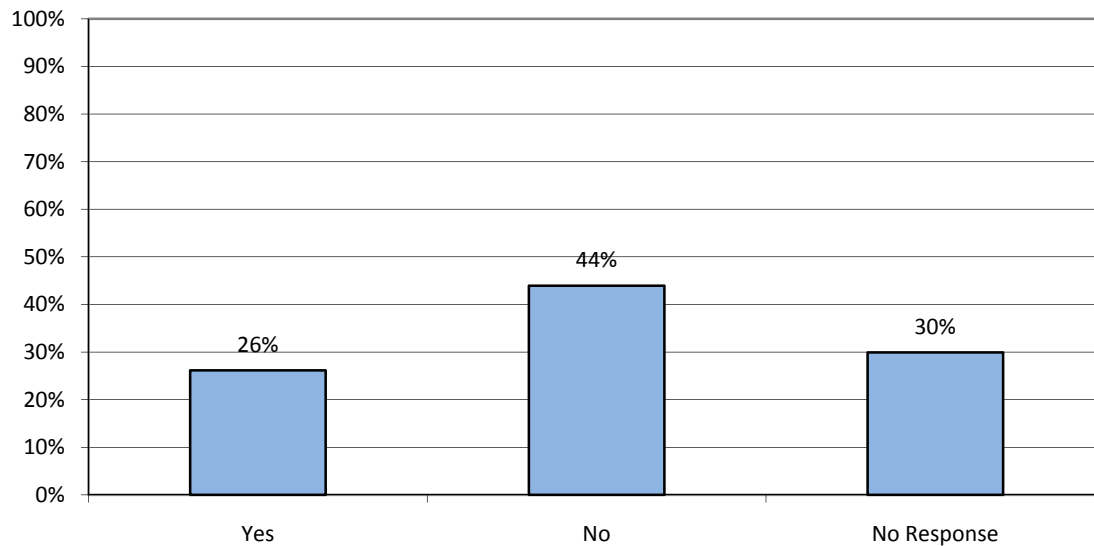


Figure A46. Question 45 – Partnerships with external arts organizations

46. If yes, please check the services they provide in each of the art disciplines.

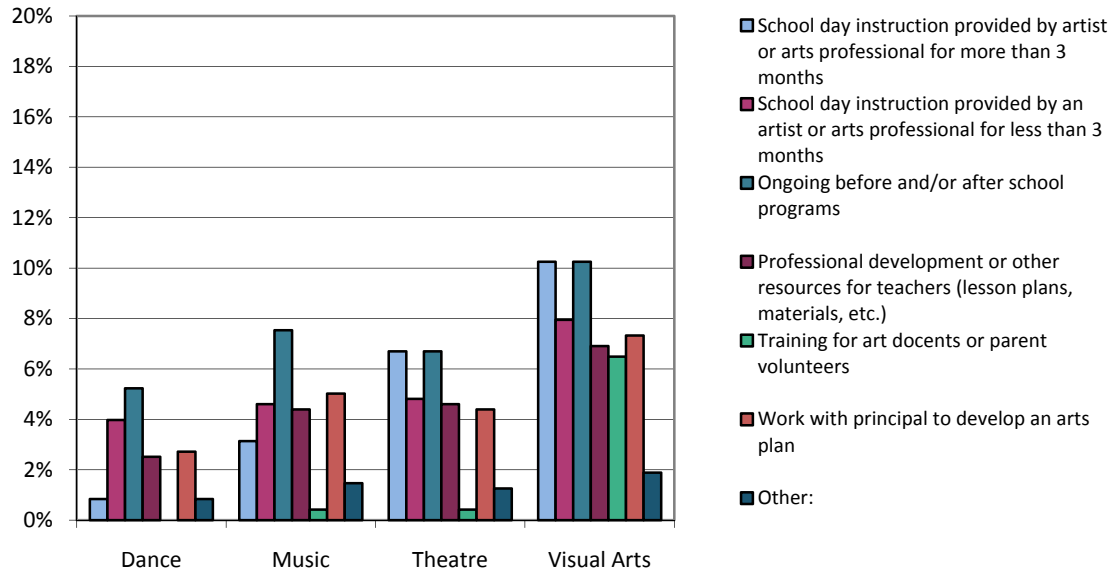


Figure A47. Question 46 – Services provided in each art discipline by region

49. My district has a district arts coordinator/facilitator (mark one):

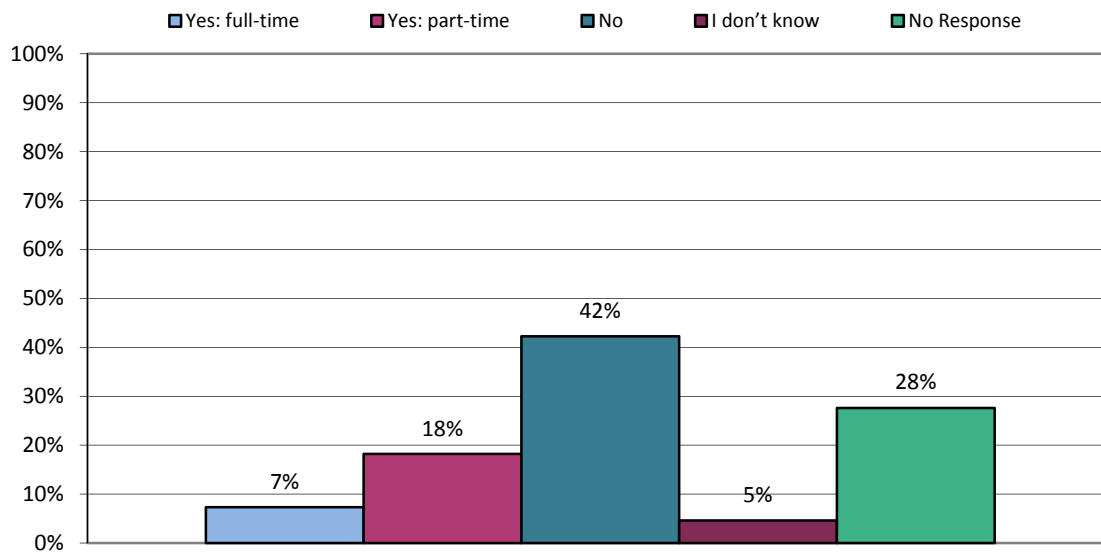


Figure A48. Question 49 – District arts facilitator

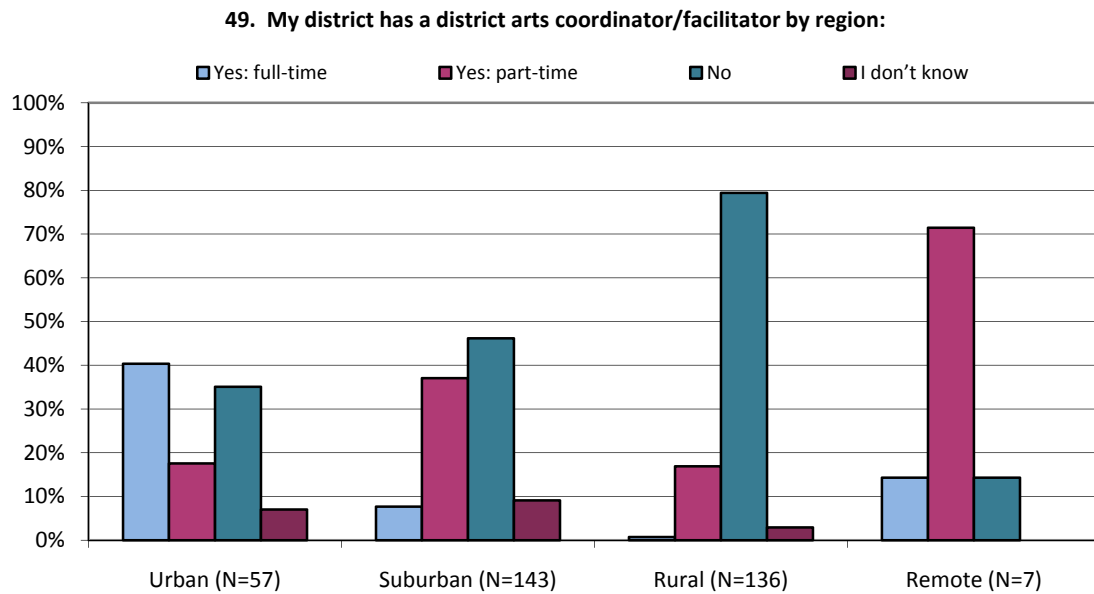


Figure A49. Question 49 – District arts facilitator by region

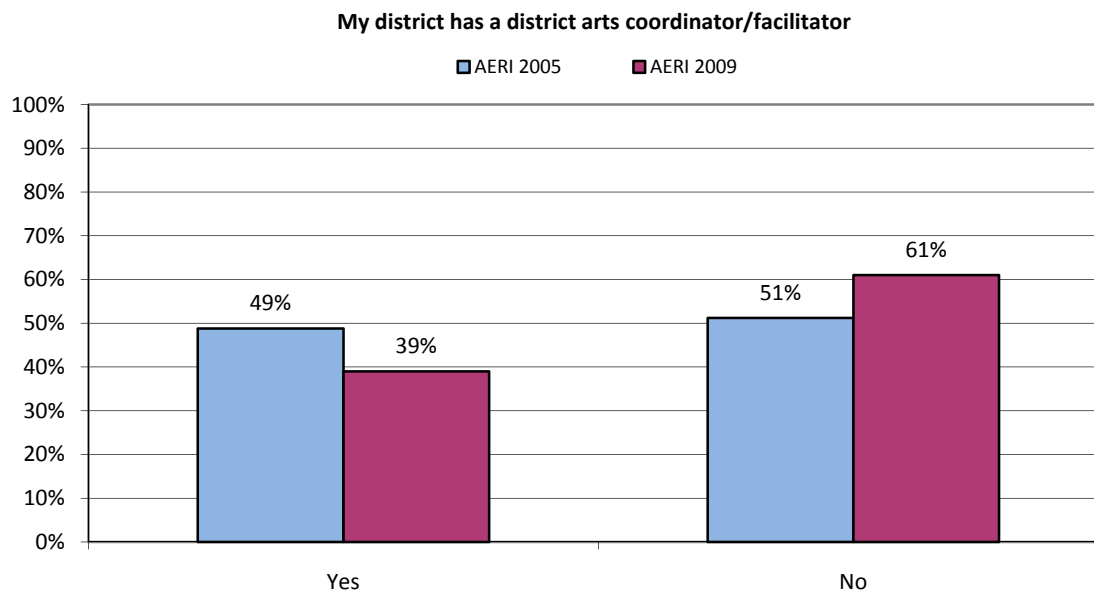


Figure A50. Comparison of district arts facilitators from AERI 2005 to 2009

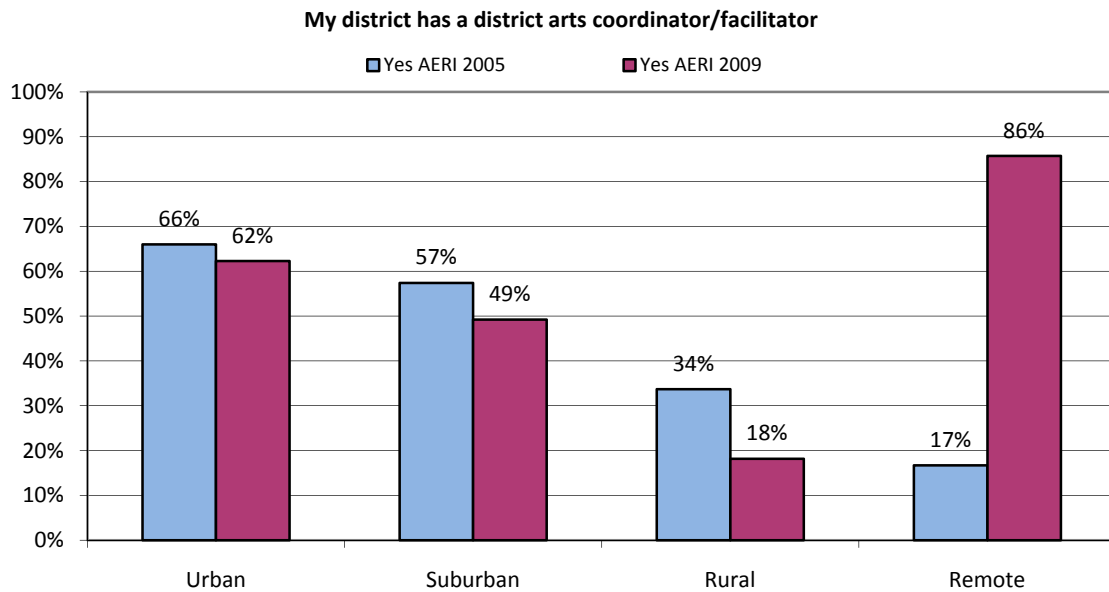


Figure A51. Comparison of district arts facilitators from AERI 2005 to 2009 by region

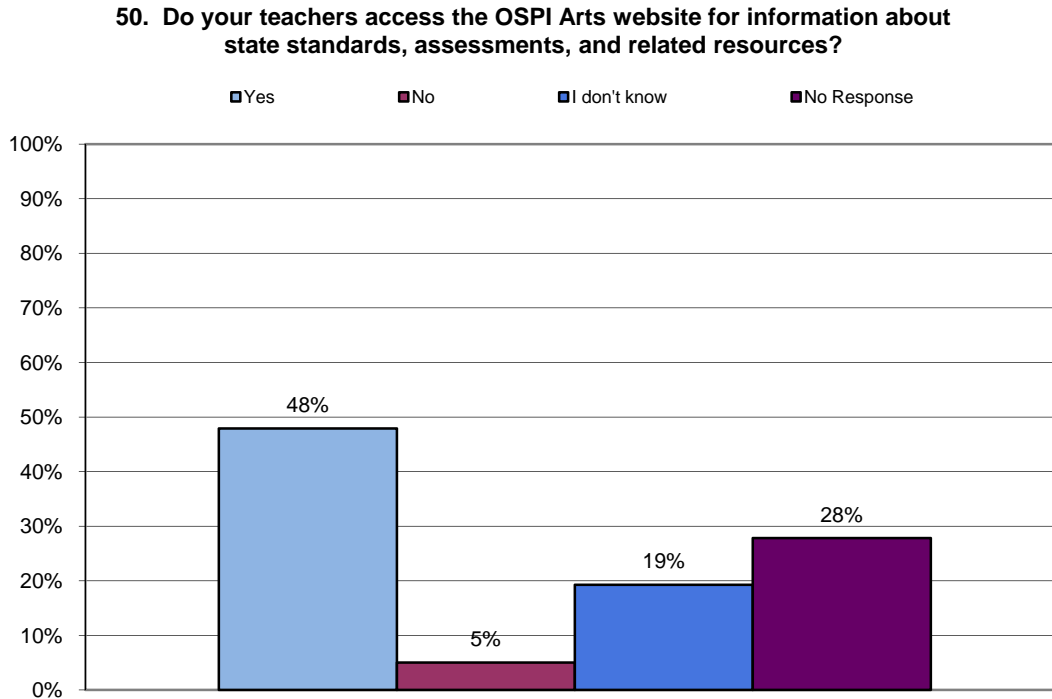


Figure A52. Question 50 – Access OSPI Arts website



51. How would you characterize the level of family/guardian volunteer participation in the arts at your school (mark one for each statement)?

Strong Moderate Weak None

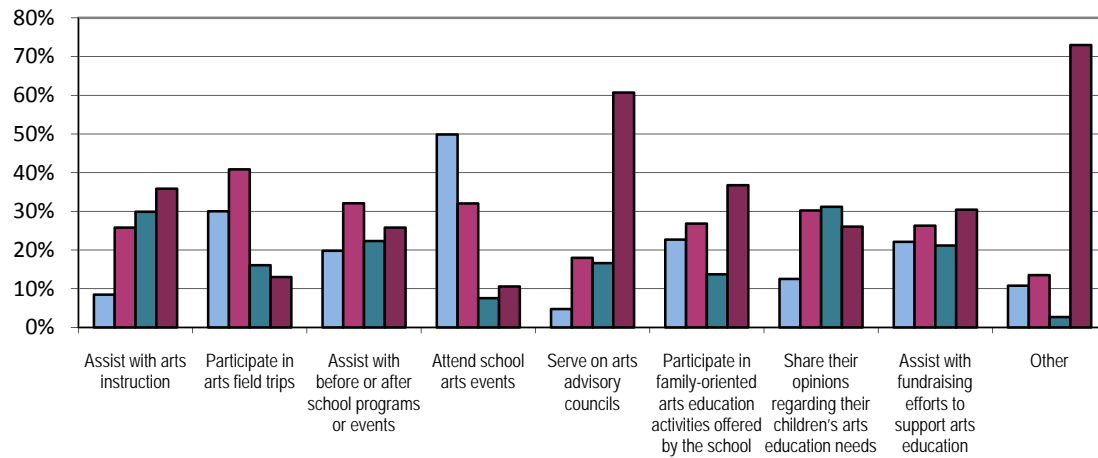


Figure A53. Question 51 – Parent/guardian volunteer support

52. Do volunteer family members/guardians lead instruction in any area of the arts during the regular school day? (e.g. visual art docents, dance instruction, etc.) (N=330)

Yes No

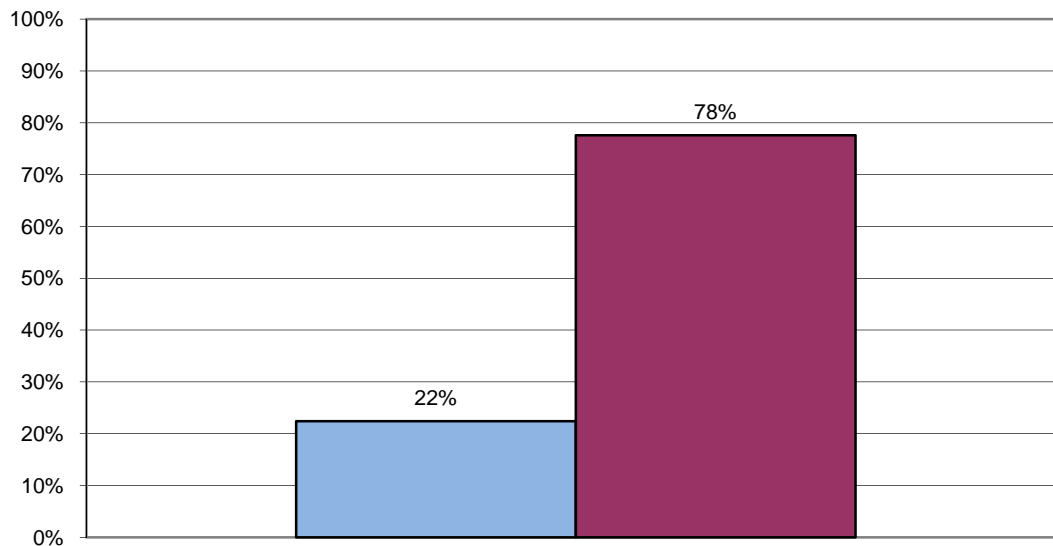


Figure A54. Question 52 – Do volunteer family members lead instruction

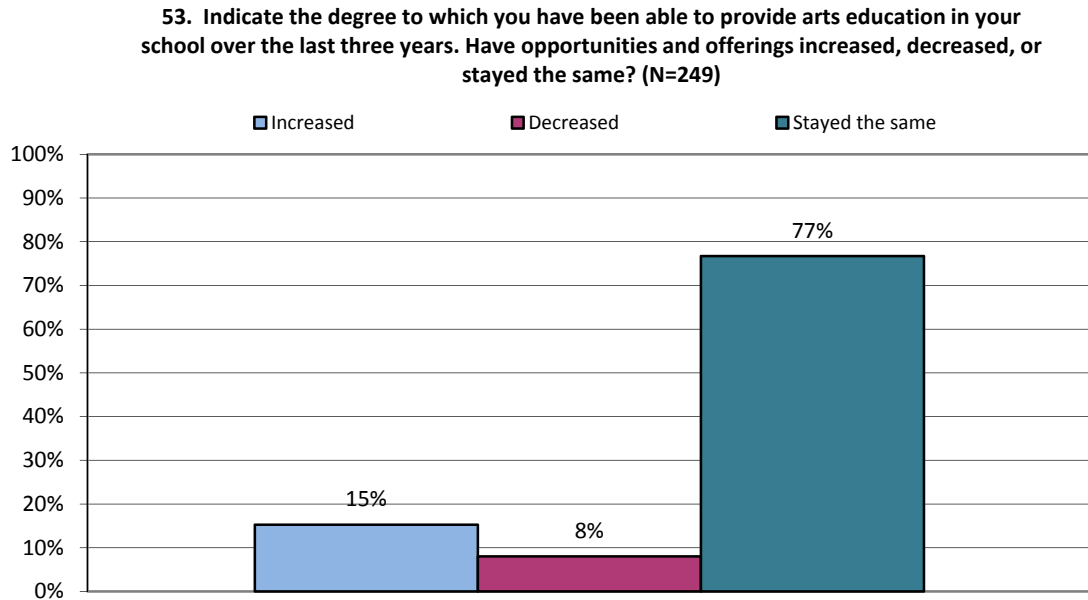


Figure A55. Question 53 – Changes in arts opportunities

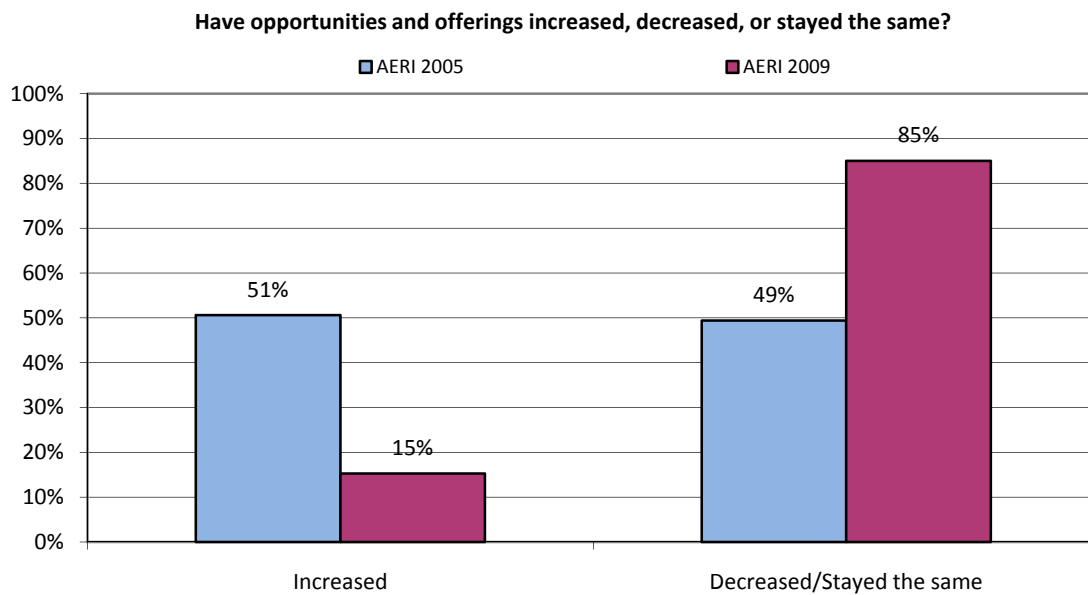


Figure A56. Comparison of arts opportunity changes from AERI 2005 to 2009

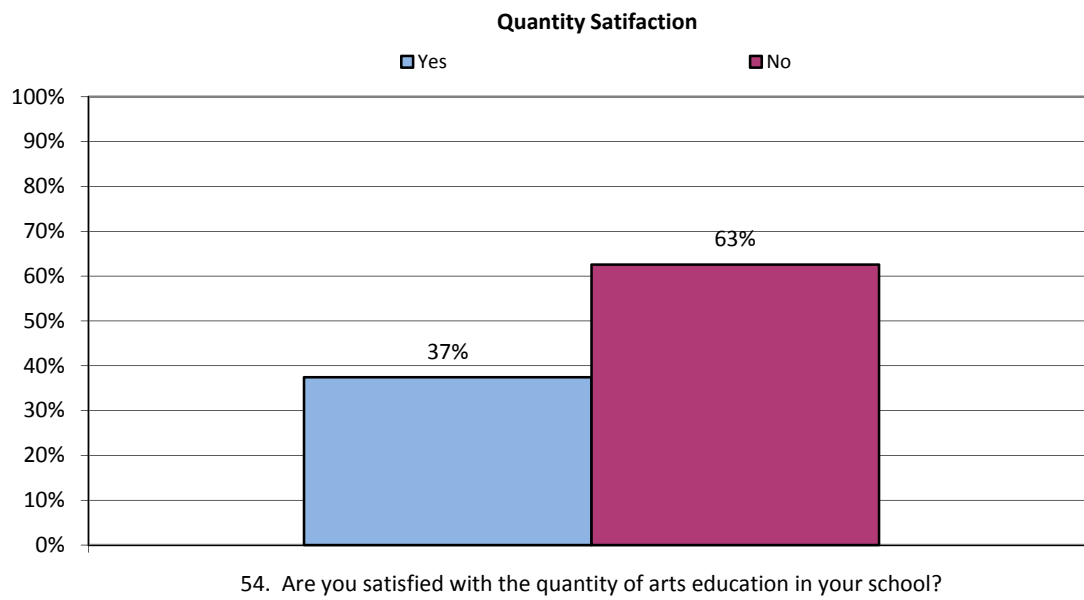


Figure A57. Question 54 – Satisfaction with the quantity of arts education

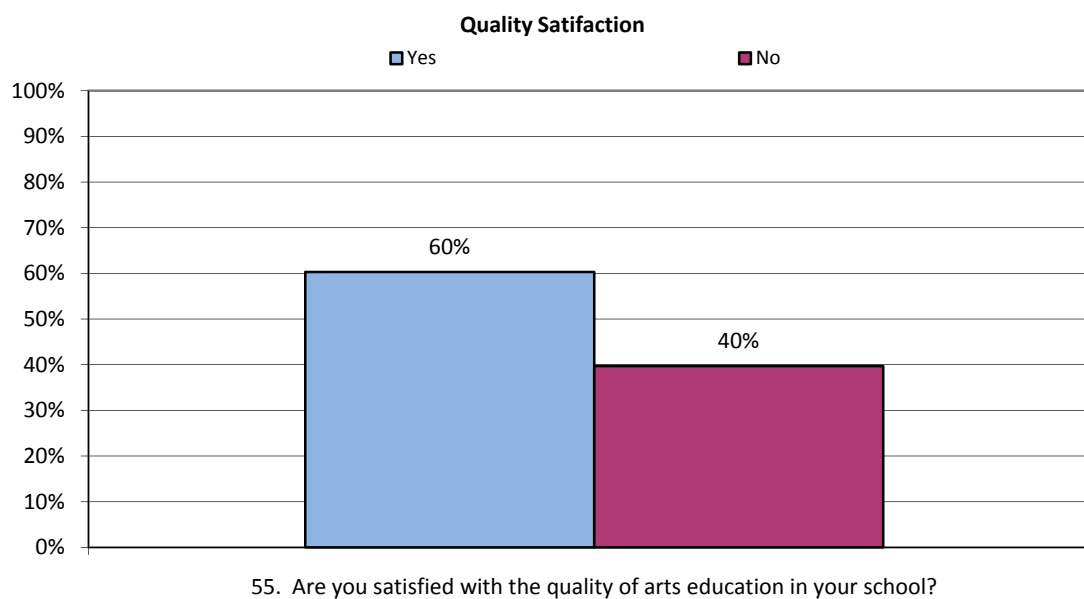


Figure A58. Question 55 – Satisfaction with the quality of arts education

56. What are the main barriers to teaching the arts and meeting the State Arts EALRs?
Indicate your two greatest concerns.

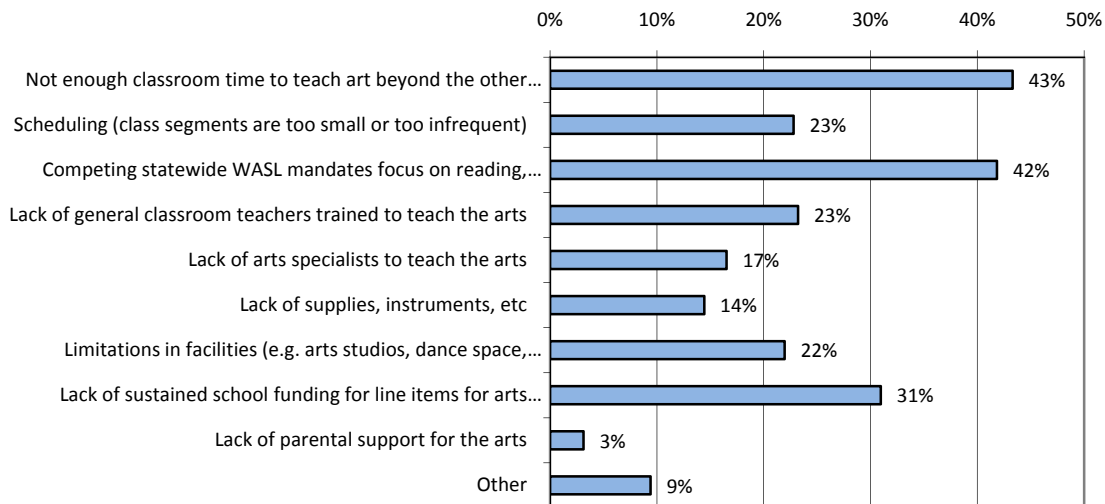


Figure A59. Question 56 – Barriers to teaching arts and meeting standards

What are the main barriers to teaching the arts and meeting the State Arts EALRs?

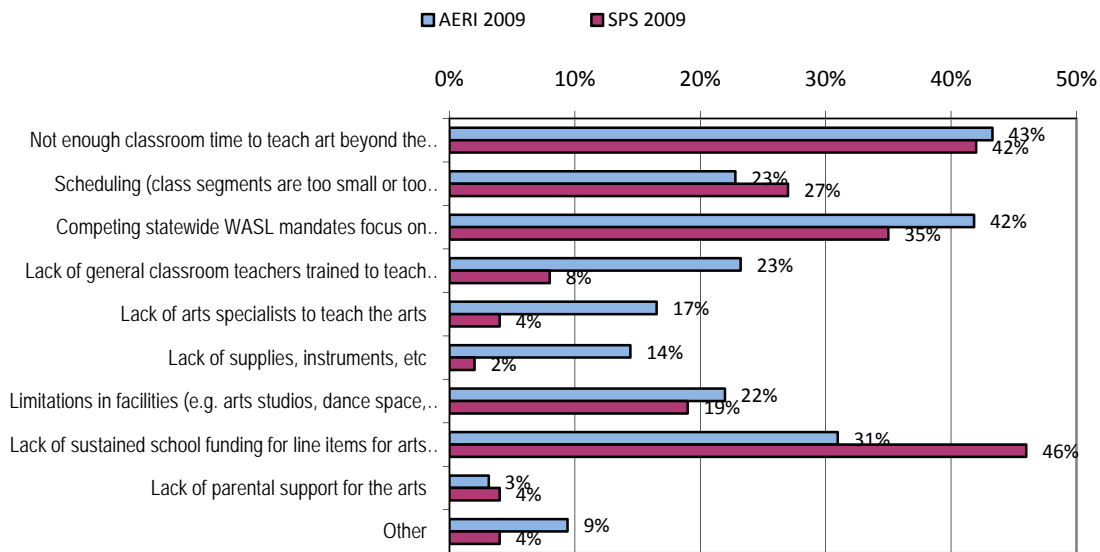


Figure A59. Comparison of barriers to teaching arts and meeting standards

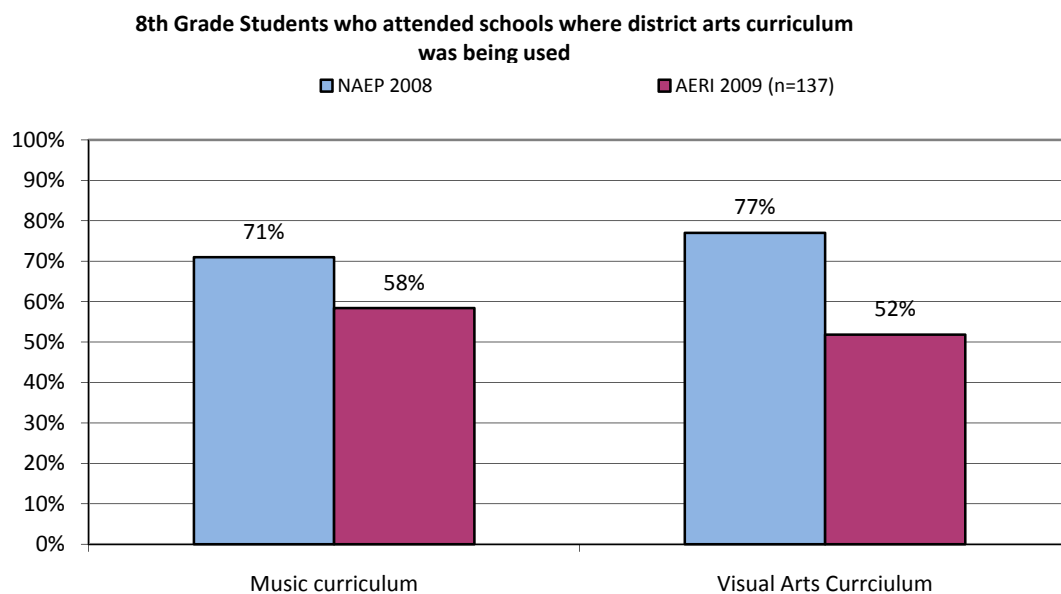


Figure A60. Comparison of district curriculum between AERI 2009 and NAEP 2008

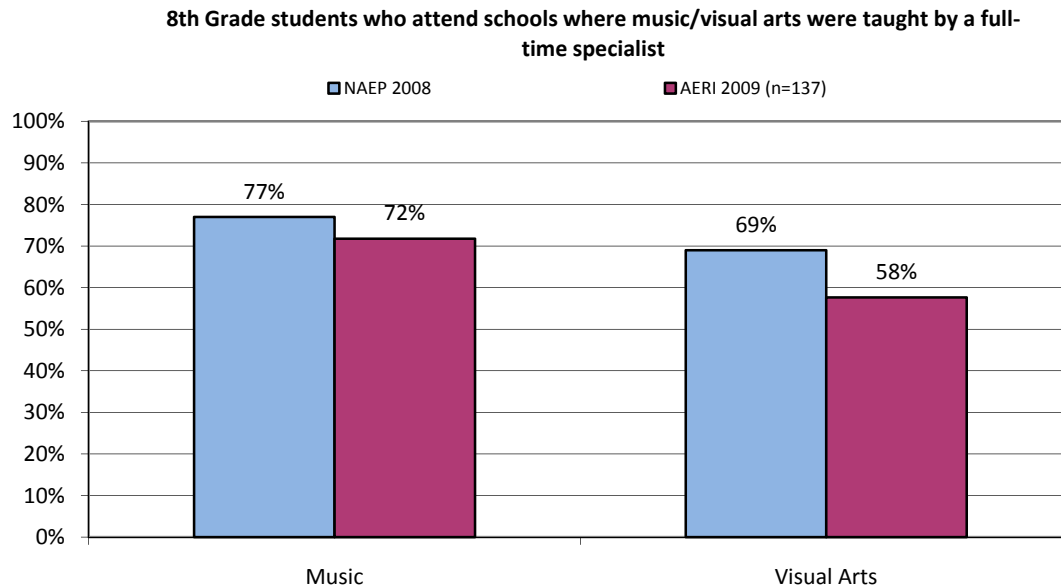


Figure A61. Comparison of courses taught by full-time FTE art instructors

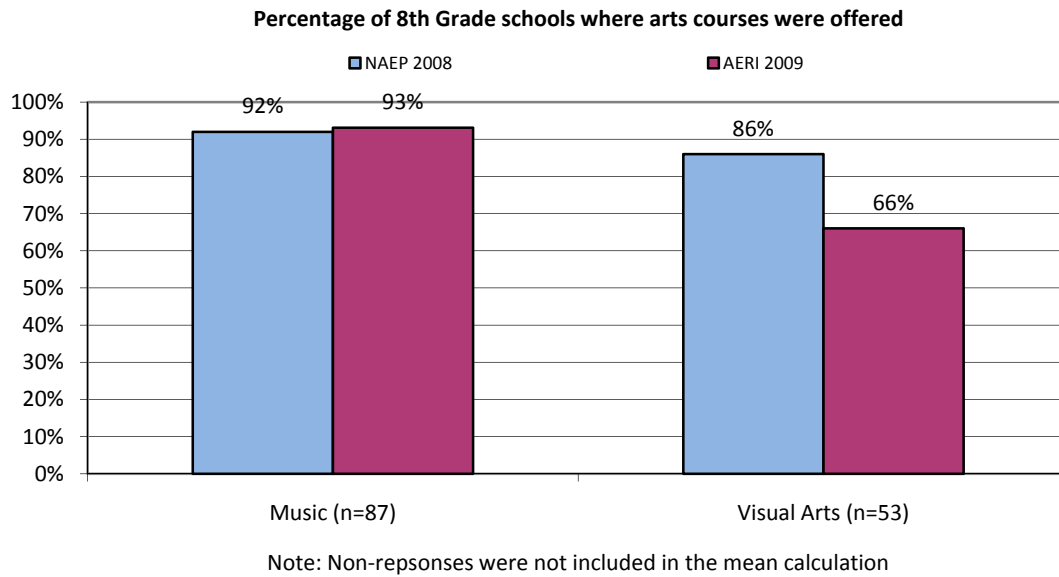


Figure A62. Comparison of course offered in 8th grade arts

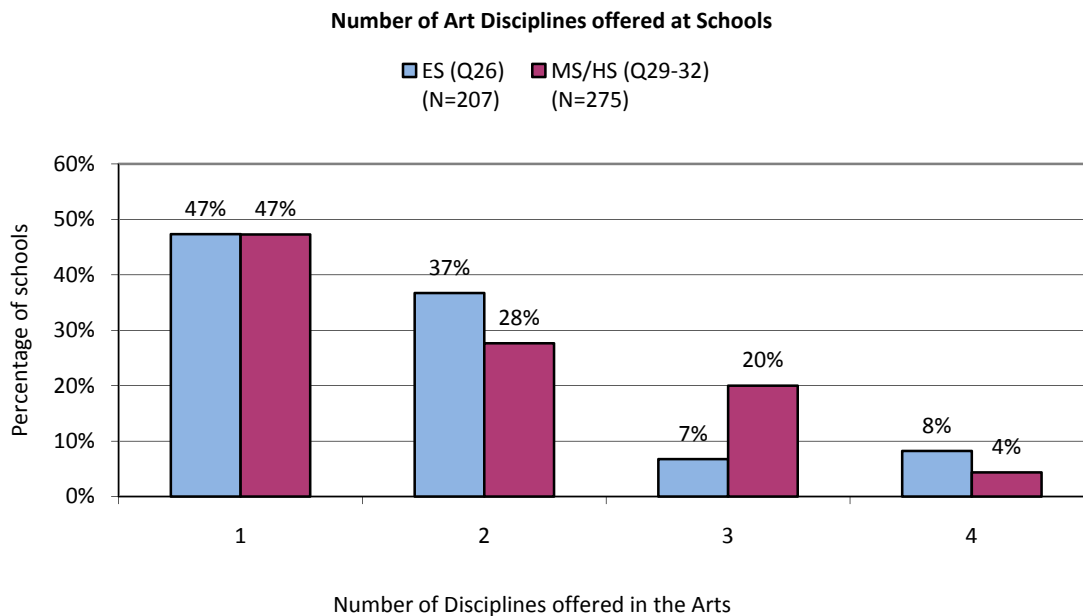


Figure A63. Percentage of schools offering multiple courses in the arts



AERI SCHOOL INDEX MEASURE

Development of school index

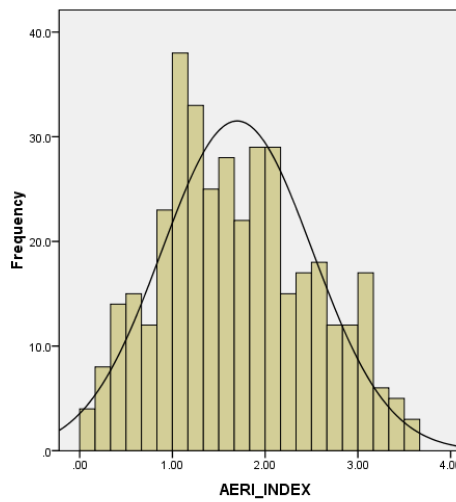
Standardized scores were computed from frequency data and percentile ranks to create a single index score by which quality schools could be identified. All items within the following sections were considered in creating the index: (1) curriculum, (2) assessments, (3) external support, (4) professional development, (5) staffing, (6) scheduling, (7) funding, and (8) change agents. For the sake of parsimony, not all items could be included in the index. Items that could not be combined, such as “mark all that apply” questions, were not included in the index. Items where standardized scores and percentiles could be calculated were the focus of item consideration in the index.

These analyses lead to the development of four factors representing key aspects of arts programs. For each index, items were combined using standardized scores and given a percentile rank from 0.0-1.0. Percentiles for each index were added, creating an index score that ranged from 0.0-4.0 for each school. Table A1 shows the indexes, with the corresponding questions that were used to create a standardized score.

Table A1

Index factors

Index 1	Index 2	Index 3	Index 4
<i>Curriculum</i>	<i>Staffing</i>	<i>Funding/Space</i>	<i>Program Change</i>
Q 22	Q12	Q16	Q53
Curriculum sources	FTE arts instructors	Arts Budget	Increase/decrease
Q 23	Q49	Q20	in arts education opportunities
EALR alignment	District facilitator	Dedicated classroom space	
Q24	Q45		Q 55
Curriculum adoption	External partnerships		Quality satisfaction



Standardized scores for each factor were combined using equal weighting to create an omnibus score for each participating respondent.

The AERI index created values ranging from 0.1 to 3.61 with a mean of 1.69 and a standard deviation of 0.8. Scores from the AERI index are normally distributed, which indicates that the index is able to discriminate between high, medium and low ranking schools (see Figure 30).

Figure A64. *AERI Index distribution*