ARTS

All students.
All schools.
All successful.

Seattle K-12
Arts Plan

Seattle Office of
ARTS &
CULTURAL AFFAIRS
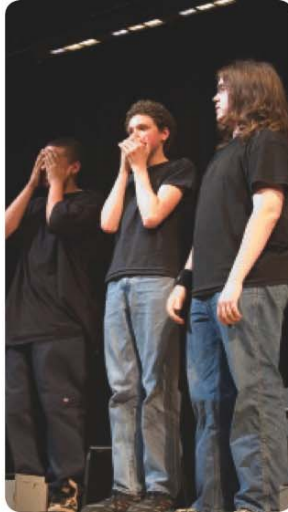
SEATTLE
PUBLIC
SCHOOLS

Dedicated to Melissa Hines (1948–2011),
a devoted public servant,
arts education advocate,
and champion for all Seattle students.

Contributors

Letter from the Superintendent

March 29, 2013

Dear Seattle Public Schools community,

I strongly believe it is our obligation to ensure our students have a well-rounded education, including the arts. We know arts education improves student engagement, motivation, and academic success.
We also know Seattle Public Schools is not currently providing equitable arts access to our students. This must—and will—change.

This arts plan marks the District's renewed commitment to ensuring each student in Seattle Public Schools has opportunities to learn through the arts—in core arts classes, through integrated arts learning, and in partnership with Seattle's many fine arts and cultural institutions.

As a student, I was fortunate to attend a small school where arts were a priority of the principal and staff. I benefited immensely from participation in arts programs that included visual arts, music, drama, and dance. An education in the arts required me to take risks and creatively problem-solve, and I saw firsthand how learning through the arts motivates and engages students.

No matter which neighborhood school our students attend, they should have access to arts learning. We need to be strategic about the way we connect arts learning from elementary to middle to high school. And we need to ensure there is equity in arts opportunities for our students, from access to school arts programs to school-community partnerships to resources and facilities.

Arts education for each student must be a citywide effort. I look forward to working with our staff, families, the City of Seattle, and community arts organizations to ensure each of our students has equitable access to the arts as part of their basic education.

I want to thank our arts team at Seattle Public Schools, led by Carri Campbell, as well as the ongoing support from the City of Seattle and the arts community. And finally I want to thank The Wallace Foundation for the generous planning grant that led to this Seattle K-12 Arts Plan.

It is now up to all of us together to see this vision through, to ensure equity and access of the arts to each of our students.

Sincerely,

José L. Banda

Superintendent
Seattle Public Schools

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Executive Summary

> **❝** This is a unique community—a city that embraces the arts—and we have a moral obligation to prepare our young people to contribute and participate in industries that require creativity and innovation.❞
>
> *— Superintendent José L. Banda*

In our city we believe that all students in all schools should have the opportunity to learn through the arts. The arts are a core component of basic education, and they are uniquely suited to develop 21st century skills such as creative and critical thinking, communication, and perseverance—skills directly linked to student success in school, career, and life (Conley, 2007; Duckworth, Peterson, Matthews, & Kelly, 2007; Hetland, Winner, Veenema, & Sheridan, 2007; National Research Council, 2012).

A lack of adequate funding for arts education, along with three decades of school choice and a tradition of site-based management, has led to inconsistencies in the types of programs, arts disciplines, and amount of instruction provided across the District. Stakeholders engaged during the District's arts planning process described arts education in Seattle as ad hoc, inconsistent, and unpredictable.

Seattle Public Schools (SPS) recently conducted a study of students' arts access across the District (deSoto 2012b). The results of the study show that arts access is low, with 40% of our K-3 students receiving **no** arts instruction from an arts teacher. In addition, a student's race and ethnicity, and/or English Language Learner and Free and Reduced Lunch status is predictive of arts access.

SPS's return to a neighborhood school model brings to the forefront the need for equity in arts programming across the District. Now that the majority of students are assigned to their neighborhood schools, families should be guaranteed a minimum level of arts access, with clear K-12 pathways of arts learning in every region of the city. This guarantee to families and students will, in turn, drive staffing, resources, and central office supports to schools in a predictable and equitable manner.

With support from The Wallace Foundation, SPS partnered with the Seattle Office of Arts & Cultural Affairs and leading Seattle arts education and cultural organizations—Arts Corps,

ArtsEd Washington, Arts Impact, and Seattle Art Museum—to create a comprehensive Seattle K-12 Arts Plan focused on increasing access to high-quality arts education for all of the District's 49,000+ students. This Arts Plan calls for an increase in arts staff and enhanced central supports to schools, as well as coordination of school-community arts partnerships in support of the District's goals.

The Seattle K-12 Arts Plan outlines the goals that SPS, our community, the City, and our partners have agreed are critical for our students and the strategies and tactics that will ensure we meet our obligation—**that all students** in **all SPS schools** have the opportunity to learn through the arts.

Seattle K-12 Arts Plan Goals

Every SPS elementary student receives:

- A minimum of 60 minutes per week of visual arts taught by a certified arts teacher
- A minimum of 60 minutes per week of music taught by a certified music teacher
- Instruction from master cultural artists integrated into core arts classrooms and responsive to the school's community
- Integrated arts instruction in every K-5 classroom
- Dance instruction in physical education classes, supported by community arts organizations
- Sequential arts education that leads to participation in secondary arts programs

Every SPS middle school student receives:

- A minimum of two semesters of visual, performing, or media arts classes
- Integrated arts instruction in a sixth-grade language arts, science, or social studies class
- Arts options that are diverse and relevant, and lead to sequential learning opportunities in high school

Every SPS high school student receives:

- A minimum of four semesters of visual, performing, or media arts classes
- Integrated arts instruction in a ninth-grade language arts or social studies class
- Sequential learning opportunities in visual arts, music, theater, and media arts programs
- Opportunities to connect arts to careers at Media Arts Skills Centers, available to juniors and seniors District-wide

These three strategies frame the Seattle K-12 Arts Plan:

1. Transform the District central office in support of schools and regional K-12 arts learning pathways
2. Provide culturally relevant K-12 arts curricula and instruction that emphasizes development and assessment of 21st century skills

3. Implement a coordinated citywide support structure for partnerships, governance, and evaluation

The Seattle K-12 Arts Plan aims to embed the strategies for increased arts education into the very DNA of the District and city, improving student outcomes across a variety of measures by transforming the practices of schools, community arts organizations, funders, and the community at large.

Strategy 1: Transform the District central office in support of schools and regional K-12 arts learning pathways

Meeting our obligation of arts access for every student requires principals and schools to understand their role within the regional K-12 arts learning pathway and commit to working together to achieve the District's Arts Plan goals. In turn, the central office will need to allocate support and resources to build out K-12 arts pathways. Regional arts planning will be the catalyst for this cultural shift. Regional teams including principals, teachers, and families will participate in a strategic planning process. They will analyze their region's arts access data, develop arts goals, and determine how to best use funds provided by the District's Visual and Performing Arts Department to systematically close arts access gaps. Leaders will be asked to consider new schedules and ways of working together to increase arts access. School-based arts plans will then be developed in support of the regional plan and will be monitored on an annual basis. Community arts organizations will be matched with schools and professional development provided to meet individual school and community goals. Through this multi-tiered planning process, resource needs will be identified and addressed.

Two SPS central office departments, the Visual and Performing Arts Department and the Office for School and Community Partnerships, will transform to build the capacity of principals as instructional leaders in the arts. Central office supports to principals and schools will include:

- Seed staffing of arts teachers
- Development of arts demonstration sites
- Hiring and staffing supports
- Technical assistance for school-based planning, partnership coordination, and program evaluation
- Central provision of arts resources and standardization of facility supports

Strategy 2: Provide culturally relevant K-12 arts curricula and instruction that emphasizes development and assessment of 21st century skills

The arts are uniquely suited to develop 21st century skills such as creative and critical thinking,

communication, and perseverance—skills directly linked to student success in school, career, and life.

The intentional development of 21st century skills will be a focus of all arts learning in Seattle Public Schools—across providers and settings. 21st century skills will be developed in core arts courses, through school-community arts partnerships, in courses that integrate arts with other disciplines, and in Career and Technical Education courses. SPS arts teachers in partnership with Arts Corps, a community arts education organization, are leading the redesign of the arts curricula. Shared professional development and evaluation will support the implementation and refinement of arts instruction and programs.

Strategy 3: Implement a coordinated citywide support structure for partnerships, governance, and evaluation

The partners in Seattle's effort to expand and improve arts education for young people have, from the outset, recognized that our goals cannot be attained without a coordinated community wide effort. The District, City, arts, and funding community will build a coordinated system to provide arts learning as well as to fund and evaluate the Arts Plan implementation and student outcomes. The Seattle K-12 Arts Learning Collaborative partnership will expand quality arts learning for all students in all SPS schools by:

- Creating a new matchmaking system to support school-community arts partnerships
- Providing professional development to community arts organizations and teaching artists to ensure consistency and improve student outcomes
- Engaging in a regional collective impact model with shared goals, measurements, and activities
- Monitoring plan implementation, conducting ongoing evaluation of outcomes, and providing annual feedback to school and community arts leaders
- Conducting community-based fundraising and advocating for City funding and for the state's full funding of basic education—which includes the arts

Cross-sector leadership and influence is critical in sustaining a focus on arts education in Seattle Public Schools. We know that by coordinating our resources and efforts, tracking our progress toward shared goals, and functioning as a collaborative, we will be able to recognize and respond quickly to new opportunities, influence decision makers, and mitigate risks to the work.

Together, the District, City, partners, and private funders will build the capacity of schools and community arts organizations to deliver arts learning to students, and use the impact of arts on SPS students to advocate for opening up new sources of funding, which will ultimately transform education for all 49,000+ SPS students.

Vision for 2020: All Students, All Seattle Engaged in 21st Century Arts Learning

Great schools have arts.

This statement is so intuitively true that all of us—educators, families, students, and other members of the community—agree without hesitation.

And, there's plenty of research to explain why. Study after study has shown that students who have the opportunity to participate in arts education do better academically, are more engaged in learning, are less likely to drop out of school and go on to college, and as adults are more likely to exhibit pro-social behavior when compared to peers who haven't had an education in the arts (Hines, 2006).

The arts are, simply, a fundamental part of a great public education. The arts are key to students' academic development and just as key to students' growth into creative adults and thoughtful, engaged citizens.

By 2020, all students in all Seattle Public Schools will have opportunities to learn through the arts, helping them be successful in school and in life. Arts education will be valued citywide for student growth in arts skills and techniques, and for student development of the 21st century skills cultivated through artistic practice. All schools will rely on core arts classes, integrated arts instruction, and school-community arts partnerships with teaching artists and community arts organizations to engage students, deepen learning in all subjects, and prepare students for participation in the creative, innovation-based economy of Seattle. All families will know that their children, no matter where they live, will attend an arts-rich school. Schools will coordinate with each other to ensure high-quality, equitable arts education and provide a continuum of learning from kindergarten through high school.

The District central office, with its partners in the Seattle K-12 Arts Learning Collaborative, will have the capacity to provide ongoing arts education support to all teachers, staff, principals, and regional executive directors in Seattle Public Schools. Every principal will be empowered with tools, knowledge, and skills to be an arts champion and an instructional leader for families, teachers, staff, and community arts organizations. Every school will have an arts plan that will be a road map for creating an arts-rich school community and growing and sustaining the arts as an integral component of the school's and region's education plans. Schools from elementary through high school

will have made room for the arts as a core subject in all students' schedules and will prioritize equitable access to arts learning opportunities.

The city—from the Chamber of Commerce to the Mayor's Office, from the philanthropic sector to the nonprofit sector—will be engaged in this effort to provide ample, equitable, and quality access to arts education for all Seattle Public Schools students. Ongoing partnerships between schools and community arts organizations will enhance and broaden students' arts experiences; provide professional development to teachers, community arts organizations, and teaching artists; and connect students to Seattle's diverse cultural traditions. At citywide festivals, exhibitions, and performances, communities will come together to celebrate student work and will be able to see how learning through the arts has contributed to student success. This collaborative effort in arts education will stand as a model for other areas of cooperation and leveraged impact in the city.

The citizens of Seattle and the state of Washington will support the arts as a core subject in Seattle Public Schools and across the state through sustainable state education funding and targeted local education levies. Seattle will be seen as a national leader for its inclusion of arts as a strategy to address pervasive educational challenges, close the opportunity gap, and meet the needs of all students in all schools.

By 2020, Seattle will be a better place to live, work, and go to school due to the contributions of the Seattle K-12 Arts Learning Collaborative. And when Seattle Public Schools' graduates enter adulthood, they will be prepared and inspired to participate in the city's thriving creative economy, engage with the city's diverse cultural communities, and contribute to the city's robust cultural and artistic life.

> **21st Century Arts Learning**
>
> Arts education that includes:
>
> artistic skills and knowledge taught as a means of communication and expression of culture *and* 21st century skills and habits of mind such as creativity and critical thinking, communication and collaboration, and perseverance and growth mind-set.
>
> In Seattle, students will engage in 21st century arts learning in arts classes taught by arts teachers, through integrated arts instruction taught by classroom teachers and teaching artists, and through learning experiences presented by community arts organizations in and outside of the school day.

66 Our students need to be able to create and there must be an outlet for it that isn't considered extraneous, or simply a hobby. It must be a part of the system. It's not enough to just show them art or have them read about it."

— Robert Babs, recent Cleveland H.S. graduate

Seattle Public Schools: Current and Historical Context

Seattle Public Schools (SPS) is the largest K-12 school system in Washington state, currently serving 49,864 students living in the city of Seattle. The District runs 95 schools and employs approximately 3,000 teachers, of which 189 are arts teachers. Over the next 10 years, the District is expected to grow by 7,000 additional students—the equivalent of 14 new elementary schools, 10 new middle schools, or 5 new high schools.

Despite deep annual cuts in the District's budget due to the recession, with $32 million cut from the budget between 2010 and 2012 and an additional reduction of $18 million expected in 2013–14, student academic success has been steadily increasing. The percentage of students graduating from high school in four years increased by 12% between 2008 and 2012, up to 74%. The percentage of elementary, K-8, and middle schools identified as the lowest performing based on a combination of absolute and growth scores has declined by more than half, from 20% to 7%, since academic year 2008–09, while the percentage identified as highest performing has almost doubled, from 15% to 27%, in the same period of time (Banda, 2012).

The gains SPS has made are to be celebrated, but there is still work to be done. Like many urban school districts, SPS still faces a significant demographic achievement gap. For example, 88% of White students are proficient on the state reading test, and only 77% of Asian/Pacific Islander students, 61% of Hispanic students, 56% of Native American students, and 50% of Black students have achieved the same proficiency (Seattle Public Schools, 2012c). The 2011 Arts Access Survey (de Soto, 2012b) confirmed a parallel demographic gap in arts access and enrollment. **These gaps in educational access and achievement are unacceptable.**

To close these gaps, SPS Superintendent José L. Banda is committed to building "a 21st century school system that ensures students graduate prepared for college, career, and life" (Banda, 2012). The arts are a central part of that commitment. Arts education is known to engage students in their schools and communities (Catterall, 2009). Twenty-first century skills such as creative and critical thinking, perseverance, and collaboration—recognized as uniquely suited to being taught through the arts—prepare students for success in all areas of life and career in Seattle.

Importantly, after three decades of school choice in Seattle, SPS's School Assignment Plan, implemented in 2010, has returned to a "neighborhood school" system in which students are assigned to schools based on their home address. The focus on neighborhood schools allows, for the first time in decades, planned regional K-12 continuums of learning in core subjects, including the arts, at every school and for every student in the District. At the same time, since SPS is a decentralized District, **it is critical for the central office to support and**

empower principals to become arts leaders. School principals are key to the success and fidelity of the Seattle K-12 Arts Plan implementation.

Superintendent José L. Banda arrived in Seattle in July 2012 already a champion of arts learning and immediately committed his support to this citywide Arts Plan, which will be a core element of SPS's upcoming District five-year plan (2013–18). The Arts Plan's progressive vision of arts education will be considered in the development of SPS's 2013 collective bargaining agreement and will be a driving force in improving the quality of schools across the District.

Seattle Arts and Creative Economy

Seattle is alive with a creative spirit that infuses every corner of the city and keeps it on the forefront of innovation—not only in the studio and on the stage, but also in industry and technology. Even with the obstacles brought on by the recent recession, participation in the arts is over 70% higher than in the rest of the nation. In 2011, Seattle boasted 5,765 nonprofit and for-profit arts-related businesses, which employed 23,367 people (Americans for the Arts, 2012). That's nearly twice as many arts jobs per capita than in Los Angeles, and those numbers continue to grow. Seattle's arts businesses include large museums, regional theaters, small grassroots organizations, and digital media firms, all of which contribute to the creative landscape and celebrate the cultural diversity of Seattle. **SPS needs to be preparing its students to graduate with the skills needed to thrive in Seattle's strong creative economy as well as the many innovation-driven companies of the region, such as Boeing, Microsoft, and Amazon.com.**

Seattle's arts and arts education organizations offer rich resources for our schools and students. Over 200 community arts organizations currently partner with SPS, contributing $10 million annually in services and funding to Seattle students. Thousands of SPS students benefit each year from participation in the arts through field trips and one-time artist visits to after school programs or even multiweek or month partnerships where teachers and artists collaborate on integrating art into other subjects. These school-community arts partnerships remain an effective and economic means of enhancing arts learning and fostering 21st century skills in Seattle's student body. Through this Arts Plan, school-community arts partnerships will be coordinated and focused on meeting District and school goals in partnership with school-based staff. By building students' artistic fluency, they are more likely to become arts patrons and participants in Seattle's creative sector, further bolstering the health and creative spirit of our economy and community.

> **❝** The arts are key to preparing students for Seattle's creative economy now and in the future. When meeting with business leaders considering Seattle as a location, a common theme emerges: the quality of our schools and Seattle's arts and cultural scene. The intersection of education, arts, and an innovative economy is part of what makes

Seattle special. We need to continue investing in these areas for Seattle
to continue to compete in the global economy in the future."

— Mayor Mike McGinn

Northwest Philanthropy and Arts Education

The Northwest has a well-established and growing philanthropic community. In King County, Washington, where Seattle is located, 811 private foundations gave $5,621 million internationally in 2010 (National Center for Charitable Statistics, 2010a). Washington state corporations increased giving by 40% between 2008 and 2010, with $77 million in total contributions. Individual donations to Washington state nonprofits are on the rise as well (Porterfield, 2012). More than one third of individual state taxpayers itemized charitable contributions on their 2010 tax returns, with $3.6 million in total contributions (National Center for Charitable Statistics, 2010b). **Arts and education have continually ranked as high priorities for funders, with education receiving 18% of the total dollar contributions to Washington state nonprofits and arts receiving 7% (Putnam, 2010).**

Seattle itself is fortunate to have a broad community of philanthropic organizations, community arts organizations, and individuals supporting arts learning in and outside of the school day. As mentioned, more than 200 community arts organizations already partner with SPS schools. Innovative arts education programs supported by our private funding community include the Seattle Art Museum's Building a Community of Thinkers, a professional development program for arts organizations; Starbucks' *Hot Java Cool Jazz* annual production with the schools; and ArtsEd Washington's Principal Arts Leadership program. **However, there is a need for more coordination of arts education funding and programs. While great work is being funded, the investments haven't been strategic and the collective impact for students is unknown.**

Funders in the Northwest are showing an increased interest in collaborative, strategic funding approaches that build capacity and have the potential for collective impact (Kania & Kramer, 2011). They are motivated by the possibility of a coordinated approach to partnerships in arts education with the idea that data collected can be used to drive broader education funding.

Washington State Funding for Education

Education funding has been at the forefront of political discussion in Washington state in 2013.

The state faces a growing budget shortfall that may reach as much as $7 billion by 2018.

At the same time, the state faces a Washington Supreme Court ruling in the McCleary case that it is failing its duty to fund basic education according to Article IX of the Washington State Constitution, and that the state must fully fund public education by 2018 (The TVW Capitol Record). In Washington state, basic education clearly includes the arts as a core subject (Washington State Legislature, n.d.).

Former governor Christine Gregoire warned the current governor, Jay Inslee, that despite the budget shortfall and legislators' and voters' reluctance to raise taxes, "we cannot meet our constitutional mandate on K through 12 and the McCleary case, our moral mandate for early learning, and our economic mandate for higher education if we are not going to look at new revenue" (Jenkins, 2012).

The Washington Supreme Court has retained jurisdiction to monitor the state's progress toward fully funding its schools by 2018. The Seattle K-12 Arts Plan will position SPS to implement expanded staffing in a strategic way as soon as funds are made available, while helping the state fulfill its constitutional duty by drawing on partnerships and building public support to make 21st century education and arts learning a state budget priority.

Seattle Education Levies

State funding is the backbone of school funding. Seattle's system of city education levies was originally intended to fund enhancements and new facilities. The funds raised, however, have for decades been used for core District operations because state funding has been so low. The request to renew Seattle's Building Excellence IV (BEX IV) Capital Levy and the Operations Levy was approved by Seattle voters in February 2013. BEX IV will fund improvements in building safety and security, capacity, building conditions, accessibility and flexibility for programs and services, and update technology. The Seattle K-12 Arts Learning Collaborative has already secured specific provisions for standard arts facilities and resources in new and renovated buildings funded through BEX IV.

In the fall of 2011, Seattle voters passed a $232 million Families and Education Levy renewal that funds initiatives and programs that prepare students to graduate from high school ready for college or the workplace. However, the application process resulted in an approved provider list that included no arts organizations. The relevant category—elementary, middle, and high school expanded learning opportunities—requires data and outcomes that community arts organizations had previously not focused on. This was a wake-up call for the City, the District, and Seattle's community arts organizations, and is specifically addressed by the Seattle K-12 Arts Plan and evaluation model, which has aligned goals and outcomes that will support community arts organizations' eligibility for funding and build principal capacity to select arts partners and programs to meet their school goals. An early example of a success is Arts Corps' recent approval for the levy provider list. Arts Corps is the largest provider of after school arts programming in Seattle Public Schools, the recipient of numerous national awards, and a partner in the K-12 Arts Learning Collaborative.

Seattle Public Schools at a Glance

Our Students

49,850+ students

120 languages spoken

40% of students are eligible for Free
and Reduced Lunch

12% of students are English Language
Learners

14% of students receive Special Education
services

SPS is expected to grow by 7,000 students in
the next 10 years

Our Schools

95 total schools

59 elementary schools

12 high schools

10 K-8 schools

9 middle schools

5 service schools

Special Education services offered
at every school

Our Staff (estimated)

8,000 total staff

3,000 teachers

150 principals and assistant principals

227 National Board-Certified teachers

Our Budget

$591.4 million general fund budget

72% is allocated to teaching and instruction

16% is allocated to transportation, food
services, maintenance, and operations

6% is allocated to central administration

6% is allocated to principals' offices

(Seattle Public Schools, 2012a)

Arts Education in Seattle: A Short History

Arts education in Seattle flourished in the 1960s and early 1970s and Seattle was a nationally recognized leader in music education (Kim, 1999). In 1974, the District planned for and began piloting the Arts in Education program, to expand Seattle's traditionally strong arts and music program to include dance, drama, media, and literacy arts and develop strategies for using the resources of community arts organizations in school classrooms (Eddy, 1978). During this same time, the Rockefeller Foundation invited Seattle to become a member of the League of Cities for Arts in Education, a network of six urban schools whose activities, coordinated by the Foundation, focused on demonstrating the value of arts education for all students.

The economic recession in the early 1970s, however, led to budget cuts that eliminated music, arts, and sports from many schools throughout the country, including in Seattle (Kim, 1999, p53). A 1975 double school-levy failure in Seattle hit especially hard. It resulted in a 20% overall reduction in school funds. All elementary art and music specialist positions were cut, and the once robust programs were drastically reduced. A levy passed a year later, but few specialists were rehired. In 1980, the District shifted from neighborhood schools to Districtwide school
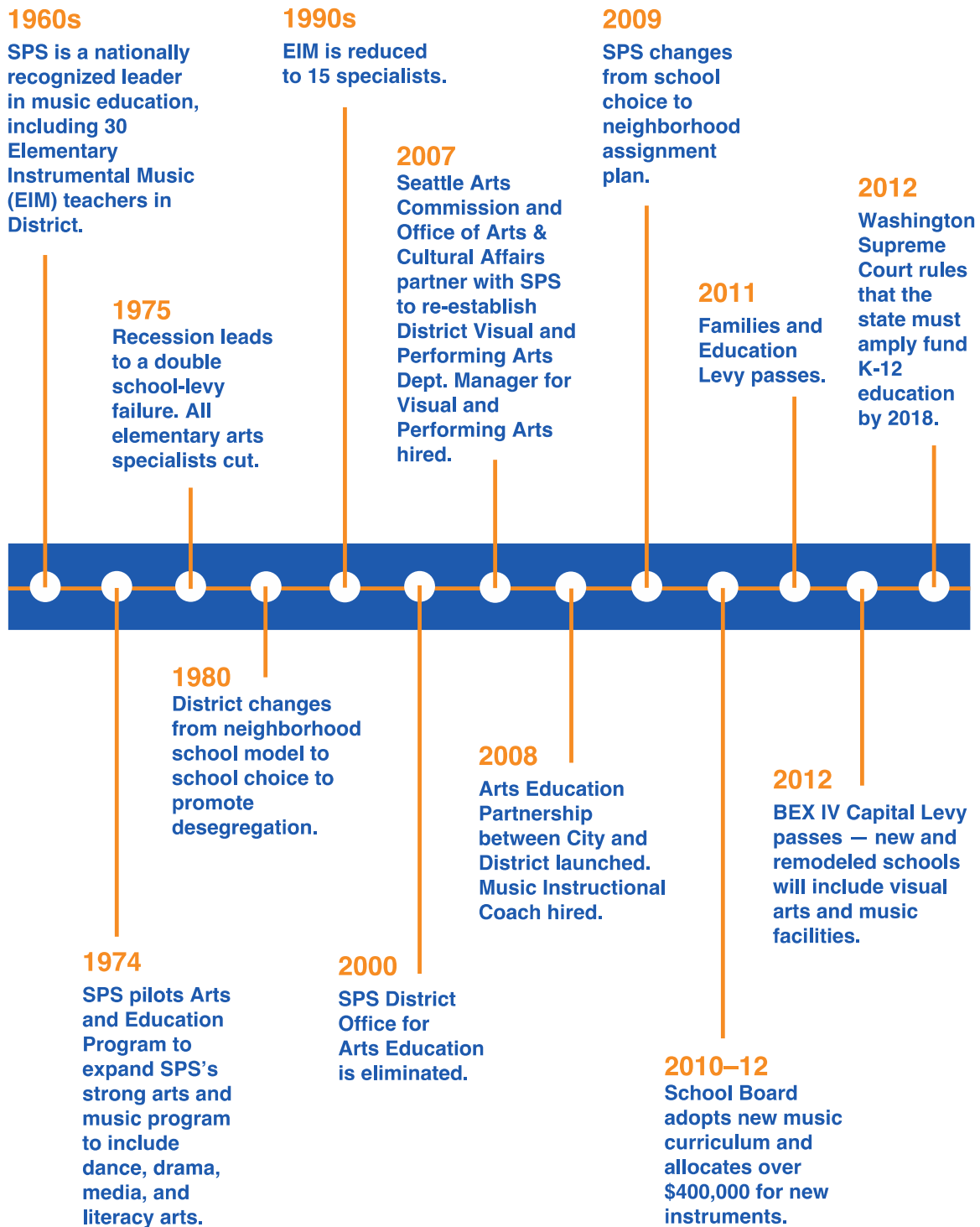
choice, implementing citywide busing to promote desegregation. At this time, facing a shortage of funds but attempting to meet the needs of students, the District developed magnet schools, including four elementary and four middle school "Multi-Arts Magnets."

During the three decades of school choice, from 1980 to 2010, families could apply to send their students to any school within the District. As a result, some schools competed with others by offering special opportunities, and their efforts, along with generous support from parent-teacher associations and booster clubs, led to the creation of several spectacular arts programs in the city. Low levels of education funding overall meant that most non-magnet schools did not choose to prioritize the arts in their staffing decisions. The 30 Elementary Instrumental Music specialists employed in the late 1960s were reduced to 15 in the 1990s (Kim, 1999) and then further reduced to 7 in the early 2000s. Also during this time, the central office's six-person Office for Education was eliminated, leaving minimal centralized, District-wide attention to arts education.

In 2007, the District re-established a central office department in support of arts education, hiring Carri Campbell as Manager of the new Visual and Performing Arts Department. This was the first major development, after years of advocacy by the Seattle Arts Commission and the City's Office of Arts & Cultural Affairs, toward restoring arts education in Seattle. The new Visual and Performing Arts Department hired an instructional music coach, Dr. Pamela Ivezic, the first in 25 years, and adopted the first new music curriculum in over 20 years, as well as purchased new instruments and established central support for arts professional learning communities. Prior to the arts professional learning communities, visual and performing arts teachers were often isolated in their buildings without a professional network of colleagues with whom to share best practices, review student data, and receive professional development.

History of Arts Education at Seattle Public Schools

1960s
SPS is a nationally recognized leader in music education, including 30 Elementary Instrumental Music (EIM) teachers in District.

1975
Recession leads to a double school-levy failure. All elementary arts specialists cut.

1974
SPS pilots Arts and Education Program to expand SPS's strong arts and music program to include dance, drama, media, and literacy arts.

1980
District changes from neighborhood school model to school choice to promote desegregation.

1990s
EIM is reduced to 15 specialists.

2007
Seattle Arts Commission and Office of Arts & Cultural Affairs partner with SPS to re-establish District Visual and Performing Arts Dept. Manager for Visual and Performing Arts hired.

2000
SPS District Office for Arts Education is eliminated.

2008
Arts Education Partnership between City and District launched. Music Instructional Coach hired.

2009
SPS changes from school choice to neighborhood assignment plan.

2011
Families and Education Levy passes.

2010–12
School Board adopts new music curriculum and allocates over $400,000 for new instruments.

2012
Washington Supreme Court rules that the state must amply fund K-12 education by 2018.

2012
BEX IV Capital Levy passes — new and remodeled schools will include visual arts and music facilities.

Seattle: Positioned for Success

The Wallace Foundation award came at a key moment in the history of Seattle Public Schools. SPS has suffered from a chronic pattern of under- and overenrolled schools and a visible disparity in the quality of education across the city. The 2010 Student Assignment Plan began to break up that crippling enrollment pattern and refocused energy on building health and vitality in each neighborhood school. This return to neighborhood school assignments provides fertile ground for building continuums of arts learning from kindergarten through high school.

The Seattle K-12 Arts Plan is well timed to contribute to several other education initiatives under way in the District, city, and region:

- Seattle Art Museum's creation of Building a Community of Thinkers, a professional development seminar series focused on examining and improving the work of education leaders at cultural and community arts organizations, as well as raising awareness of the importance of arts education in the general community.

- A University of Washington research study on central office transformation, funded by The Wallace Foundation (Honig, Copland, Rainey, Lorton, & Newton, 2010): This study's dimensions of central office transformation informed the key strategies of this Arts Plan.

- SPS's August 2012 adoption of the *Equitable Access to Programs and Services* policy (Seattle Public Schools, 2012b) and the SPS Equity and Race Advisory Committee development of a Racial Equity Analysis Tool, which was bolstered by the 2011 Arts Access Survey data collected during the planning phase.

- SPS's implementation of a teacher professional growth and evaluation system, which uses the Charlotte Danielson Framework: The Arts Plan's improvements to arts curricula, instruction, assessment, and professional development align with the Danielson Framework, and principals will receive support in evaluating arts teachers in the new system.

- SPS's development of an Office for School and Community Partnerships to support effective school-community arts partnerships that enhance student outcomes by providing high-quality services and instruction before, after, and during the school day.

- National, regional, and local focus on 21st century skills: These skills, considered central to student success in college and career, are a focus of the Gates-funded Road Map Project and the National Coalition for Core Arts Standards as well as this Arts Plan.

- Regional interest in contributing to collective impact initiatives: The Arts Plan participants will collect and share the same outcome measures, including growth in 21st

century skills, as the Families and Education Levy and the Road Map Project, in addition to measuring arts-specific outcomes for students.

....

66Our dominant culture tends to limit the voice that people of color would otherwise contribute to decision-making by institutions that affect their lives. The need for programs that work to include their voice is crucial. The Office of Arts & Cultural Affairs/Seattle Public Schools partnership on arts education is one such program that, if continued, can effectively teach students the creative thinking skills needed to have their voice heard."

— Nick Licata, Seattle City Councilmember

....

The Seattle K-12 Arts Plan takes advantage of this moment to accomplish the following:

- Build regional K-12 arts learning pathways
- Transform the District central office to support school arts leaders
- Revise arts curricula to develop and assess students' 21st century skills
- Build a system of coordination for partnership between schools and community arts organizations
- Campaign for public commitment for full funding of education in our city and our state

We believe that as a result of these efforts, principals, teachers, families, and the community will recognize the benefits of arts education for all young people, and more students—from all schools and all of Seattle's cultural communities—will be equipped to thrive in school and be successful in building a life and career in our community.

Seattle's Arts Planning Phase, Research, and Data

The Seattle K-12 Arts Learning Collaborative was launched in July 2011, supported by a Wallace Foundation Arts for Young People 18-month planning grant. The Collaborative's planning and pilot activities focused on six distinct areas:

- Research and data analysis
- Curriculum, instruction, and assessment
- School and District leadership
- Central office transformation
- Partnership support
- Stakeholder engagement

The planning phase was notable in that a volume of work was developed in time to be implemented or piloted in the 2012–13 school year, at the same time that planning for future years of implementation was being finalized.

Seattle: A Citywide Approach

Seattle was well-positioned for The Wallace Foundation's planning grant. Prior to the award, SPS had begun a multiyear partnership with the Seattle Office of Arts & Cultural Affairs that focused on building District capacity and a systemic approach to providing sustainable, equitable arts learning.

At the start of the planning phase, the Visual and Performing Arts Department and the Seattle Office of Arts & Cultural Affairs began to align the innovative work of community arts and arts education organizations with the goals and work of the District. Recognizing that success would require contribution and commitment from the entire city, not SPS alone, one of the first steps was to identify the critical areas where community arts organizations could bring their expertise and influence to help shape Seattle's Arts Plan. The next step was to identify community members who could join the Project Leadership Team—later renamed the Seattle K-12 Arts Learning Collaborative—to lead the planning work in each area and to stand alongside SPS during the process of discovery, development, and eventually implementation.

These organizations—Arts Corps, ArtsEd Washington, Arts Impact, and Seattle Art Museum—are all national leaders in arts education and had already developed and provided effective programs to Seattle students, teachers, and school leaders for many years.

The building of the Collaborative, which includes District, City, and prominent and

nationally recognized community arts organizations, was intentional. The Collaborative enabled Seattle's providers and supporters of arts education to align their work to achieve a set of articulated goals for collective impact (Kania & Kramer, 2011). Each member of the Collaborative was also able to solicit feedback and support from stakeholders with whom the District hadn't previously engaged, resulting in a broader base of support and engagement with the plan. By closely working with community arts organizations through a shared leadership model, the Collaborative was able to design an Arts Plan that garners broad public support, brings previously disconnected initiatives into alignment, and moves us forward, together, toward critical action.

Research

In order to understand the current state of SPS arts education from multiple perspectives, the Collaborative formed and conducted a comprehensive plan for surveying and collecting data. Data were gathered from surveys and focus groups with schools, principals, teachers, community arts organizations, students, and community members, as well as from District records. The goal was to determine what level of arts access existed, what quality of arts education was being provided, what centralized supports would be needed to promote access and equity across the District, and what the community's priorities for arts learning were. Two prominent research and evaluation firms, **Beyond the Divide** and **The BERC Group**, were retained by the Collaborative to carry out the following data collection activities:

- An **Arts Access Survey** conducted in 2011, followed up on the District's first-ever Survey of Arts Activity in 2009 and provided a more detailed picture of which students had access to a comprehensive and sequential arts education and which did not (de Soto, 2012b). The work included follow-up interviews with principals in spring 2012 and a cohort analysis of arts enrollment data of 4,000 SPS students enrolled between 2006 and 2012.

- A **Principal Needs Assessment** survey conducted in 2011 informed principal professional development and systemic support needs, as well as provided a leadership perspective on barriers to arts learning in each region of the city.

- A **Community and Youth Needs Assessment** that included surveys of over 1,600 people and focus groups conducted with more than 300 community members captured the desires of Seattle communities for the development of comprehensive, sequential arts education for all students in the District (Baker, Gratama, & Toledo, 2012b).

- A **Community Partnership** survey and focus groups with principals, teachers, community arts organizations, and teaching artists throughout the Puget Sound region identified ways to strengthen school-community arts partnerships to improve student learning (Baker, Gratama, & Toledo, 2012a).

- A focus group of **secondary school counselors** was conducted to better understand secondary school scheduling and to identify the barriers that contribute to inequities in arts access (Baker & Gratama, 2012).
- **SPS elementary report card achievement data** was analyzed to establish the minimum amount of arts instructional time needed by students to meet state arts standards.
- In addition, **the District's collective bargaining agreement** was audited to reveal barriers to quality arts learning, such as over-enrollment of arts classes, which affects teacher effectiveness; issues in how arts teachers are classified; and a need for professional growth opportunities for arts teachers such as arts-specific career ladders.

....

"There is significant variation in [arts] equity ... If you've got 10 different kids from 10 different schools, their experience would be vastly different."

— SPS parent at a community focus group in March 2012

....

Over 90% of community and youth focus group respondents believed that all students should have access to arts education, that arts education is essential to learning, that arts should be included as a core subject, and that the arts foster positive behavior and skills that prepare students for college, career, and citizenship. Ninety-two percent were not satisfied with the current quantity of arts education, and over 75% were not satisfied with the quality of arts education being offered (Baker, Gratama, & Toledo, 2012b; see Appendix A for links to reports).

Data from the Arts Access Survey (de Soto, 2012b) revealed significant areas of need in arts programming. SPS elementary school students have inadequate access to arts programs. For middle and high schools, the survey and focus group data demonstrated there was an equally important need for relevance of the curricula.

The amount of K-5 instruction in the arts by arts teachers is low and is unlikely to be adequate to meet state-mandated standards. Over 70% of students in both visual arts and music receive 30 minutes or less of instruction per week when averaged over the year. Forty percent of our youngest students, K-3, receive no arts instruction from arts teachers in any discipline. And more than three-quarters (78%) of elementary schools reported employing less than 1 FTE (full-time equivalent) arts teacher for the entire school. Thirty schools reported no visual arts teacher; 21 schools reported no music teacher; and 8 schools reported no arts teachers in any discipline (de Soto, 2012b).

In addition, an analysis of elementary arts achievement data showed that students who had access to instruction from arts teachers were more likely to meet state arts standards than those who received instruction from a non-arts teacher.

....

It has been difficult, however, to determine how many total arts positions will be needed to meet the Arts Plan's goals of every elementary student receiving a minimum of 60 minutes of visual arts and 60 minutes of music per week all year; middle school students enrolling in 2 semesters of arts; and high school students enrolling in 4 semesters of arts.

Current SPS arts staffing is conducted at the school, not District, level, with allocations based on the Weighted Staffing Standards. SPS school population size, as well as principal scheduling and staffing methods, vary dramatically. In addition, while some schools have space to add an arts classroom, others are limited by over-enrollment and maximum construction on their geographical footprint. Parent, Teacher, Student Associations (PTSAs) fund arts teacher positions, further adding to the complexity of determining a clear staffing formula. SPS will need to adopt a differentiated staffing formula that is responsive to the needs of each school and region to realize the goals set forth in this Arts Plan.

The majority of schools also reported that the arts were not taught consistently throughout the year. And the Community and Youth Needs Assessment focus group data showed that SPS arts education is perceived by community stakeholders to be unequal and inconsistent across the District, with no evidence of a sequential curriculum that sets up students for long-range success. Survey respondents used terms such as "sporadic," "haphazard," and "unpredictable" when describing arts program access and believed that arts programs deserved greater priority and respect (Baker, Gratama, & Toledo, 2012b).

All K-12 principals surveyed reported a variety of barriers to providing comprehensive, sequential arts education to their students, with scheduling challenges being the number one challenge for all school types. Many schools already undertake creative and complex staffing solutions in order to provide arts education. The most effective of these solutions will be shared with other principals during facilitated school arts planning. Once arts education is adequately funded, some of these models may still serve as examples of efficient use of staff, especially across schools with smaller student populations. Finally, schools did not have a shared set of standards or definition of high-quality integrated arts; such programs were inconsistent across the District, and few teachers had received training. Only 25% of schools reported having formally adopted an integrated arts program.

Another trend that the Arts Access Survey revealed was the impact of demography. The survey showed that across the District, regardless of region, students of color are overrepresented in schools with no music instruction, and ELL students at the secondary level are underrepresented in all arts. Asian and especially Black and Hispanic students are overrepresented in schools that offer limited or no music instruction (trends in the visual arts are more dispersed) (de Soto, 2012b). The secondary enrollment data showed, and a focus group with school counselors confirmed, that students of color face a variety of barriers to arts course enrollment that need to be addressed, including relevance of arts courses and curricula, high materials fees for visual arts courses, and limited scheduling options for students with academic interventions (Baker & Gratama, 2012; de Soto, 2012b).

Over 200 community arts organizations currently partner with SPS, benefiting thousands of students each year through artist residencies, visits to cultural institutions, and integrated arts opportunities. However, access to partnerships, in both number and quality, is not equitable

across schools and regions. The Community Partnership survey and focus groups offered valuable perspectives about ways to enhance partnerships between schools and communities and improve quality and access to programs. **Discussions with teachers and teaching artists made it clear that because SPS has not provided a standardized request for assessment of outcomes or goals, each community arts organization relies on its own methods or strategies.** Adding more complexity, expectations and evaluation of partnership outcomes vary from partnership to partnership, even within the same school or grade. **Educators also articulated a need for common assessment methods and ways to ensure that programs address stated goals and outcomes and positively influence student performance in other content areas** (Baker, Gratama, & Toledo, 2012a).

The Seattle K-12 Arts Plan directly addresses all of these findings.

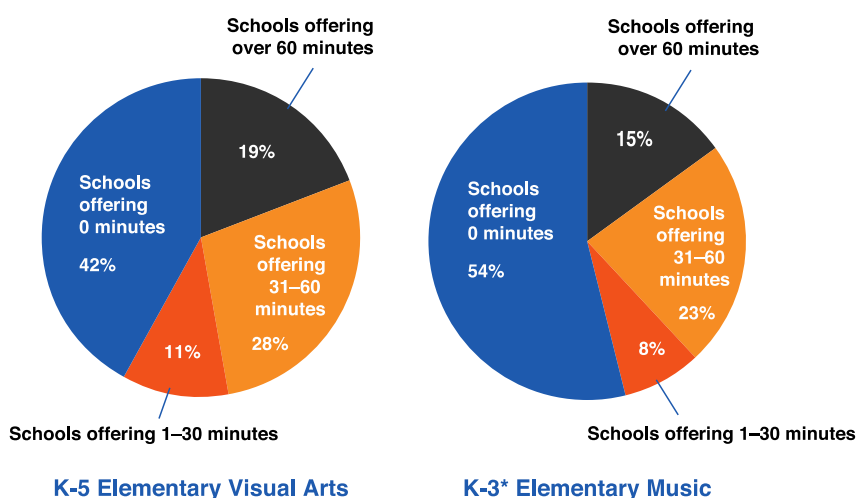# Current Arts Access Data

K-5 Student Access Data

Instruction in the arts by arts teachers in grades K-5 is very low. Music and visual arts are the two most frequently taught arts disciplines. Of the District's 26,386 (in 2011–12 school year) K-5 students: 19,383 or 73% receive 30 minutes or less per week of music instruction per year; 6,145 or 23% receive no music instruction at all; 18,861 or 71% receive 30 minutes or less per week of visual arts instruction per year; and 9,338 or 35% receive no visual arts instruction at all.

K-5 schools with higher enrollment of Black and Hispanic students are less likely to offer arts, especially music instruction. At the elementary level, Free and Reduced Lunch (FRL) or English Language Learner (ELL) status does not appear to be a determining factor in whether a school is offering more instructional minutes in music but race/ethnicity is strongly correlated. Asian and especially Black and Hispanic students are overrepresented in schools with no music instruction. In addition, discipline rates are inversely correlated with instructional time in music—schools reporting the lowest music instruction report the highest discipline rates and schools with the highest music instruction report the lowest discipline rates. These data do not show causality, but are worth further investigation by the District. Trends in visual arts were more dispersed with no significant patterns emerging across any one demographic characteristic.

When the arts are taught, they are not taught consistently over the course of the school year. The majority of schools reported that the arts were not taught consistently throughout the school year. Survey comments revealed that many schools undertake creative and often complex solutions to provide arts education for their students resulting in sometimes fragmented approaches to arts instruction.

Finally, schools are challenged by low staffing levels of arts teachers. Seventy-eight percent of elementary schools report having less than 1 FTE arts teacher for their school. Eight schools report having no arts teachers in any discipline, 30 schools report no visual arts teacher, and 21 schools report no music teacher. SPS provides a 0.1 FTE Elementary Instrumental Music arts teacher to all K-5 programs. These data are not necessarily reflected in the schools' reported results.

Elementary Arts Access: Average Weekly Instructional Minutes Offered During the School Day by an Arts Teacher: Visual Arts and Music

K-5 Elementary Visual Arts

Schools offering over 60 minutes — 19%
Schools offering 0 minutes — 42%
Schools offering 1–30 minutes — 11%
Schools offering 31–60 minutes — 28%

K-3* Elementary Music

Schools offering over 60 minutes — 15%
Schools offering 0 minutes — 54%
Schools offering 1–30 minutes — 8%
Schools offering 31–60 minutes — 23%

Centrally supported elementary instrumental music program in grades 4–5 removed.

Secondary Student Access Data

Middle school and high school student arts enrollment data from 2006 to 2012 were analyzed to investigate trends in arts courses taken among a cohort population. A cohort of 3,964 students were identified as being registered in the District continuously during 2006 to 2012, and their arts enrollment patterns were analyzed using a variety of statistical methods and demographic characteristics. The primary demographic attributes that were analyzed were gender, ethnicity, FRL status, ELL status, and discipline counts. Among the key findings were the following:

Most students (60%) take two to five arts courses during their middle school and high school years. The next largest group of students (26%) takes six to nine courses during this period. Most students take a combination of music and visual arts with these averages across their six years in middle and high school. By Washington state law, students are required to take two secondary arts courses to graduate.

The particular elementary school a student attends has a significant impact on the likelihood of arts courses taken in middle and high school. There were strong patterns in arts course enrollment depending on which elementary school students had attended prior to middle school and high school. The trends were especially marked for music enrollment but patterns in visual arts enrollment were also apparent. Some of the patterns are so significant they may override other demographic trends and warrant further District analysis.
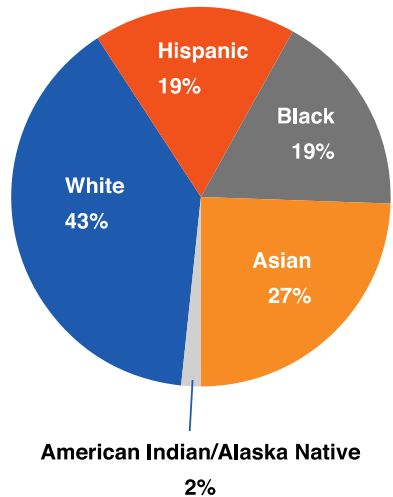
Students taking more than the average number of arts courses are overrepresented by these demographic categories:

- Non-FRL status
- Lower discipline counts (this is more prominent for music than for visual arts)
- Non-ELL status
- Ethnicity: White, in all arts disciplines; Hispanic, in visual arts; Asian students not significantly over or underrepresented
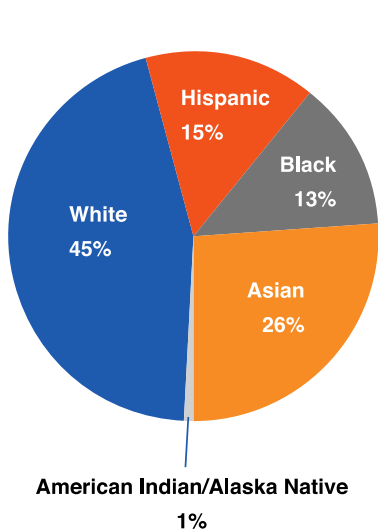
Students taking fewer than the average number of arts courses are overrepresented by these demographic categories:

- FRL status
- Higher discipline counts
- ELL status
- Ethnicity: Black and American Indian/Alaska Native, in all arts disciplines; Hispanic, in music; Asian students not significantly over or underrepresented
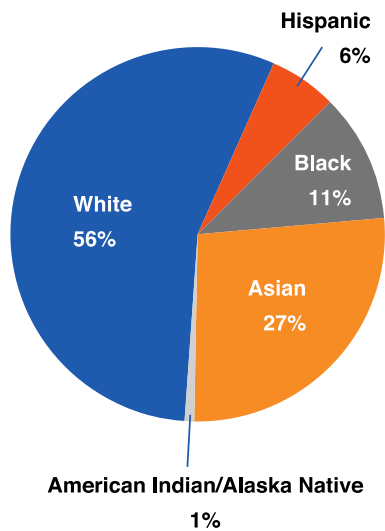
Secondary Arts Access by Student Demographics in 2011–12

Hispanic
19%

Black
19%

White
43%

Asian
27%

American Indian/Alaska Native
2%

SPS Student Demographics

Hispanic
15%

Black
13%

White
45%

Asian
26%

American Indian/Alaska Native
1%

**Students Taking 6–9 Semesters
of Visual Arts in MS & HS**

Hispanic
6%

Black
11%

White
56%

Asian
27%

American Indian/Alaska Native
1%

**Students Taking 6–9 Semesters
of Music in MS & HS**

These data show that, like in other urban districts, access to arts learning in Seattle is an equity issue. The students who aren't achieving in reading, writing, and math are likely to be the same students who aren't receiving arts learning opportunities. SPS students' access to arts learning can be predicted based on race/ethnicity as well as by FRL and ELL status. In particular, race can predict an SPS student's access to K-12 music opportunities.

Limitations of the Research

While the 2011 Arts Access Survey represents a historic step in determining which SPS students have access to arts learning and which do not, there are still a number of unknowns. In particular, our research found that race/ethnicity, ELL status, and FRL status predict arts access in SPS schools, but did not tell us why.

At the elementary level, students are provided with the arts disciplines selected by the principal and building leadership team. These choices are often influenced by a school's community. Yet we don't know why Asian, Black, and Hispanic students are overrepresented in elementary schools that provide limited music instruction. Or why the higher an elementary school's disciplinary rates are, the less likely it is that music is offered.

Stakeholder Engagement

The Arts Education Partnership Initiative between SPS and the Seattle Office of Arts & Cultural Affairs began in 2008 with the goal to build a system and align resources to ensure that all SPS students receive a high-quality arts education that fosters their creative capacities and helps prepare them for life and work. Supported in 2011–13 by The Wallace Foundation's planning grant, key arts, education, and civic leaders were engaged in this work through the Collaborative's Executive Committee (the SPS Superintendent and executives, representatives from the Mayor's Office, and the director of the Office of Arts & Cultural Affairs) and Representative Advisory Committee (25 community members, including families, teachers, and community arts, higher education, and business leaders), which oversaw high-level development and direction of the plan and laid the groundwork for the governing structure that will lead plan implementation.

The Office of Arts & Cultural Affairs led community outreach during the planning phase. This outreach included a number of highly successful endeavors:

- Partnering with the Seattle Arts Commission for the February 2012 Arts Education Forum, at which approximately 200 community members attended a panel discussion with Mayor Mike McGinn, District leaders, and current and former SPS students.

- Holding four regional community engagement meetings in March 2012, which drew approximately 450 people (see Rosenthal, 2012). These also served as the research focus groups mentioned earlier.

- Conducting a September 2012 Mid-Point Meeting about progress toward the Seattle K-12 Arts Plan.

- Presenting the final plan strategies and announcement of the first investment site on February 26, 2013, at the Paramount Theatre.

Private funders are also important stakeholders in this work. Seattle is a city that has

consistently supported arts organizations and values the cultural and economic importance of a thriving arts community. Almost every large regional or private funder includes some level of support for arts programming in their portfolio. Patrons of Northwest Civic, Cultural and Charitable Organizations (PONCHO), a 50-year-old arts funding nonprofit organization, joined the Arts Planning team in May 2012 to advise on the creation of a private funding strategy for implementing the Arts Plan. Between May and November of 2012, PONCHO convened prominent private funders and facilitated conversations about the plan to increase awareness among individual, corporate, and foundation donors. These conversations focused on the objectives and specific details of the work—and initially targeted donors with a strong knowledge of arts and education in the region. Through these conversations, funders gained a deeper understanding of the history and progress of the arts partnership in Seattle and increased excitement and momentum around implementation of this Arts Plan. Feedback from the funders group also informed some approaches in the Arts Plan, especially around using the collective impact of arts learning on student outcomes to advocate for increased public funding for the arts, gradually decreasing the need for private funding of public arts education.

Seattle K-12 Arts Plan Goals

Inadequate funding for arts teachers and programs, three decades of school choice, and a tradition of site-based management has led to inconsistencies reflected in our research data. Each school is at a different state of arts program development. Seattle Public School's return to a neighborhood school model brings to the forefront the need for equity in arts programming across the District. Now that the majority of students are assigned to their neighborhood school, families should be guaranteed a minimum level of arts access with clear K-12 pathways of learning in every region of the city.

The Seattle K-12 Arts Plan outlines the goals that Seattle Public Schools, our community, the City, and our partners have agreed are critical for our students and the strategies and tactics that will ensure we meet our obligation—**that all students** in **all SPS schools** have the opportunity to learn through the arts.

Seattle K-12 Arts Plan Goals

Every SPS elementary student receives:

- A minimum of 60 minutes per week of visual arts taught by an arts teacher
- A minimum of 60 minutes per week of music taught by an arts teacher
- Instruction from master cultural artists that is integrated into core arts classrooms and responsive to the school's community
- Integrated arts instruction in every classroom
- Dance instruction in physical education classes, supported by community arts organizations
- Sequential arts education that leads to participation in secondary arts programs

Every SPS middle school student receives:

- A minimum of two semesters of visual, performing, or media arts classes
- Integrated arts instruction in a sixth-grade language arts, science, or social studies class
- Arts options that are diverse and relevant, and lead to sequential learning opportunities in high school

Every SPS high school student receives:

- A minimum of four semesters of visual, performing, or media arts classes
- Integrated arts instruction in a ninth-grade language arts or social studies class
- Sequential learning opportunities in visual arts, music, theater, and media arts programs
- Opportunities to connect arts to careers at Media Arts Skills Centers, available to juniors and seniors District wide

These are the goals the Collaborative has set for every Seattle school to meet by 2020. However, based on the arts access gap findings, we will prioritize K-3 arts learning in our implementation plan. By supporting our youngest students, of which 40% don't receive any instruction from an arts teacher, we will build demand and a foundation for high quality arts programs at the secondary level. Providing more opportunities for secondary students to connect arts to careers will also be prioritized with the expansion of media arts opportunities to be made available to all SPS juniors and seniors.

Seattle K-12 Arts Plan, 2013–2020

The Seattle K-12 Arts Learning Collaborative has created a comprehensive Arts Plan to deliver high-quality, 21st century arts education to all students in all Seattle Public Schools. This citywide effort, designed specifically to address the current cultural and educational context, will improve arts education access, equity, and quality for all SPS students in grades K-12. The plan strategies, management plan, budget, and work plan follow.

These three strategies frame the Seattle K-12 Arts Plan:

- Transform the District central office in support of schools and regional K-12 arts learning pathways
- Provide culturally relevant K-12 arts curricula and instruction that emphasizes development and assessment of 21st century skills
- Implement a coordinated citywide support structure for partnerships, governance, and evaluation

Strategy 1: Transform the District central office in support of schools and regional K-12 arts learning pathways

Strategy 1 Tactics

A. Implement **regional planning** to create sequential K-12 arts learning pathways.

B. Create **Targeted Arts Partnerships** to build capacity in new or struggling arts learning pathways.

C. Implement **school arts planning** to ensure that regional and school goals are aligned.

D. Reorganize the central **Visual and Performing Arts Department** to expand supports to **school leaders** in planning, teacher hiring, training, and evaluation.

E. Create new central supports and provide technical assistance to principals.

F. Ensure that **District policies** include the arts as a component of basic academic assurances to every family.

G. Negotiate **Collective Bargaining Agreement** terms to enhance the quality of arts instruction.

H. Build central systems to ensure provision of school **arts facilities and resources**.

I. Increase **collaboration opportunities** for arts teachers and integrated arts teachers.

J. Increase **professional growth** opportunities for arts teachers.

The Seattle K-12 Arts Plan was created during a time of significant organizational change in the District. Shifts in practice and policy have provided a unique opportunity to connect visual and performing arts to District wide education improvements at a systemic level. Organizational changes in SPS have included:

- A return to neighborhood schools after 30 years of school choice enrollment.
- The creation of executive director of schools positions to support K-12 principals within each of the five geographic regions of the District.
- A new teacher and principal evaluation system that aims to promote professional growth.
- A new Seattle School Board policy, *Equitable Access to Programs and Services*, that holds the District accountable for providing quality education, including in the arts, for all students within the context of the current neighborhood Student Assignment Plan and across each of the five regions (Seattle Public Schools, 2012b).
- A Seattle School Board policy, *School and Community Partnerships*, that commits the District to the "creation and implementation of effective school-community partnerships that enhance academic outcomes by providing high-quality services and instruction before, after, and during the school day" (Seattle Public Schools, 2011).

All of these shifts highlight the need for principals in every school to be supported as instructional leaders who provide **basic education that includes the arts** to all of their students. Research shows that strong and effective principal leadership has a significant impact on student success, and that principals need to be instructional leaders rather than managers (President's Committee on the Arts and Humanities & Arts Education Partnership, 1999; The Wallace Foundation, 2012). This is as applicable to the arts as it is to any other core subject. Successful development of this Arts Plan relied heavily on early engagement of principals and District leaders in a Leadership Work Group. After several months of facilitation by ArtsEd Washington, a Seattle nonprofit that trains school leaders to become arts leaders, this group identified key elements of support needed for principals to lead and sustain the arts in their schools, and action steps forward (see Appendices E and F).

Principals in Seattle overwhelmingly support arts education, but need guarantees of central support—arts teachers, facilities, supplies, technical assistance, and tools and resources—to help them ensure quality instruction in their schools. (Principals' top three most frequently reported barriers to providing arts to all students in their schools were lack of funds for arts teachers, lack of time in the school day, and insufficient budget for arts supplies [de Soto, 2012a].) Principals also want support for expanding their own capacity to set goals for student arts learning, evaluate and support arts teachers, and understand integrated arts learning (how to use arts as an instructional strategy in other content areas) through experiential workshops, model school/classroom visits, and site-based coaching.

The Leadership Work Group illuminated several other issues. It became clear that school leaders need clearly articulated components of a quality arts education at each grade level and for each arts discipline. They also need tools and rubrics for evaluating arts teachers in each discipline using the new professional growth and evaluation system and for identifying growth of a quality arts program over time. Finally, the group noted that school leaders would benefit

from models of best practice teaching in the arts (de Soto, 2012a). These requests have played a direct role in decisions made for this Arts Plan about how services and resources can best be delivered.

Implement Regional Planning to Create Sequential K-12 Arts Learning Pathways

Each of SPS's five regions—comprised of elementary schools, middle schools, K-8 schools, and high schools, is divided into one or two learning pathways for a total of nine SPS learning pathways. The five SPS executive directors of schools will be supported to work together with their principals to create regional arts plans. Through a facilitated regional planning process, principals will be guided through coordinating staff and developing innovative schedules that guarantee students access to a comprehensive, sequential arts education along their K-12 pathway.

Regional pathway planning will be completed prior to the school staffing decisions made in March of each year for the next school year. **The first pathway will begin planning in spring 2013. This pilot pathway, in the Central region, will be evaluated on an ongoing basis so that improvements can be made as needed. Regional arts planning for the remaining eight pathways will be implemented between 2015 and 2018.**

K-12 Arts Learning Pathway

Seattle Public Schools is made up of five regional districts, which are then further separated into nine middle school service areas that include the elementary schools that feed into a particular middle school and the high schools that will receive students from that middle school. For the purposes of this Arts Plan, a K-12 arts learning pathway comprises the elementary schools, middle schools, and high schools in a service area, as well as the K-8 schools, option schools, and service schools in that service area. For example, the Central learning pathway represents the Washington Middle School service area made up of seven elementary schools, two K-8 schools, one middle school, two high schools, an option school, and a service school.

ArtsEd Washington will facilitate the regional arts planning led by the five executive directors of schools. The executive directors of schools and principals will use data from the 2011 and subsequent annual SPS Arts Access Surveys to create regional arts vision statements and action plans. During the planning sessions, regional executive directors of schools will be trained to use SPS's new Racial Equity Analysis Tool (see Appendix G) to ensure equitable arts education outcomes.

Decisions made during regional arts planning may include sharing teachers between schools and scheduling arts classes before or after school. The regional pathway pilots will inform development of staffing models for each region to be used in subsequent years. Research during the planning phase found no existing regional arts staffing formula elsewhere, so The BERC Group, with the SPS Visual and Performing Arts Department, in partnership with the first

regional pathway cohort, will work to determine a regional staffing formula (e.g., 1.0 FTE visual arts teachers and 1.0 FTE music teachers per 400 students) that will meet the Arts Plan goals (a minimum of 60 minutes of music and 60 minutes of visual arts per week for each student, provided by an arts teacher, throughout the elementary school year).

School leaders will also make decisions regarding the Elementary Instrumental Music (EIM) program in their pathway. EIM is a Districtwide, centrally provided program that introduces older elementary students to foundational skills and knowledge in band and string instruments. Currently the EIM program serves over 3,000 fourth- and fifth-grade students on an annual basis. When secondary teachers came together in 2010 to identify the challenges of the new neighborhood Student Assignment Plan for music, one barrier was the limited amount of EIM provided across the District. Some schools have been able to use their own funds or funds raised by parent groups to purchase extra teaching time for their students. In 2012, during the planning phase, EIM and secondary instrumental teachers developed four potential models to increase provision of EIM. Following regional arts planning, principals will determine the best model for their schools and students, based on their region's needs.

The regional staffing formula developed will not only help the central office determine how many FTE of arts teachers are required to provide adequate arts education to all students, but will also help regional executive directors and school principals to determine, based on specialists' areas of strength, the best ways to build out K-12 arts programming in their region. While we don't yet know exactly how many additional arts FTE will be needed, **we expect that at least 60 arts teachers will need to be hired in the next eight years to join the 189 employed by SPS in 2012–13**.

The SPS Visual and Performing Arts Department will supply two years of seed funding to each regional pathway, upon completion of its arts plan, to fill gaps in K-12 arts pathways with arts FTE. After each pathway's first two years, sustained arts staffing will rely on the SPS general fund and new sources of public funding. All Arts Plan partners and funders, led by the Seattle Arts and Music Commissions, will engage in ongoing advocacy to secure the level of public funding needed to replace the two-year seed funding, increase arts FTE to meet regional staffing goals, and reach our vision for 2020: For all students in all SPS schools to have opportunities to learn through the arts, helping them be successful in school and in life.

Strategy in Action:
Seed Staffing for a Regional K-12 Learning Pathway: Choral Music

Seed staffing is intended to address specific instructional voids in each K-12 arts learning pathway. With a relatively small investment and strategic staffing, K-12 arts learning pathways can be developed.

For example, in 2011 the District's Visual and Performing Arts Department observed that the majority of K-5 students in SPS's northwest region received a comprehensive music and choral experience. However, students in SPS's northwest region who were interested in continuing their choral music education at the secondary level could do so only at Ballard High School. No choral instruction was available at the middle school level or at the other high school in the region.

With regional awareness and seed funding support from the District ($18,000 for 0.2 FTE), a music teacher's contract was increased to build a choir program at Whitman Middle School, a direct feeder to Ballard High School, as well as at Ingraham High School, which receives students from both Whitman Middle School and Broadview-Thomson K-8. In addition, a supplemental contract was provided to the K-8 choir teacher at Broadview-Thomson K-8 to provide services to Ingraham High School.

In total, the investment for the development of two K-12 arts pathways for choral music was $36,000, which ensures that all of the students in the SPS' Northwest region will have the opportunity to have choral classes from kindergarten through 12th grade. Prior to the new Student Assignment Plan, SPS schools had no incentives to connect programs and learning between schools in a region. This is an example of the central office, principals, and music teachers working together to develop a K-12 arts pathway for students.

Create Targeted Arts Partnerships to Build Capacity in New or Struggling Arts Learning Pathways

After each pathway's regional arts plan is complete, principals will begin facilitated school arts planning to align with the regional arts plan. Partnership funds, matchmaking, and technical assistance will be provided, as well as Targeted Arts Partnerships, which are intended to help build programs rapidly, meet regional learning goals, and build capacity for new programs. Targeted Arts Partnerships will focus on visual arts and music. Implementation may take a variety of forms, including embedded professional development for arts teachers, tutoring or private group lessons for students, or enhanced instruction under the guidance of a music or visual arts teacher. The partnership structure will be determined by regional pathway goals and priorities.

Implement School Arts Planning to Ensure That Regional and School Goals Are Aligned

The success of SPS arts education hinges on principals playing a leadership role in supporting the arts—as an effective instructional strategy and as a critical component to a complete education. The Visual and Performing Arts Leadership Manager, a newly created position, will support principals to use arts access data, lead school arts teams of staff, families, and community arts organizations in conducting a School Arts Inventory, and then create a customized school arts plan. The school arts plans will focus on actions to close access gaps, align with the school's regional arts plan, increase the use of integrated arts as an instructional practice, and connect school-community arts partnerships to the school's goals. The plans will be integrated into the school's Continuous School Improvement Plan, which is focused on meeting broad educational goals and moving all students toward meeting state learning standards—in both arts and the Common Core.

School arts teams will initially attend a workshop to learn about components of quality arts education and review their school's and region's arts access data in preparation for creating their school's arts plan. Each school arts team will develop an articulated action plan. Each school arts plan will be a multiyear, schoolwide road map that outlines decisions about arts staffing, describes how integrated arts will be used both as a learning strategy and as a way to provide students with dance and theater opportunities, and determines how to connect school-community arts partnerships to their school's goals. The District's Racial Equity Analysis Tool (see Appendix G) will be used to ensure that programmatic decisions will benefit all students.

School arts planning will be completed over the course of two full days, and the plan revisited on an ongoing basis by the principal, school arts team, and Arts Leadership Manager to monitor progress and make course corrections.

Arts outreach to families and the community will be built into school arts plans and supported by the Visual and Performing Arts Department and the Arts Leadership Manager. Each school arts team will be allotted $500 for a stipend for an arts liaison who will champion the school's arts plan, make sure the team meets two to three times per year, ensure that the arts plan is a priority in the budgeting process, and liaise with community arts organizations. The development of a school arts plan will also trigger investments in school-community arts partnerships.

Strategy in Action:
Adams Elementary: An Arts-Rich School

Adams Elementary, in SPS's northwest region, is widely recognized in the city as an arts-rich school. Principal Anne Johnson was asked to explain how and why that came to be and how the school sustains the arts today:

Integrated arts learning at Adams grew organically from staff interest. About 10 years ago, the former principal wanted to establish an identity for Adams. This was in the era of school choice. She used the staff's interest in the arts and obtained the training, funding, and support to grow integrated arts at Adams.

We kept that priority because art makes learning accessible for all children and addresses multiple learning styles and intelligences. It helps build creativity in all students and gives our students with special needs other avenues to access learning. It has been a great vehicle to help our bilingual, special education, and low socioeconomic status students access the curriculum and showcase their abilities. We wanted to revitalize and acculturate integrated arts learning into the school. To do this we did the following:

- Completed a thorough needs assessment with our staff. We documented every training, all the arts covered, curriculum, materials, and all the supplies and kits that were currently in the building. Then we did a gap analysis to see what had not been covered.
- Joined ArtsEd Washington and used the information from our analysis to create a comprehensive three-year arts plan. This plan included a schoolwide, two-year Arts Impact integrated arts training model.

- Created a teacher/parent/administration arts committee to oversee the implementation.
- Actively sought grant funding and worked with our PTSA to get money to pay for training and supplies. The school budget decisions were also made with the arts plan in mind.
- Created a teacher leader position (which has evolved into a three-person team) to help oversee the implementation and provide support to teachers.

At the instructional level, we have worked to infuse the arts into the entire curriculum. Arts skills are in all of the K-5 curriculum maps. We've also worked to acculturate the arts at Adams through:

- Providing parent education at PTSA meetings
- Displaying famous works of art on the walls
- Having every grade level do a performance
- Having students schoolwide draw daily
- Instituting three all-school art projects in which every child does the same project
- Instituting three all-school "art from the heart days" in which every staff member teaches an art activity to a small group of students
- Including experience in the arts and a commitment to integrated arts learning as part of the interview/hiring process

Reorganize the Visual and Performing Arts Department to Expand Supports to School Leaders in Planning, Teacher Hiring, Training, and Evaluation.

As of 2012 the SPS Visual and Performing Arts Department's primary focus was the professional growth of teachers. The department's work, as well as that of the Office for School and Community Partnerships, will be expanded to build the capacity of principals and executive directors of schools to promote increased quality of, and student access to, arts learning based on each region's needs.

The redesigned Visual and Performing Arts Department will include an Arts Leadership Manager. This will be someone with experience as a principal who can directly support school principals and regional executive directors in creating school arts plans, hiring arts teachers, and supporting professional growth and evaluation of arts teachers. The new Arts Leadership Manager will be trained to facilitate school arts planning using ArtsEd Washington's Principals Arts Leadership program protocols. ArtsEd Washington, which uses training, advocacy, and research to advance systemic change within schools around arts education, has already implemented the Principals Arts Leadership program in seven SPS elementary and K-8 schools. Principals will go through the process of reflecting on arts data, creating a schoolwide arts plan, and engaging with their teachers, families, and community to map strategies to grow and sustain arts programming as an integral component of their students' educations. During the planning phase, ArtsEd Washington learned what works and what does not work with SPS school leaders and has made adjustments that will smooth the Districtwide expansion of this program.

In future years, the Visual and Performing Arts Department will also hire a K-12

Instructional Visual Arts Coach to support visual arts teachers, and will support the Career and Technical Education (CTE) Department's hire of an Arts CTE Pathway Specialist. These staff will join the current K-12 Instructional Music Coach in supporting arts teachers and arts-focused CTE teachers who work in areas such as photography, film, graphic design, and music production. They will also support the planning and launch of new programs in their specialty areas, District professional development, and materials selection and adoption.

Create New District Supports and Provide Technical Assistance to Principals

In the first year, the Visual and Performing Arts Department will develop and provide introductory training at the annual Summer Leadership Institute on evaluating and supporting arts teachers on the professional growth and evaluation system adopted in 2009. The VPA department will provide follow-up principal training in collaboration with arts teachers and community arts organizations. Hands-on training in best practices in arts instruction, 21st century arts instruction and assessments, and evaluation of arts teachers and integrated arts teachers will be provided. This training will occur once each cohort of principals undertakes school-based planning.

The VPA department will also continue to develop a set of tools and resources to support evaluation of arts teachers in alignment with the professional growth and evaluation system and the Charlotte Danielson Framework, including video for calibration training and observation documents. The VPA department will publish the evaluation documents, new videos, and provide model classrooms to share best practices with school leaders. Model classrooms will be developed through the career ladders positions.

Arts outreach to families and the community will be built into school arts plans. The Arts Leadership Manager will provide principals with communications training and a toolkit that principals, PTSAs, and families can use to advocate for the arts in their schools and communities.

The Districtwide arts leadership professional learning community, proposed by principals who participated in the planning phase, will be implemented to support all principals interested in improving arts education at their school. These professional learning communities (PLCs) will be administered by the Arts Leadership Manager.

The VPA department will create, publish, and offer technical assistance on new hiring supports that include common job descriptions, cover letters and interview questions for hiring arts teachers in every discipline and grade band. The Music, Visual Arts, and CTE instructional coaches will be available to sit on hiring teams.

Principals are also being evaluated under a new system beginning in the fall of 2013. To provide an incentive for their efforts in arts planning, the Principal Arts Leadership program that is being adapted for internal SPS use will be aligned with the new principal evaluation system and executive directors who conduct principal evaluations will be trained in recognizing the best practices in arts leadership.

Ensure That District Policies Include the Arts as a Component of Academic Assurances to Every Family

The Office of the Superintendent will ensure that the arts are explicitly addressed in the implementation of the Superintendent's Policy and Procedures for the School Board's *Equitable Access to Programs and Services* policy. A framework for implementation of the policy, currently in development, defines Academic Assurances—the minimum guarantee to all families regarding basic education. Academic Assurances will include visual arts, music, theater, and dance and reflect the goals of this Arts Plan. Both the School Board and the Superintendent have stated that that arts access in SPS is currently inequitable and that resources must be identified to ensure that all students at all schools receive a high-quality arts education.

Negotiate Collective Bargaining Agreement Terms to Enhance the Quality of Arts Instruction

The Visual and Performing Arts Department will advocate, through the 2013 collective bargaining agreement process between the District and the teachers' union, to define what it means to be highly qualified in the arts; to determine ways to use the system of specialist categories to stabilize staffing so that budget-driven displacements and Reductions in Force do not lead to loss of arts programs or placement of specialists in classes that do not take advantage of their expertise; and to develop career ladder arts positions.

Once an agreement is reached, newly developed resources on arts categories and qualifications will be shared with principals, arts teachers, and other staff through SPS's Human Resources Web site, and Visual and Performing Arts Department staff will be made available to sit on interview teams. Most of this work will be completed by the end of fall 2013; new job descriptions and hiring processes will be implemented in spring 2014 in alignment with the staffing cycle.

The planning team has already worked with the District central office to identify the need for career ladders within arts education. Teachers who are rated "innovative" in at least two categories in at least two domains of the Charlotte Danielson Professional Growth and Development Framework (see Appendix H) qualify for a career ladder position, which includes extra funding and a potential progression from demonstration teacher to mentor teacher to master teacher. While arts teachers are technically qualified to become career ladder teachers, they are unlikely to be chosen by school leaders because each school identifies only two career ladder positions due to limited funding, and the arts are not a tested subject area.

The collective bargaining agreement dialogue will include a proposal for eight career ladder positions in the arts for 2014–15, to be expanded over time to 25 positions equitably distributed throughout the District. School sites with arts career ladder teachers will become demonstration sites for best practice and support increased quality of instruction across the District.

Professional learning communities and career ladders will become the primary mechanisms for ongoing growth opportunities for arts teachers, supplemented by specific workshops and professional development for the new initiatives represented in the Seattle K-12 Arts Plan.

Build Central Systems to Ensure Provision of School Arts Facilities and Resources

The Visual and Performing Arts Department is partnering with the SPS facilities, maintenance, and procurement departments to create new systems to ensure that all buildings and arts classrooms are "Arts Ready." Already we've begun planning with the SPS Facilities Department to include standard provisions for the arts in the 17 schools that were approved for new development or reconstruction when Seattle voters passed the Building Excellence IV (BEX IV) capital levy in February 2013. Our coordinated approach to planning for SPS arts education has given us a strong foundation for these conversations, which will result in extremely positive outcomes for SPS students.

The following actions will begin creating central office systems of support for arts materials and teaching space:

- Identify Academic Assurances in the arts—what arts programs and services should be available at every level in every school in the city.

- Include and standardize provision of arts facilities and resources in response to Arts Academic Assurances as part of the BEX IV capital levy, for the 17 schools that will be built or undergo major renovations in the next six years.

- As part of regional arts planning, audit small capital projects in preparation for the Building, Technology, and Academics Levy (BTA). BTA is expected to go to vote in 2016. The Visual and Performing Arts Department will propose a stand-alone arts budget for repair to art spaces that have gone neglected. These renovations will be aligned with regional arts plans.

- In preparation for BTA and as part of Year 1 regional arts planning (2013–14), hire a contract staff person at the central office level to review arts learning spaces and develop a report and estimated budget for each region.

- Develop a central lending library of nonconsumable arts resources, supporting all four arts disciplines (for example, costly musical instruments; brayers for printing; and music, costumes, and props for dance and theater). This Arts Resource Library will be created in conjunction with the Physical Education, Science, and Math Departments, with funding sources and staffing to be determined by Year 4 of implementation. An initial inventory will be taken to identify resources and gaps. Supplies will be purchased and a system for ongoing inventory will be purchased or developed. This system will support resource sharing across the District and ensure that arts assets are well maintained and managed. SPS teachers may be able to staff the initial inventory audit and annual updates for extra-time (contracted pay for teachers outside normal work hours).

- Develop an internship/work-study program to support instrumental music maintenance, as well as increase FTE support for the instrumental music repair program (currently one staff person supports an inventory of 5,000 instruments). SPS will also include instruments in the District's seven-year adoption cycle (music, theater, and visual arts texts are already part of the adoption cycle; secondary music and theater will be the next arts content areas supported). Finally, SPS will develop an instrumental board policy on

check out, repair, and asset stewardship and explore a service charge for use of instruments to provide an ongoing maintenance budget.

Increase Collaboration Opportunities for Arts Teachers and Integrated Arts Teachers

Professional learning communities (PLCs) will continue to be available to all of SPS's 189 arts teachers. PLCs for teachers engaged in an integrated arts program began during the planning phase and will expand during implementation. PLCs provide a space for arts teachers to share problems of practice, review student data, and work together, network, and build common instructional practice. As SPS rolls out the new Visual and Performing Arts Curriculum, the PLCs will be a critical professional network. Teachers will be sharing rubrics, data, instructional strategies, and formative assessments leading to the final cornerstone assessment.

Because arts teachers often do not have direct content counterparts within their school buildings, the Arts Plan also provides opportunities for technology-based collaboration with arts colleagues across the District. During the planning phase a Web-based planning content management system was piloted to give teachers opportunities to share lesson plans, unit plans, and assessments as well as to comment on one another's work. The need for such a system will increase as more teachers are trained to develop, pilot, and share unit and lesson plans based on enduring understandings and arts cornerstone assessments. The third-party application is currently being tested and will be assessed in spring 2013. At that point, SPS will decide whether to make it available to all SPS arts teachers or pursue a different content management system.

Increase Professional Growth Opportunities for Arts Teachers

Arts teachers in career ladder positions will host District sites demonstrating best practices. These demonstration sites will support principals in evaluating arts teachers and developing programs, increase the quality of teaching across the system, and support other teachers in their own professional growth.

Over the course of four years, beginning with Year 2 of implementation, SPS will develop 25 career ladder positions available to arts teachers in four disciplines, across the five regions. Positions will be available to teachers rated "innovative" in at least two domains of the professional growth and evaluation system and will include extra funding and opportunities to become demonstration teachers, model classroom teachers, or master teachers.

The Visual and Performing Arts Department will also create a crosswalk document similar to

the guide for integrated arts instruction created by Arts Impact in Appendix H and train arts teachers on connections between arts curricula expansion and professional growth and evaluation, including examples of goal-setting, student goals, and student data. Training will be included in the three-hour curriculum training to be provided in August 2013.

Strategy 2: Provide culturally relevant K-12 arts curricula and instruction that emphasizes development and assessment of 21st century skills

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Strategy 2 Tactics

A. Enhance **arts curricula** and student assessments to include 21st century skills and enduring understandings; provide **professional development** to arts teachers.

B. Increase **integrated arts instruction** through teacher professional development.

C. Align **instructional practices** of community arts organizations with the new SPS curricula.

D. Connect arts and careers for secondary students through **Media Arts Skills Centers** focused on 21st century skill development.

E. Include a **culturally focused unit** in every arts course.

F. Include **dance** in every physical education course.

G. Build a **theater program** in every high school that does not currently have one.

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The new Common Core standards in language arts and mathematics have brought a greater focus on habits of mind or 21st century skills—higher-order thinking skills that young people will need to participate in a creative and innovation-based economy. As these standards are implemented in Seattle Public Schools, teachers in all subjects have to develop instructional practices that meaningfully develop these skills, as well as classroom-based assessments to measure student growth in these areas.

While for many, 21st century skills such as creativity and imagination might seem synonymous with arts learning, they would not have gotten that impression from reading the National or Washington State Arts Standards. Until recently, arts standards have heavily emphasized the development of discrete techniques and skills in specific arts forms, not the higher-order thinking skills or processes involved in creative expression. The historical approach to arts education in the United States, as reflected in the National Arts Standards, is one based on the conservatory tradition of arts education—a system of education designed to produce a creative elite of technically advanced artists who will become the producers of art for the economic elite, performing in the symphony hall or hanging work in galleries. As such, school-based arts education has not been well designed as central to the education of *all* students.

Through an emphasis on teaching the 21st century skills developed through creative practice, SPS principals, teachers, and families will recognize the benefits of arts education for all young people. All SPS arts curricula and assessments will be redesigned to explicitly include 21st century skill development framed by enduring understandings—important ideas that have lasting value beyond the classroom. At the high school level, students will be able to directly connect arts to careers through the creation of Media Arts Skills Centers that are available to all SPS juniors and seniors and provide preparatory curricula that will prepare students for entry into further study or a career.

Enhance Arts Curricula and Student Assessments to Include 21st Century Skills and Enduring Understandings

Work on arts curriculum and instruction began three years ago when SPS arts teachers came together in PLCs to develop Districtwide course descriptions and curriculum maps. The teachers were then joined by Arts Corps, a nationally-recognized Seattle arts education and youth development nonprofit that works with students in and out of school, to bring a focus on 21st century skills to SPS's performance-based arts assessments (see Youth Development Executives of King County and The Road Map Project, 2012a, 2012b). This work included a review of national research and best practices as well as city and District priorities around teaching and assessing 21st century skills and dispositions (see Goodheart, 2012; Stites & Malin, 2008) and led to the selection of three enduring understandings and six 21st century skills and dispositions that will be prioritized, developed, and assessed in all SPS arts courses: creative and critical thinking, communication and collaboration, perseverance and growth mind-set. The teams also accelerated the revision and piloting of core arts curricula and assessments to align with national and state standards and include the prioritized 21st century skills and dispositions. Common lesson and unit plan templates were also developed to support teachers in planning and preparation, a focus

Enduring Understandings for SPS Visual and Performing Arts

- The arts reveal who we are.

- The arts are a means of communication.

- The arts foster creativity and critical thinking skills central to life and career.

21st Century Skills to Be Cultivated Through SPS Arts Learning

- **Creative and Critical Thinking:** To create new and useful ideas, innovations, and products; and to elaborate, refine, analyze, and evaluate one's own and others' ideas.

- **Communication:** To articulate thoughts and emotions effectively using oral, written, and nonverbal skills; to listen effectively; to inform, instruct, motivate, and persuade; to negotiate; and to give and receive feedback.

- **Collaboration:** To work effectively and respectfully with diverse teams, which involves flexibility, sharing, responsibility, and being open and responsive to new and diverse perspectives.

- **Perseverance and Growth Mind-set:** A belief that intelligence and ability can be increased with effort; a belief in one's own capabilities and capacity to learn. A growth mind-set is foundational to perseverance: persisting in a task through to completion; remaining focused; and looking for ways to reach one's goal in the face of obstacles.

area in the new evaluation system. Professional development on the new curriculum and assessments will begin in August 2013 for all visual and performing arts teachers.

During implementation of the Seattle K-12 Arts Plan, the common course descriptions, curriculum maps that reflect the K-12 arts scope and sequence, and units of study and 21st century arts cornerstone assessments that were created during the planning phase will be published online.

A second round of 21st century exemplar unit plans and arts cornerstone assessments will be developed, following the initial 14 assessments developed and piloted in 2012–13. Assuming private funder support, in Year 1 of implementation teachers will develop five additional elementary assessments, three middle school assessments, and three high school assessments. Initial work will focus on K-12 core arts curricula, though the work will eventually expand to integrated arts learning experiences and cross-credited courses that connect arts and careers. This work is at the forefront of thinking around school-based arts education across the nation. We are sharing our work with the National Coalition for Core Arts Standards writing team and have the opportunity to influence the work developed nationally.

The outcomes of this work will include an articulated scope and sequence in all four arts disciplines, common assessments, teacher-developed units of study, and increased alignment and quality in arts instruction across grades and regions. The new curricula and assessments align with broader District and regional initiatives—thus ensuring that arts learning contributes to the larger educational context and goals.

The template for assessment design and piloting is already in place. Forty arts teachers worked in teams during the planning phase to develop elementary and secondary assessments in each of the four core arts disciplines. These assessments are being piloted in winter 2012 and spring 2013. The new arts cornerstone assessments, once refined and uploaded into the SPS assessment system, will be used in place of the Washington state–developed Arts Comprehensive Performance-Based Assessments.

66 My students—two schools, 600+ kids—are already benefiting from the SPS arts curriculum and development of arts cornerstone assessments. I've seen gains in how students communicate through and about art. I've witnessed increased perseverance. And I've had countless conversations with other arts teachers who are noticing the same things.

Right now I'm piloting the new assessment tool with my fourth and fifth graders. It is amazing to see how some simple, but mindful, changes to the old classroom-based performance assessment are

helping to build and measure student knowledge and skills. I'm so excited to have other schools in Seattle use it next year."

— SPS, K-5 Visual Arts Teacher

Introductory training on the new assessments was provided in January 2013, with a follow-up workshop scheduled for August 2013. Please see below for additional detail and an outline of the professional development plan for arts cornerstone assessments.

Continuing Development of Arts Cornerstone Assessments: Additional unit plans and assessments will be written, piloted, revised, and rolled out during plan implementation. Unit plans will be aligned K-12 to ensure an articulated scope and sequence and expectations for student growth. These new assessments will be written by a new cohort of arts teachers, to be mentored by the original 40 teachers who have already participated in writing teams. Assessment development will continue until each elementary and secondary arts course has at least one arts cornerstone assessment. In Year 1 of implementation, five additional elementary assessments will be developed, three middle school, and three high school.

Development of Teacher Resources for Arts Cornerstone Assessments: These assessments are new to all teachers and school leaders in the District, so in addition to the teacher training outlined below, the Visual and Performing Arts Department will develop online resources to support teachers in developing, piloting, and using the new assessments. First, the teachers who piloted the initial 14 assessments will be surveyed to determine what types of resources and supports are needed. These teachers include both those who developed the assessments and those who piloted them. From this, the Visual and Performing Arts Department Manager and the K-12 Instructional Music Coach will once again partner with Arts Corps to develop resources and publish them online. These will likely include a combination of documentation look-fors and sample assessments, videos of assessments, photos of student work, and hands-on experiences during teacher professional development workshops. The SPS system for collecting student assessment data will be updated with the new assessment rubrics. The Visual and Performing Arts Department will coordinate with the SPS Department of Technology applications developer to do this. The initial 14 arts cornerstone assessments will be integrated with the current assessment reporting system in summer 2013 in preparation for next school year, 2013–14.

Provide Professional Development to Arts Teachers

This Arts Plan is introducing a number of comprehensive changes to in-school arts teaching and learning. Multitiered and ongoing teacher training will be essential for arts teachers as they expand their instructional practice from a focus on arts skills and techniques to include enduring understandings and 21st century skills. All classroom elementary teachers and many secondary language arts and social studies teachers will also be learning to integrate or infuse the arts into other subjects. The goal of professional development at SPS is to improve student achievement by supporting every staff member to develop the knowledge, skills, and behaviors necessary for improving instruction. While educators can and do continually develop their skills through self-improvement efforts, systematic change requires collective and sustained efforts. The comprehensive arts professional development plan described below promotes student achievement by providing staff with ongoing, differentiated professional development opportunities aligned with relevant state, District, and school goals.

Increase 21st Integrated Arts Learning Through Teacher Professional Development

Over the course of three years, and accelerated during the Wallace-funded planning phase, the SPS arts curriculum has been revised to include 21st century skills, reframed by enduring understandings—important, transferable ideas that have lasting value beyond the classroom—and at the secondary level, aligned with career-related competencies. In January 2013, 189 arts teachers were invited to participate in an introductory training on the new curriculum which included the new arts cornerstone assessments.

Follow-up professional development for 100% of the SPS arts teachers on the expanded arts curriculum, specific arts cornerstone assessments, and scoring calibration will occur in August 2013 in preparation for the official launch of the curriculum in the fall of 2013. In three cohorts

of 40–80, arts teachers will participate in a 12-hour summer workshop led by arts teacher leaders who have been developing the new curriculum over the past three years and by teaching artists from Arts Corps. Teachers will also participate in 10 hours of in-class mentoring with teaching artists or career ladder teachers during the school year. The primary focus of the professional development is instruction for and assessment of 21st century skills in arts learning.

The Visual and Performing Arts Department will continue to build capacity of arts teacher leaders through an arts professional learning community (PLC) comprised of central office staff, teachers, and Arts Corps teaching artists to plan and refine the SPS core arts professional development program.

Finally, in subsequent years, SPS human resources mentor teachers who support arts teachers on plans of improvement as well as Star mentor teachers who support new teachers to SPS will be trained in the new arts curriculum and assessments.

Integrating 21st century arts learning into non-arts curricula is a significant priority for this Arts Plan. Fewer than 25% of SPS schools reported a formal integrated arts program in 2011; the majority of schools reported that none of their teachers had received sequential training in integrated arts (de Soto, 2012b). The Arts Plan aims to ensure that students at all grade levels will learn through integrated arts learning experiences. A focus on 21st century skills in integrated arts learning will parallel the philosophical shifts in the SPS core arts curriculum.

The Arts Plan provides for three entry points into integrated arts teaching and learning—an introductory summer institute, integrated arts residency programs in classrooms, and professional development for teachers within a school. Principals and their arts planning teams will select their initial integrated arts strategy during their school arts planning when they receive technical assistance to assess their readiness to benefit from the various types of programs. The Arts Leadership Manager will provide guidance to the school Arts Team and principal in making their integrated arts selection. Matchmaking once the school goals have been identified will be facilitated by the Office of Arts & Cultural Affairs.

Summer Institutes: In summer 2014, all SPS teachers, of any subject and any grade level, will be offered the opportunity to attend the first foundational Summer Institute training on the definition and principles of quality integrated arts learning. A Summer Institute with a capacity of 100 teachers will be held each subsequent summer. Further professional development in integrated arts will be triggered by development of school arts plans and expanded each year to new cohorts of schools based on K-12 arts pathways.

Integrated Arts Residencies: Schools that have completed a regionally aligned **school arts plan** will be eligible for funding, matchmaking, and technical assistance toward integrated arts residencies designed as partnerships with community arts organizations, initially focusing on Grades K-5, 6, and 9. Partnered teachers and teaching artists will be required to attend a summer workshop to learn how to use the partnership tools developed during the planning phase, as well as a team training on integrated arts, 21st century skills, and project planning. Teaching artists will then begin delivering 21st century skills in integrated arts instruction to students. K-5 schools and teachers of sixth- and ninth-grade language arts and social studies will be eligible for funding for integrated arts residencies.

Whole-School Integrated Arts: Elementary schools will be eligible for funding for two years of intensive whole-school integrated arts professional development (PD) for all school staff, resulting in a whole-school integrated arts program delivered by SPS teachers. During the two years of professional development, teaching artist residencies as described above may be put on hold since the recommended PD programs include teacher artist mentorships. Arts residencies will resume once professional development has been completed. The Arts Leadership Manager will help schools and their arts teams determine the best time to engage in integrated arts professional development. It is an expectation that all schools will eventually go through professional development.

Teachers and community-based teaching artists alike will integrate 21st century skills into their unit plans and learning assessments and will evaluate students' demonstration of the selected 21st century skills (i.e., creative and critical thinking, communication and collaboration, perseverance and growth mind-set). The intentional cultivation of these skills and habits through the arts in tested content areas will result in students who are more successful across a variety of measures including reading, writing, and math.

During Year 1 of implementation, The BERC Group will revise its STAR protocol for observation and evaluation of teacher and teaching artist behaviors and instructional practices that elicit students' demonstration of 21st century skills. Assessment with the STAR protocol will be implemented in Year 2 (2014–15), and these data will be used on an ongoing basis to refine the professional development provided to partners and teachers each summer. All partnerships, programs, schools, and regions will use common evaluation tools to assess student outcomes and collective impact.

Integrated Arts Learning:
Definition and Standards for Seattle Public Schools and Community
Arts Organizations

Developed by the Seattle K-12 Arts Learning Collaborative Integrated Arts Task Force, 2012

Integrated arts learning is an **approach to teaching and learning** in which students engage in a **creative process** that **connects** an art form with another subject to **promote deeper learning**. This approach leads students to **demonstrate** an **understanding** of **content-specific objectives** in each discipline, as well as an understanding of **shared concepts**, **thinking skills**, and the **creative process**.

Standards

1. Authentic connections between subject areas that mutually reinforce ideas, concepts, and skills, to promote deeper learning.

2. Learning processes include the creative process (creating, performing, and responding) and key learning principles (experiential, evolving, collaborative, problem-solving, and reflective).

3. Learning transcends the initial lesson and is relevant to the students on a personal and cultural level.

4. Clearly articulated learning objectives and criteria in the arts form(s) and the other content area(s).

5. Ongoing assessment.

6. Student understanding is constructed and demonstrated through the artistic process of creating, performing, and responding.

7. High-quality materials are used.

8. Terminology from integrated content areas is used correctly.

Align Instructional Practices of Community Arts Organizations with the New SPS Curricula

The Seattle Art Museum's Building a Community of Thinkers will develop a professional development series for community arts organizations and teaching artists on the new SPS curricula and assessments. This represents a monumental step forward in connecting arts learning in and out of schools. See Strategy 3 for additional detail.

Community arts organizations will also be invited to join school-based arts teams, as part of arts planning, to align arts learning in and out of the school day.

Connect Arts and Careers for Secondary Students Through Media Arts Skills Centers

This year, Seattle Public School's District Career and Technical Education (CTE) department launched four career skills centers. This is a distributed system where each center resides at one school (sometimes in a separate building), and is available to juniors and seniors from any high school in the District. The current skills centers include aerospace, IT, digital animation/game

programming, and medical careers.

In focus groups of secondary SPS students conducted by the Seattle K-12 Arts Learning Collaborative in April 2012, students said that they wanted more opportunities to make connections between arts and careers, specifically animation, gaming, fashion, and music.

While some high schools already have strong programs, such as Theater Technology at Roosevelt High School and Film and Video Production at Ballard High School, under the new neighborhood Student Assignment Plan these programs are available only to students enrolled in those schools.

Research shows that arts-related jobs are created in Seattle every year. Film and video production produced 2,266 direct jobs in Seattle and supported a total of 4,991 jobs as a whole in 2001. In 2008, the music industry in Seattle directly created 11,155 jobs, with 2,618 businesses generating an annual $1.2 billion in sales and $487 million in earnings.

In response, the Visual and Performing Arts and Career and Technical Education Departments will partner to create Media Arts Skills Centers that are accessible to ALL Seattle Public Schools junior and senior students interested in pursuing arts-related careers in the following industries:

- Music Production and Distribution
- Theater Technology
- Film and Video Production
- Graphic Design

Digital animation and game design already exists, but in the first year, they have found that students are entering the program without the necessary foundational arts skills. The Visual and Performing Arts Department will coordinate with the Career and Technical Education Department to identify prerequisite foundational arts courses and work with school leaders to ensure they are available at our comprehensive high schools.

Skills centers will be created by the SPS Career and Technical Education Department with support from the Visual and Performing Arts Manager. The CTE department, with support from Visual and Performing Arts will hire an Arts CTE Pathway Specialist who will support arts-focused CTE teachers as well as coordinate the launch of the Media Arts Skills Centers.

During the planning phase, the need for a Music Recording and Distribution Media Arts Skills Center was identified to directly address feedback from community members and students. Shortly after, SPS was approached by KEXP, a Seattle-based, award-winning public radio station and dynamic arts organization, to partner in support of SPS students at their new campus. Planning is underway and will launch in 2015–16 if capital funds and staffing are secured. It will be a draw for juniors and seniors across the District.

During the implementation phase the Visual and Performing Arts and Career and Technical Education Departments will also develop requirements, timeline, and budget for the Graphic Design, Film and Video Production, and Theater Technology Media Arts Skills Centers.

Cross-crediting between Visual and Performing Arts and Career and Technical Education courses has already been undertaken and the process will be refined. Training will be developed and provided to all cross-credited arts/CTE teachers on the expansion of arts learning for 21st

century skills. Visual and Performing Arts and Career and Technical Education will also provide training and resources to counselors and registrars on new arts and Career and Technical Education course pathways (e.g., pre- requisites, course-taking pathways and opportunities). This should result in students having more opportunities and greater flexibility in meeting graduation requirements, while the courses they take maintain alignment to teaching and learning standards of arts and Career and Technical Education.

Include a Culturally Focused Unit in Every Arts Course

Seattle Public Schools has a culturally diverse student population. Our students speak 120 languages and of the nearly 50,000 students, 12% are ELL, 19% are Black, 12% are Hispanic, and 20% are Asian/Pacific Islander.

In the Community Engagement Meetings held in March 2012, respondents frequently spoke of a need for a multicultural curriculum that is representative of a school's neighborhood and that takes advantage of the local diversity, "Looking at the culture of each classroom, highlighting the cultures of students builds their self-esteem, and raises students' respect for each other and each other's history" (Baker, Gratama, & Toledo, 2012a).

Once students get to middle and high school, they get to elect whether or not to take any additional arts courses beyond the one credit (two courses) required by Washington state. Students taking *fewer* than the average number of courses were more likely to be Black or American Indian/Alaska Native for all arts disciplines and Hispanic for all disciplines except visual arts. While there are certainly many possible reasons for this disparity, one that has come up in focus groups is the need for more culturally relevant arts education.

SPS will partner with the Office of Arts & Cultural Affairs to create a cultural bridge program to match master artists of different cultures with schools and classes for a unit of study in each arts course. Cultural Bridge Units of study will be responsive to the community and the students served by each school. The goal of this program will be to help students understand the role that arts play in all communities, and to engage students who otherwise may not see themselves in their school's staff and curriculum, to increase the cultural competency and empathy of all students who are already living in global communities.

Each school arts team will select the culture that they want their students to explore during the school arts planning, guided by the arts access data as well as the Racial Equity Analysis Tool. They will then be assisted by the Office of Arts & Cultural Affairs and the SPS Office for School and Community Partnerships in being matched with master teaching artists and in co-planning for the next school year. Like other school-community partnerships, a sample of these will be evaluated using the STAR protocol for the demonstration of 21st century skills, and results will inform the professional development that is provided to community partners through the Building a Community of Thinkers series. Eventually, this program could lead to secondary arts enrollment demographics mirroring SPS District demographics.

Include Dance in Every Physical Education Course

While the priority of the Seattle K-12 Arts Plan focuses on music and visual arts instruction, we

know from student and community focus groups that opportunities to learn through dance are important to our community. A number of elementary schools in the District have recently opted to hire dance teachers instead of visual arts or music teachers. Many elementary and secondary physical education (PE) teachers are already incorporating dance into their courses. However, there is currently little support for ensuring that the dance offered is of **high artistic** quality. The Arts Plan will ensure that over time, every PE course will incorporate a high quality dance unit. This will occur through development of a dance curriculum with the PE Department in Year 2 of implementation, development of dance cornerstone assessments in Year 3, and partnering with community dance partners to provide residencies and professional development of PE teachers to provide dance instruction.

Build a Theater Program in Every High School

In surveys and focus groups, both students and community members said that theater should be available to all SPS students, especially at the secondary level. In fact, during the planning phase a group of students at Chief Sealth High School, a school that does not currently have its own theater department, worked with an elementary theater teacher to create and perform a musical theater production that specifically called out their desire for theater to be included in SPS's visual and performing arts offerings.

Integrating theater into the elementary curriculum will be presented as an option during school arts planning. Seattle has numerous theater programs that focus on professional development for classroom teachers and that provide residencies that bring theater into the classroom.

At the high school level, there are currently three schools that do not have a theater program. During regional arts planning, the possibility of sharing teaching staff across these schools will be explored and the Visual and Performing Arts Department will provide seed funds to build a theater program in each school. Implementation of Common Core also presents a unique opportunity to increase K-12 theater and will be explored further in Year 1 of Arts Plan implementation.

Strategy 3: Implement a Coordinated Citywide Support Structure for Partnerships, Governance, and Evaluation

Cross-sector leadership and influence is critical in sustaining a focus on arts education in Seattle Public Schools. We know that by coordinating our resources and efforts, tracking our progress toward shared goals, and functioning as a collaborative, we will build the capacity of schools and community arts organizations to deliver arts to students, leverage partnerships and data to open up new sources of funding, and ultimately have an impact on all 49,000+ SPS students.

Ensure That School-Community Arts Partnerships That Enhance School Goals Are Available to Every School

During school arts planning, school leaders and the school arts team will identify roles for school-community arts partnerships. These could include one or more of three types of partnerships:

- Targeted Arts Partnerships that build capacity in new or struggling arts learning pathways.
- Integrated arts partnerships for elementary classrooms and sixth- and ninth-grade language arts, science, or social studies classes that address school-identified goals. Initially, teaching artists will be matched to support the school arts plan's goals. When a school is ready (generally in two years), it will have the opportunity to participate in whole-school professional development over the course of two years. Once integrated arts professional development is complete, teaching artist support will continue.
- Cultural Bridge Unit partnerships that increase students' cultural awareness by matching master artists of different cultures with schools and classes for a unit of study in a core arts class. This program will be responsive to the community and the students served in each school.

Once a school's arts plan is complete, the Seattle Office of Arts & Cultural Affairs will support the school in selecting the most appropriate partner(s), from the vetted provider list, to meet the school's goals. Teachers and teaching artists from community arts organizations will, together, attend a training developed and led by the Seattle Art Museum (Building a Community of Thinkers) on partnership planning, instruction, and assessment. These trainings will be completed during the summer before a partnership begins.

Create a New Matchmaking System to Support School-Community Arts Partnerships

School-community arts partnerships are valued in Seattle for their role in increasing student access to the arts, enhancing and broadening students' arts opportunities, and creating bridges between communities and schools. These partnerships can also provide multicultural experiences that students may have limited access to at school or in their own community.

Survey and focus group data regarding current school-community arts partnerships reveal a common desire for more investment in structure and coordinated communication between teachers and/or schools and teaching artists and/or community arts organizations. Resources are being lost or misused as both schools and community arts organizations lack the systems to initiate or sustain effective partnerships. Both parties expressed a clear need for tools, resources, and ongoing trainings to help them customize work together. The data also showed a need for an entity to provide the following:

- Matchmaking between schools and community arts organizations
- More consistent funding
- New professional development for community arts organizations and teaching artists, especially around assessing outcomes including 21st century skills

School-community arts partnerships are a rich resource for student arts learning, and will be even more effective when developed and integrated to meet the goals of regional and school arts plans. This work will strengthen diverse community arts organizations to provide valuable resources to schools as well as strengthen the connection between the City, the District, and the greater arts community.

The Seattle K-12 Arts Learning Collaborative will create new systems of support for school-community arts partnerships through the coordinated efforts of SPS, the Seattle Office of Arts & Cultural Affairs, Seattle Art Museum's Building a Community of Thinkers, and private funders.

The online partnership tools and resources that were developed and launched during the planning phase will be updated and amended as needed. These resources can be accessed on a SPS-hosted Web page designed to provide a central starting point for anyone interested in participating in a school-community arts partnership—such as principals, teachers, PTSA members, teaching artists, and community arts organizations.

The Office of Arts & Cultural Affairs will collaborate with the SPS Office for School and Community Partnerships to coordinate school-community arts partnerships that meet the implementation goals of this Arts Plan. Partnership coordination will include the following:

- Funds for schools to select partnerships that meet their school arts plan goals
- A system for promoting and evaluating school-community arts partnerships
- A system for vetting community arts organizations and teaching artists in a panel review process to create a list of high-quality resources for schools
- Matchmaking and technical assistance for schools and community arts organizations toward creating partnerships, as well as a system for executing partnership contracts and funding

Provide Professional Development to Community Arts Organizations and Teaching Artists

Seattle Art Museum's Building a Community of Thinkers will collaborate with other Seattle cultural organizations to design and launch a professional development series for community arts organizations and SPS teachers and school leaders. Partnership professional development will focus on the following:

- Understanding key components of high-quality arts education programs
- Using the new partnership tools and resources
- Implementing key strategies for building effective partnerships
- Cultivating 21st century skills through arts learning
- Learning about SPS priorities, school structures, and learning standards
- Preparing to apply for inclusion on the Office of Arts & Cultural Affairs' approved provider list

The Office of Arts & Cultural Affairs and Building a Community of Thinkers will aid organizations in using common assessment tools based on the new arts cornerstone assessments developed for core arts classes, so that community arts organizations and teaching artists can begin to use the same formative and summative classroom assessments.

The Office of Arts & Cultural Affairs and Building a Community of Thinkers will also coordinate with The BERC Group to build community arts organizations' capacity to collect and evaluate data both for internally required measures and for this Arts Plan's collective impact measures.

Seattle Office of Arts & Cultural Affairs: Vetting and matchmaking

SPS: Office for School and Community Partnerships: Partnership Web site and data collection support

Strong school-community partnership

Community arts organizations: Direct arts learning to students and Professional development for teachers

Building a Community of Thinkers: Professional development for all partners (school and community arts orgs) around curriculum, assessment, and evaluation

Regularly Evaluate the Arts Plan for Access, Equity, Quality, and Collective Student Impact

Implementation of the Seattle K-12 Arts Plan will be regularly evaluated by measuring student access to arts learning; the quality of arts teaching as exhibited through the teaching of arts techniques and skills as well as student demonstration of 21st century skills; and the impact of arts learning for students in both the short and long term. The evaluation plan will use multiple measures and a mixed methodology approach to collect both quantitative and qualitative data on student access and progress indicators.

Evaluating Access and Equity

Baseline data on access and equity were collected in the planning years, 2011–12 and 2012–13. From these data, we learned that at the elementary level, arts access is low across the board. On average, SPS students receive less than 30 minutes of arts instruction, in any discipline, per week. We also learned that like other urban districts, access to arts education in Seattle is an equity issue. The students who aren't achieving in reading, writing, and math are often the same students who aren't receiving arts learning opportunities. SPS students' access to arts learning can be predicted based on race/ethnicity as well as by FRL and ELL status. In particular, a student's race can be used to predict the likelihood of their access to K-12 music opportunities.

The BERC Group will continue to collect data from multiple sources on an annual basis. With these data, we will provide evidence that we are closing the arts access gap as well as learn where the strategies and tactics of this Arts Plan should be adjusted. The data will include:

- Elementary progress report data that tracks elementary instructional minutes in each of the four arts disciplines and the percentage of elementary students meeting state arts standards
- Data on secondary student enrollment in arts courses broken out by grade, demographics, and elementary school attended
- School arts survey data including arts staffing, integrated arts, satisfaction with level of central supports, and school-community arts partnerships
- School climate survey data

To ensure accuracy, these data will be reviewed in conjunction with data from the Washington state Office of Superintendent of Public Instruction to analyze differences in enrollment. Also, resources have been built into the Arts Plan to ensure that there is a 100% response rate by school leaders on the school climate survey, and 100% response from teachers who report instructional data for the elementary progress reports. Ensuring high response rates was a challenge during the planning phase, and we now know that extra administrative time and technical supports are needed to support school leaders and teachers in this area.

Data reports will be distributed annually. District, regional, and school data dashboards will be provided by the Visual and Performing Arts Department to principals and executive directors to use in creating their regional and school arts plans and to measure success. The Visual and Performing Arts Department's Arts Leadership Manager (to be hired) will also provide technical assistance to school arts planning teams on how to use the data to make decisions on allocating their resources. These reports will be used by arts leaders at the District, City, and funder levels to inform changes in implementation of the Arts Plan. These District reports and dashboards were developed in the 2012–13 planning year.

One outstanding question remains about the demographic disparity in secondary student arts enrollment that was demonstrated in the 2011 Arts Access Survey (de Soto, 2012b). Further study is needed to determine to what extent the secondary arts gap is due to gaps in elementary access to arts learning (and preparation for advanced study) and/or to cultural values, student

perceptions of arts courses, mandated "double dose" instruction in math or reading that limits choice and opportunity for electives, or something else altogether. SPS and The BERC Group will do further research and analysis of this question in order to refine implementation strategies to address the gap.

Evaluating Quality of Arts Instruction

All partners and programs engaged in implementation of this Arts Plan will be evaluated using the same tool. An existing classroom observation tool, the STAR protocol, will be revised for evaluating arts teaching and learning of 21st century skills in classes taught by arts teachers, in integrated arts lessons taught in non-arts classrooms, and for arts teaching and learning led by community arts organizations.

The STAR protocol was developed by The BERC Group. It is a research instrument used to measure the degree to which high-quality teaching and learning is present during any given period of observation time in a classroom. It uses 90 strategies, spread across 15 indicators, to assess student learning in five components: Skills, Knowledge, Thinking, Application, and Relationships. It has been used in over 500 classes in Seattle Public Schools and over 25,000 classes in Washington state.

The revised STAR protocol will include additional items from the Youth Program Quality Assessment (YPQA) tool. The STAR protocol is designed for assessing teachers, and the YPQA is designed for after school programs. Merging the components of these tools will allow for observation of school-based and community arts organization programs with one common instrument.

Evaluators will gather baseline data on effective teaching and learning and the extent to which students demonstrate 21st century skills. The baseline data will be collected prior to implementation of professional development for teachers and for community arts organizations partnered with schools. This will allow evaluators to use an interrupted time series approach to determine the impact of professional development on teachers and on benefit for students, and help to determine if the professional development is effective and where improvements can be made.

Reports and findings on the observations will be provided annually to the Arts Leadership Team to inform the evaluation and adjustment of the Arts Plan. This information will also be distributed to principals; the Visual and Performing Arts Department, to use in adjusting arts teacher professional development; Building a Community of Thinkers, which provides professional development for community arts organizations; the Office of Arts & Cultural Affairs; and SPS's Office for School-Community Partnerships, who will be coordinating partnerships between schools and community arts organizations and teaching artists.

Evaluating Collective Impact on Students

The implementation of this Arts Plan will also contribute to the broader goals and objectives of the District. SPS is responsible for educating all students with curricula and high-quality instruction that leads to achievement of academic skills at each grade level so students graduate ready for college and careers. Baseline and annual data will be collected to measure the impact of the Arts Plan on students. The data will include arts-specific outcomes, such as meeting Washington state arts standards and the demographics of arts enrollment. They will also include correlation data, such as student engagement, family perception data, attendance, discipline rates, graduation rates, and college attendance. Baseline data have been collected, and these data will continue to be collected on an annual basis.

Arts Plan Collective Impact Measures

Measures specific to arts learning:

SPS students demonstrate the prioritized 21st century skills (creative and critical thinking, communication and collaboration, perseverance and growth mind-set)

More SPS elementary students meet arts standards and achievement data mirrors District demographics

Secondary arts enrollment and achievement mirrors District demographic data (race/ethnicity, FRL, SPED, APP, ELL)

Measures correlating to arts learning:

Chronic absenteeism, disciplinary rates, and suspension rates decrease

More SPS students enroll in college or other post-secondary pathway

On-time graduation rates increase

SPS graduates enrolled in college persevere, are successful, and graduate from college

Student, staff, and family surveys reflect an increase in positive perception of instructional quality, school climate, and professional culture

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External evaluators will access national, state, and local databases to analyze the impact of arts interventions and investments. The databases include the National Student Clearinghouse database to assess college attendance and persistence, state databases to assess graduation rates and achievement on standardized tests, and local databases to assess attendance and discipline rates. External evaluators will also have access to school climate surveys to assess changes in families' perceptions. Evaluators will use both descriptive and inferential statistics to assess evidence of impact, and limitations of the analyses will be noted.

To track program outcomes over time, The BERC Group will construct a comprehensive longitudinal database that will serve the short-term evaluation needs over the first four years of implementation, but will also be used to track outcomes over the long term (to 2020).

The collective impact data has been selected to align with other regional education initiatives including the Road Map Project (a consortium of seven King County school districts, including SPS, which formed three years ago to raise the number of students who finish college or earn a career credential) and the Families and Education Levy administered by the City of Seattle's Office for Education ($231.5 million over seven years focused on readiness for school, academic achievement and reduction of the academic achievement gap, and graduation from high school ready for college and career). We will share data gathered as part of this Arts Plan with leaders of the other initiatives.

SPS and the Office of Arts & Cultural Affairs as governing partners will also develop a system to share appropriate data with community arts organizations, funders, and the public.

Arts Plan Governance, Funding, and Budget

The partners in Seattle's citywide effort to expand and improve arts education for young people have, from the outset, recognized that our goals cannot be attained without a coordinated communitywide effort. The District, City, and community will build a coordinated system to fund and evaluate Arts Plan implementation.

Governance

Seattle's planning phase successes have been a direct result of the authentic collaboration between the District, the City, the community arts organizations, and the private funders on the planning team. Our ongoing shared leadership model is an extension of this collaboration.

The District, represented by the **Visual and Performing Arts Department** and the **Office for School and Community Partnerships**, will maintain the Arts Plan's focus on teaching and learning in the arts. District leaders understand the realities, challenges, and difficult choices that school leaders and teachers face every day in an urban school district during difficult economic times. District leadership will ensure direct access to principals, teachers, and District staff, vital to the central office and school transformation that this Arts Plan requires.

The City, represented by the **Office of Arts & Cultural Affairs**, has long been investing in cultural organizations that provide in- and out-of-school education opportunities to Seattle students. City leaders will leverage their ties to community arts organizations and teaching artists as the coordinator of partnerships with schools. The Office of Arts & Cultural Affairs' leadership in the Seattle K-12 Arts Learning Collaborative planning phase has shined a light on the value of arts education for other City offices, bringing more City engagement to the Arts Plan. The Office of Arts & Cultural Affairs, on behalf of the partnership, will secure a fiscal agent to manage and distribute funds.

The Seattle Arts and Music Commissions will be leveraging their relationships with arts, philanthropic, and education communities to provide the fundraising and advocacy needed to implement this Arts Plan as it is written. They will engage in ongoing advocacy to secure the level of public funding needed at the city and state levels to increase FTE of arts teachers to meet regional staffing goals, and to support the work of community arts organizations who work with

students and teachers to broaden and deepen arts learning so that we can reach our vision for 2020: For all students in all Seattle Public Schools to have opportunities to learn through the arts, helping them to be successful in school and in life.

The Arts Plan's Leadership Team will include a representative from each of these organizations and three rotating members from Seattle's cultural and education communities to ensure that the stakeholder engagement that led to the success of the planning phase continues and grows. Each rotating member will attend the monthly Leadership Team meetings and be directly involved in Arts Plan work and decision-making for one to two years.

Leadership and Staff

The leadership team will be composed of Carri Campbell, SPS Manager of Visual and Performing Arts; Courtney Cameron, SPS Manager of School and Community Partnerships; Randy Engstrom, Interim Director of the Seattle Office of Arts & Cultural Affairs; Holly Hinton, Music Commissioner; and Diana Falchuk, Arts Commissioner. All have been leaders in Seattle's collaborative planning phase.

Carri Campbell, hired by SPS and the Office of Arts & Cultural Affairs in 2007 to rebuild the District's central Visual and Performing Arts Department has served as Arts Plan project sponsor over the last 18 months. Campbell's previous experience as a classroom teacher, museum educator, and program manager for ArtsEd Washington's Principals Arts Leadership program—paired with the District's demonstrated growth in arts education under her leadership—uniquely qualify her to lead the next phase of work. She will oversee changes to curriculum, instruction, and assessment; supports to principal and central office leaders; and arts facilities and resources. She will manage a team that includes an Arts Leadership Manager (to be hired) who supports principal arts leadership, as well as Pam Ivezic, current K-12 Instructional Music Coach, and a new K-12 Instructional Visual Arts Coach (to be hired), both of whom will support teacher professional development. An Arts Plan Project Manager, to coordinate implementation, will also be hired by and report to Campbell.

Courtney Cameron, hired in 2005 has served SPS in number of capacities over the past several years. Prior to joining SPS Courtney worked as an ELL teacher for Washington D.C. Public Schools. In Seattle, she served as the Special Assistant to the Chief Academic Officer before moving to her current position as the Manager of the Office for School and Community Partnerships where she supervises two staff. A major focus of the department's work is on the development of systems to strengthen the impact of school-community partnerships. SPS is fortunate to work with hundreds of community partners and her work has been focused on increasing the impact that these partnerships have on students, schools, and the wider community. Courtney will serve as a liaison between the Office of Arts & Cultural Affairs, Seattle Public Schools, and community arts organizations.

Randy Engstrom was appointed by Mayor Mike McGinn in September 2012 to serve as the Interim Director of Seattle's Office of Arts & Cultural Affairs. Engstrom, a longtime local arts

leader, had previously served as the chair of the Seattle Arts Commission, founding executive director of Youngstown Cultural Arts Center, and consultant to Capitol Hill Housing's 12th Avenue arts project, 4Culture's Washington Hall, and the Central District Forum for Arts & Ideas. He will lead the Office of Arts & Cultural Affairs' arts education staff, to include a manager with a background in in-school arts education to oversee vetting and approval of community arts organizations, and one to two staff members to provide technical assistance and matchmaking to partnered schools and community arts organizations. The Office of Arts & Cultural Affairs' communications staff will lead Arts Plan implementation communications, collaborating with both SPS and the Arts and Music Commissions.
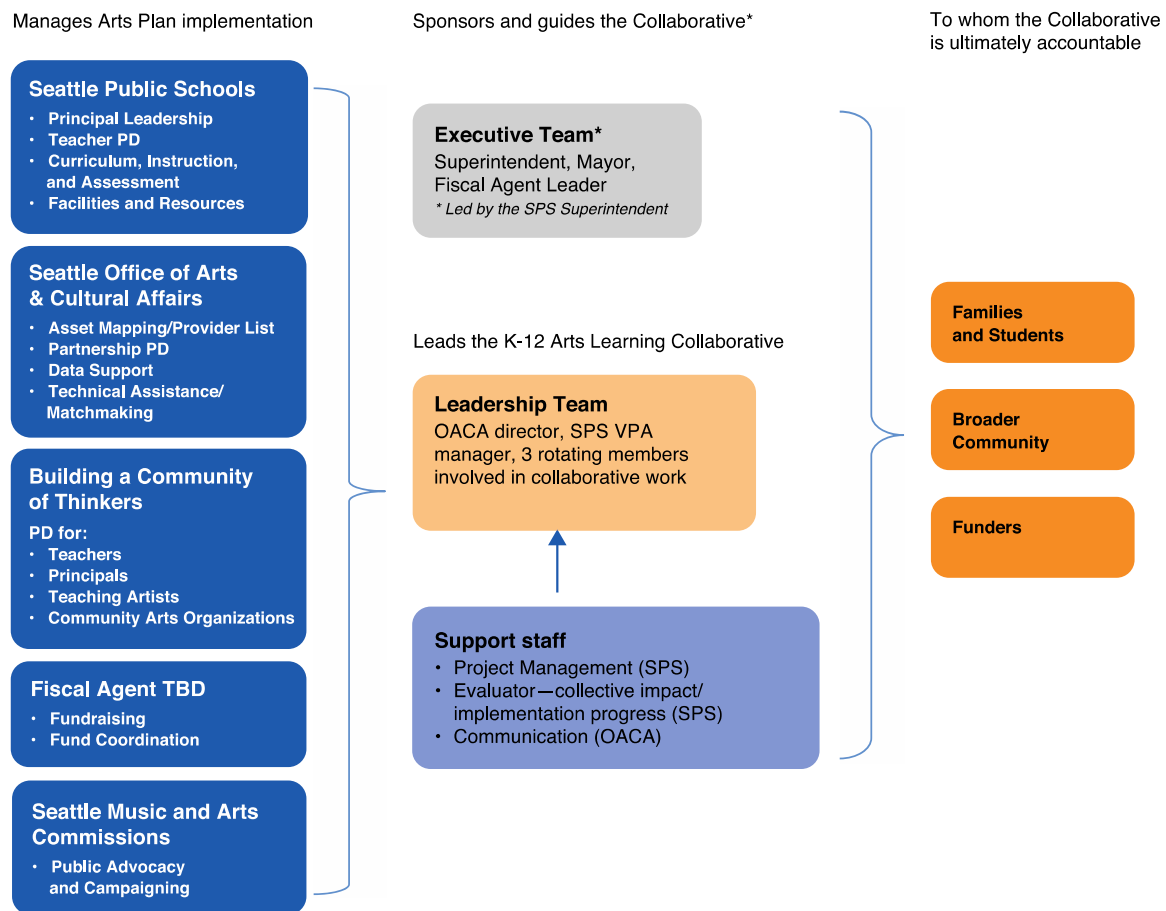
The Arts Plan Executive Team, comprising SPS Superintendent José L. Banda and Seattle Mayor Mike McGinn, sponsors this plan and is responsible for prioritizing this work among District and City initiatives.

A Community Arts Learning Advisory Committee, comprising high-level leaders in SPS, the School Board, the Mayor's Office for Education, local arts commissions, and community, social justice, and arts organizations, will provide broad oversight and recommendations to the Leadership Team. The advisory committee will meet at least two times per year.

A time-limited, part-time project manager contracted and housed at SPS will be responsible for day-to-day management of the Arts Plan, supporting the governing partners and reporting to the Leadership Team.

The BERC Group will be contracted by SPS to create and implement annual evaluation of plan implementation, student outcomes, and collective impact for implementation. Plan goals and objectives include quantifiable outcomes that involve both implementation (e.g., change in staffing formulas, delivery of integrated arts curricula) and impact (policy changes, arts access, course offerings, arts enrollment, and students meeting standards). The evaluation plan will use a multiple measures, mixed methodology approach to collect both quantitative and qualitative data.

K-12 Arts Learning Collaborative: Governance/Management Structure

Manages Arts Plan implementation

Sponsors and guides the Collaborative*

To whom the Collaborative is ultimately accountable

Seattle Public Schools
- Principal Leadership
- Teacher PD
- Curriculum, Instruction, and Assessment
- Facilities and Resources

Executive Team*
Superintendent, Mayor, Fiscal Agent Leader
Led by the SPS Superintendent

Families and Students

Seattle Office of Arts & Cultural Affairs
- Asset Mapping/Provider List
- Partnership PD
- Data Support
- Technical Assistance/ Matchmaking

Leads the K-12 Arts Learning Collaborative

Broader Community

Leadership Team
OACA director, SPS VPA manager, 3 rotating members involved in collaborative work

Funders

Building a Community of Thinkers
PD for:
- Teachers
- Principals
- Teaching Artists
- Community Arts Organizations

Fiscal Agent TBD
- Fundraising
- Fund Coordination

Support staff
- Project Management (SPS)
- Evaluator—collective impact/ implementation progress (SPS)
- Communication (OACA)

Seattle Music and Arts Commissions
- Public Advocacy and Campaigning

Private Funding

Private funders are also important stakeholders in this work. With the implementation of this Arts Plan, the Office of Arts & Cultural Affairs will work to mobilize private funders to support 21st century arts education as a collective investment community while at the same time, working toward advocating for adequate public funding of basic education that includes arts.

Private funding will be used for: school arts planning; the materials and instruments needed as schools add new arts courses and programs; and Arts Plan evaluation. The other primary focus for private funders will be on partnerships between schools and community arts organizations in alignment with regional and school arts plans, and professional development for community arts organizations and partnership training for SPS teachers and community-based teaching artists alike, as well as development and refinement of partnership tools and resources based on assessed needs.

The Office of Arts & Cultural Affairs, the Seattle Arts Commission, and the Seattle Music Commission will together, advocate and lead a public campaign to unlock additional public sources of funding for 21st century arts education.

In the short-term, fundraising strategies will include the use of collective impact data to

target private education funding sources that have not previously been available for arts education. But sustainability of arts education increases in SPS, especially for arts staffing, must come from public sources. Thus an initial investment from private funders in a pilot region needs to result in a significant demonstration of impact within three to five years. During this time, the Arts Plan's governing partners, and the Seattle Arts and Music Commissions will build public will to demand that Washington state fully funds basic education including the arts. Seattle Families and Education Levy funding, enhanced by ongoing private philanthropic funding, will be targeted for school-community arts partnerships.

While the Seattle Arts and Music Commissions and the Office of Arts & Cultural Affairs advocate for arts education at the city and state level, SPS and the Office of Arts & Cultural Affairs will partner to advocate with families at the grassroots level. The SPS Visual and Performing Arts Department will create an Arts Toolkit for families and PTSAs to use in advocating for arts education within their schools, with their local elected officials such as Seattle School Board members, and with city and state representatives. The Visual and Performing Arts Department will also partner with SPS's Department of Family and Community Engagement and with the City of Seattle's Department of Neighborhoods to reach out to families who may not be aware of the role that arts can play in helping their students to be successful in school, career, and life. The more families become advocates for the arts at the city and state levels, the more stable SPS arts education will be.

Budget

The implementation of this Arts Plan will begin in March 2013. The budget has been designed with the expectation of a pilot pathway in the Central region to test the strategies and tactics of the Arts Plan and to provide proof of concept to potential funders.

The funding sources for implementation of the Seattle K-12 Arts Plan reflect the Collaborative's success in bringing together education, government, arts, family, and community stakeholders:

SPS already invests over $16 million annually in arts staffing and materials. The District will enhance this investment with seed funds for increases in arts staff, professional development on the new 21st century arts curriculum, and arts assessments for both teachers and school leaders. After two years of seed funding, once the correct staffing model has been developed, baseline funding for school arts staffing will begin in Implementation Year 3. In February 2013 the BEX IV capital levy passed which means that there will also be considerable investment in building music and visual arts facilities and providing arts materials and instruments into eight new and nine remodeled schools.

The City, through the Office of Arts & Cultural Affairs, will continue its investment of $100,000 annually to build District capacity to increase arts access to all students, and increase that investment in 2014.

Private funders will be invited to become partners in the implementation of the pilot site and support regional and school arts planning, seed funding for materials, as well as coordinated school-community arts partnerships that support the Collaborative's student outcome goals. Finally, private funding must be raised to pay for the in-depth evaluation of the plan outlined in

the previous section. Expected amounts of private funding are indicated in the following table: Anticipated Arts Plan Budget by Funding Source.

The Year 1 Implementation Work Plan that follows shows a pilot rollout of the Arts Plan in the Central region's K-12 arts pathway. Implementation began on March 21, 2013, with a two-day regional arts planning meeting of the principals in the pathway as well as the region's executive director, to make decisions as a team regarding how to begin creating an equitable K-12 arts learning pathway in their region. This focused start to implementation will enable continual improvements in implementation and inform future, larger-scale implementation in the rest of the District. The pilot will also provide a proof of concept to enable both public and private fundraising for implementing the plan in the entire District, allowing every student at every Seattle school the opportunity to learn through the arts by 2020.

Implementation Activities by Funding Source

Strategy	Seattle Public Schools	Seattle Office of Arts & Cultural Affairs, Music and Arts Commissions	Private Funders
Transform the District central office in support of schools and regional K-12 arts pathways	Visual and Performing Arts central staffing K-12 Instructional Visual Arts Coach Arts staffing Seed arts staffing for regional K-12 arts learning pathways Materials and instruments for new arts programs at schools Arts facilities for new and remodeled schools Resource Library for nonconsumables Instrument Repair Principal Arts Professional Learning Communities (PLCs) Career ladder positions for arts teachers	Visual and Performing Arts and Office for School and Community Partnerships central staffing	Additional materials and instruments for new arts programs at schools Regional and school-based arts planning Targeted Arts Partnerships Principal leadership development: tools and resources for arts teacher hiring, training, and evaluation

Strategy	Seattle Public Schools	Seattle Office of Arts & Cultural Affairs, Music and Arts Commissions	Private Funders
Provide culturally relevant K-12 arts curricula and instruction that emphasizes development and assessment of 21st century skills	Training on new curriculum and assessments Arts PLCs Theater seed staffing		Professional development for SPS teachers in integrated arts, by community arts organizations Residencies for integrated arts Cultural Bridge Unit partnerships Dance/PE curriculum and assessment development Dance residencies in physical education classes Media Arts Skills Centers creation and staffing (Year 1 only)
Implement a coordinated citywide support structure for partnerships, governance, and evaluation	Partnership coordination and matchmaking Project management	Partnership coordination and matchmaking Data collection for levy applications Communications Public advocacy Fund development	Professional development series for school-community arts partnerships Data collection and analysis of: • student access data • instructional quality • student impact of arts learning Project management Fund development

Anticipated Arts Plan Regional Implementation Timeline

Action	Y0 2012–2013	Y1 2013–2014	Y2 2014–2015	Y3 2015–2016	Y4 2016–2017	Y5 2017–2018	Y6 2018–2019
Regional Planning	A: 1 pathway		B: 1 pathway	C: 2 pathways	D: 3 pathways	E: 2 pathways	
School Planning		A: 1 pathway		B: 1 pathway	C: 2 pathways	D: 3 pathways	E: 2 pathways
Seed Staffing (2 years)		A: 1 pathway	A: 1 pathway	B: 1 pathway	B: 1 pathway C: 2 pathways	C: 2 pathways D: 3 pathways	D: 3 pathways E: 2 pathways
Matchmaking and Funding for Targeted Arts Partnership (3–5 years)		A: 1 pathway	A: 1 pathway	A: 1 pathway B: 1 pathway	A: 1 pathway B: 1 pathway C: 2 pathways	A: 1 pathway B: 1 pathway C: 2 pathways D: 3 pathways	B: 1 pathway C: 2 pathways D: 3 pathways E: 2 pathways
Matchmaking and Funding for Integrated Arts and Cultural Bridge Partnerships		A: 1 pathway	A: 1 pathway	A: 1 pathway	A: 1 pathway B: 1 pathway	A: 1 pathway B: 1 pathway C: 2 pathways	A: 1 pathway B: 1 pathway C: 2 pathways D: 3 pathways
Baseline Staffing (after Seed $ Ends)				A: 1 pathway	A: 1 pathway	A: 1 pathway B: 1 pathway	A: 1 pathway B: 1 pathway C: 2 pathways

All pathways have arts plans by 2018
All schools have arts plans by 2019
All schools have arts partnerships by 2020
All schools have seed or baseline arts staffing by 2020

Notes: Regional planning encompasses 5 regions and 9 pathways. Planning includes school data, regional data, Racial Equity Analysis Tool, workshop to understand ArtsEd WA options, vision planning, action planning, and staffing decisions for regional learning pathway. School planning includes school data, Racial Equity Analysis Tool, vision planning, action planning, staffing, scheduling, materials, and partnership decisions. As new schools are built between 2014 and 2020, boundaries will likely change K-12 pathways.

Anticipated Arts Plan Budget by Funding Source

Assumes that one arts pathway is implemented in Years 1 and 2. After that, one pathway is implemented each year. Nine pathways total.

	Year 1	Year 2	Year 3	Year 4	
	Sep 2013– Aug 2014	Sep 2014– Aug 2015	Sep 2015– Aug 2016	Sep 2016– Aug 2017	4-Year Total
Seattle Public Schools—Current	$16M	$16M	$16M	$16M	$64M
Seattle Public Schools—Enhanced*	$400K	$500K	$1.5K	$2.6M	$5M
Private Funders	$500K	$850K	$1M	$1.5M	$3.85M
Funds from Wallace Foundation Planning Grant	$150K	0	0	0	0
Office of Arts & Cultural Affairs**	$200K	$200K	$200K	$200K	$600K
Total:	**$17.25M**	**$17.6M**	**$18.7M**	**$20.3M**	**$73.45M**

*SPS Enhanced funding includes both enhanced funding and reallocated school based funds
**Includes in-kind cost of current staff

Seattle K-12 Arts Plan: Year 1 Work Plan (March 21, 2013–August 30, 2014)

Strategy 1: Transform the District central office in support of schools and regional K-12 arts pathways

Tactic A: Implement regional arts planning to create sequential K-12 arts pathways			
Actions (What will be done to implement the strategy?)	**Who is responsible (R) for completion and essential (E) for success?**	**Start and End Date (Month)**	**How will you know the results are high quality? (Year represents when evaluation of activity can occur.)**
Action 1: Design and facilitate first regional arts planning meeting in SPS's Central region (Washington Middle School service area). Principals decide on arts staffing and schedules to ensure K–12 arts pathways in specific arts disciplines. Regional planning will usually be completed during the regular staffing cycle. Decisions could include sharing teachers between schools and before- or after-school schedules for arts classes. Seed funding will be provided for regional arts staff positions and supplies for new arts programs.	R: Nancy Coogan, SPS Executive Director of Schools for Central region R: Carri Campbell, SPS Manager of Visual and Performing Arts R: Una McAlinden, Executive Director of ArtsEd WA E: Bernardo Ruiz, SPS Director of School-Family Partnerships & Race and Equity Relations	Mar 21 and Mar 26, 2013	Year 1: 100% participation rate in planning meetings. Follow-up survey indicates high level of understanding and interaction with materials presented. Each pathway develops a regional arts plan that includes regional staffing and scheduling models based on the region's arts access data and reflect use of Racial Equity Analysis Tool.
Action 2: Coordinate and implement seed staffing models for Central/Washington Middle School K-12 arts pathway. Staffing will include a mix of supplemental contracts and new hires. Staffing decisions and choices will be made by regional principal cohort in response to regional arts access data, existing arts programs in K-12 arts pathway, and geographical and scheduling efficiencies to be gained from sharing staff between schools. Funding will be provided by the Visual and Performing Arts Department and teachers hired by the schools.	R: Carri Campbell R: Central region principals E: Nancy Coogan	Apr 2013 (seed staff to start Sep 1, 2013)	Year 1: Elementary students at seed schools receive more instructional minutes in music and visual arts. Secondary students increase average arts credits. Year 3: Sequential K-12 arts courses exist in both music and visual arts and are available to every student. Enrollment in secondary courses reflects demographics of each school.
Action 3: Order music and/or visual arts supplies—consumable and nonconsumables—for new arts programs *[Dependency: SPS has $78,000 available beginning Sep, 1, 2013, but need to raise add'l $100,000 by June if music is selected as focus discipline and if we need supplies when school begins in Sep.]*	R: Carri Campbell R: Craig Murphy, SPS Purchasing Manager R: OACA, fundraising E: Pam Ivezic, SPS Instructional Music Coach	Begin order by May 30, 2013, for delivery in late Aug 2013	Year 1: Ordering is completed on time and within budget; proper supplies are available before new arts programs begin.

Seattle K-12 Arts Plan: Year 1 Work Plan (March 21, 2013–August 30, 2014)

Strategy 1: Transform the District central office in support of schools and regional K-12 arts pathways

Tactic B: Create Targeted Arts Partnerships that build capacity in new or struggling arts pathways			
Actions (What will be done to implement the strategy?)	**Who is responsible (R) for completion and essential (E) for success?**	**Start and End Date** (Month)	**How will you know the results are high quality?** (Year represents when evaluation of activity can occur.)
Action 1: Identify Targeted Arts Partnership need during each regional pathway planning (e.g., to build capacity in a new or struggling arts pathway or program).	R: Central Region principals R: Nancy Coogan, SPS executive director of schools for Central region E: Carri Campbell, SPS Manager of Visual and Performing Arts	Mar 26, 2013	Year 1: Partnership decision is clearly based on arts access data and knowledge of arts available in each K-12 pathway.
Action 2: Identify potential partner and create budget.	R: Carri Campbell E: Pam Ivezic, SPS Instructional Music Coach (if music)	Apr 2013	
Action 3: Conduct a funding campaign for Central region partnership, supplies, and school planning (See Strategy 3).	R: Randy Engstrom, Director of the Seattle Office of Arts & Cultural Affairs (OACA) R: Carri Campbell R: Music and Arts Commissions	Apr–June 2013	Year 1: Campaign raises $100,000 by June 1 to enable ordering in time for delivery before Sept 1, 2013.
Action 4: Develop and sign Memorandum of Understanding for Targeted Arts Partnership.	R: Courtney Cameron, SPS Manager of School and Community Partnerships E: SPS legal department	June 2013	
Action 5: Begin Targeted Arts Partnership with teacher-partner planning in Aug and Sept 2013 and with students in Oct 2013.	R: OACA E: Carri Campbell E: Pam Ivezic	Oct 2013	Year 1: Partnerships begin and sample observations of partnership activities reflect alignment of school and class goals and 21st century arts curriculum.

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Strategy 1: Transform the District central office in support of schools and regional K-12 arts pathways

Tactic C: Implement school arts planning to ensure that regional and school goals are aligned			
Actions (What will be done to implement the strategy?)	**Who is responsible (R) for completion and essential (E) for success?**	**Start and End Date** (Month)	**How will you know the results are high quality?** (Year represents when evaluation of activity can occur.)
Action 1: Following regional planning, each school leader forms school arts teams that include school leader, arts teachers, classroom teachers, families, and community members. Team attends workshop to learn about components of quality arts education and to review school and region arts access data in preparation for creating a school arts plan.	R: SPS Arts Leadership Manager (TBH) E: Carri Campbell, SPS Manager of Visual and Performing Arts E: Una McAlinden, Executive Director of ArtsEd WA	Sep–Dec 2013	Year 1: All SPS schools exhibit evidence of active arts teams. 100% participation rate for arts teams in two-day training workshop. Actionable school arts plans, that are based on regional arts access data and align with regional arts plan, are developed and submitted to the District Arts Leadership Manager. Arts plans reflect commitment to equitable access across all schools. Year 2: Course offering analysis will confirm increased equitable access to all students at all schools.
Action 2: Schools in Central/Washington Middle School service area create a school arts plan* that supports regional vision. *Plans need to be completed by the end of Feb in order to influence staffing for the next year.	R: SPS Arts Leadership Manager (TBH) E: Carri Campbell E: Una McAlinden	Dec–Jan 2014	Year 1: Arts Leadership Manager reports collaborative approach to plan development. Plans align with stated goals and training materials. Plans include measurable and specific goals, including evaluation procedures. Plans show evidence of collective impact process awareness and implementation. Plans show evidence of comprehensive stakeholder input. Year 2: School staff indicate broad understanding of and buy-in for plan implementation as reflected in annual surveys.

Seattle K-12 Arts Plan: Year 1 Work Plan (March 21, 2013–August 30, 2014)

Strategy 1: Transform the District central office in support of schools and regional K-12 arts pathways

Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 3: During school planning, school leaders and arts team decide if integrated arts approach will be either through teaching artist residencies or teacher professional development. (Elementary classes and 6th and 9th grade language arts or social studies classes)	R: School leader, school arts team E: SPS Arts Leadership Manager (TBH)	Dec 2013–June 2016	Year 1: Each school selects either residencies or teacher professional development based on school's readiness to benefit. Year 2: Within one year of school plan, students are receiving integrated arts learning.
Action 4: During school arts planning, arts team identifies focus of cultural bridge partnership, which will match master artists of various cultures with schools and classes for a unit of study, needed to support core art(s) content.	R: School leader, school arts team E: SPS Arts Leadership Manager (TBH)	Dec 2013–June 2016	Year 1: Selected partnerships align with school and arts program goals and represent cultures of the school's community.
Tactic D: Reorganize the central Visual and Performing Arts Department to expand supports to school leaders in planning, teacher hiring, training, and evaluation			
Actions (What will be done to implement the strategy?)	**Who is responsible (R) for completion and essential (E) for success?**	**Start and End Date (Month)**	**How will you know the results are high quality? (Year represents when evaluation of activity can occur.)**
Action 1: Develop job description, hire, and train Arts Leadership Manager (preferably a former principal) to support school principals and regional executive directors in creating school arts plans, hiring arts teachers, and supporting professional growth and evaluation of arts teachers.	R: Carri Campbell, SPS Manager of Visual and Performing Arts E: Shauna Heath, SPS Executive Director of Curriculum and Instructional Supports E: Dana DeJarnatt, SPS Human Resources E: Una McAlinden, Executive Director of ArtsEd WA	Jun–Aug 2013	Year 1: Hiring completed. Year 2: Principals report receiving good or excellent support in annual (Nov–Dec) arts survey by Dec 2014.
Action 2: Train new Arts Leadership Manager on Arts Ed Washington's Principal Arts Leadership (PAL) program to facilitate school arts planning that is collaborative, student and data focused.	R: Una McAlinden E: Carri Campbell	Oct–Nov 2013	Year 1: Arts Leadership Manager will exhibit mastery of PAL program through initiation of collaboration with school principals. Perception of collaborative supports will be reflected in the annual (Nov–Dec) arts survey. Arts planning process documentation will reflect student focus and awareness of regional access and equity goals.

Seattle K-12 Arts Plan: Year 1 Work Plan (March 21, 2013–August 30, 2014)

Strategy 1: Transform the District central office in support of schools and regional K-12 arts pathways

Action 3: Arts Ed Washington adapts their PAL program* for SPS internal facilitation by Arts Leadership Manager. *Contingent on external funding	R: Una McAlinden E: Carri Campbell E: SPS Arts Leadership Manager (TBH)	Jun–Sep 2013	Year 1: Arts Leadership Manager facilitates PAL program with all SPS schools arts teams. Year 2: Evidence of use of PAL program is reflected on the annual (Nov–Dec) arts survey.

Year 2 Activities: Hire Visual Arts Instructional Coach, Arts CTE Coach.

Tactic E: Create new central supports and provide technical assistance to principals

Actions (What will be done to implement the strategy?)	**Who is responsible (R) for completion and essential (E) for success?**	**Start and End Date (Month)**	**How will you know the results are high quality? (Year represents when evaluation of activity can occur.)**
Action 1: Develop Arts Leadership School Fusion Web Page with common job descriptions, cover sheets, and interview questions for four arts disciplines for use by schools.	R: Carri Campbell, SPS Manager of Visual and Performing Arts R: Dana DeJarnatt, SPS Human Resources	Jan–Mar 2014	Year 1: Job descriptions, cover sheets, and interview questions for four arts disciplines will be developed and distributed. Job descriptions reflect commitment to diversity, cultural competency, content knowledge and skills, and commitment to instruction in 21st century skills.
Action 2: Create central tools and resources to support principals' evaluation of arts programs and teacher effectiveness including: teacher evaluation rubrics, videos of quality arts teaching, arts-specific professional growth and evaluation PD for principals, and selecting career ladder arts teachers. Training provided at 2014 Summer Leadership Institute.	R: Arts Leadership Manager (TBD) R: Carri Campbell E: Pam Ivezic, SPS Instructional Music Coach E: Arts PLC leaders	Begins Sep 2013	Year 1: Resource library of teacher evaluation examples and *look-for* tools are created. Training videos and PD materials are optimized at District level. Orientation to resource library is offered to all SPS principals.

Seattle K-12 Arts Plan: Year 1 Work Plan (March 21, 2013–August 30, 2014)
Strategy 1: Transform the District central office in support of schools and regional K-12 arts pathways

Action 3: Principal arts-focused professional learning community (PLC) expands (currently 5 members) and becomes regionally focused.	R: SPS Arts Leadership Manager (TBH) E: Carri Campbell	Sep 2013–Aug 2020	PLC participation survey reflects depth of investment in PLC. PLC participation rate increases to include leaders from each region. Regional PLCs are initiated and maintained according to research-based PLC guidelines. PLC meets regularly (2–3 times/year).

Year 2 Activities: Develop model classrooms, train principals and teachers on new CBA, create videos for evaluation.

Tactic F: Ensure that District policies include the arts as a component of basic academic assurances to every family

Actions (What will be done to implement the strategy?)	**Who is responsible (R) for completion and essential (E) for success?**	**Start and End Date (Month)**	**How will you know the results are high quality? (Year represents when evaluation of activity can occur.)**
Action 1: Advocate for arts to be included in District's strategic plan.	R: Carri Campbell, SPS Manager of Visual and Performing Arts R: Music and Arts Commissioners R: Courtney Cameron, SPS Manager of School and Community Partnerships	Mar 2013	Year 1: Arts as basic education is clearly articulated in the strategic plan. There are measurable outcomes included that align with Arts Plan goals.
Action 2: Advocate for arts to be part of Academic Assurances for basic education.	R: Phil Brockman, SPS Executive Director of Operations R: Carri Campbell E: Michael Tolley, SPS Assistant Superintendent of Teaching and Learning E: José Banda, SPS Superintendent	Apr 2013	Year 1: Arts is included in the Equitable Access to Service and Programs framework presented to the SPS School Board. Facilities, resource allocation, and WSS are transformed to ensure adequate, standardized supports to schools.
Action 3: Ensure that arts are explicitly addressed in Superintendent's policy procedures for School Board's Equitable Access to Service and Programs policy.	R: Phil Brockman R: Carri Campbell R: Bernardo Ruiz, SPS Director of School-Family Partnerships & Race and Equity Relations E: José Banda	Apr–June 2013	Year 1: 2014 Superintendent's policy documents reflect commitment to equity of access to arts programs. School Board ratifies policy and District spreads message of commitment to equity of access in arts and integrated arts.

Seattle K-12 Arts Plan: Year 1 Work Plan (March 21, 2013–August 30, 2014)

Strategy 1: Transform the District central office in support of schools and regional K-12 arts pathways

Tactic G: Negotiate Collective Bargaining Agreement terms to enhance the quality of arts instruction			
Actions (What will be done to implement the strategy?)	**Who is responsible (R) for completion and essential (E) for success?**	**Start and End Date** (*Month*)	**How will you know the results are high quality?** (*Year represents when evaluation of activity can occur.*)
Action 1: During the collective bargaining process, negotiate changes to arts staff categories, class size, career ladder structure, to provide opportunities for teacher mentoring and career growth.	R: Glenn Bafia, President of Seattle Education Association R: Clover Codd, Director of Strategic Partnerships and Initiatives (TIF) R: Michael Tolley, SPS Assistant Superintendent of Teaching and Learning E: Carri Campbell, SPS Manager of Visual and Performing Arts	Jan–Jul 2013	Year 1: The collective bargaining agreement (CBA) includes provisions for career ladder opportunities for arts teachers. The CBA will address class size for specialized content areas and highly qualified status.
Action 2: Conduct curriculum implementation workshop that includes training to arts teachers on the crosswalk between new arts curricula and new professional growth and evaluation system (e.g., examples of goal setting, student goals, and data).	R: Carri Campbell E: Paul Robb, SPS Professional Development Manager	Aug 2013	Year 1: Teachers will receive training on the crosswalk between new arts curricula and new professional growth and evaluation system. Teachers will rate the quality of the training at a high level. Year 2: Annual arts survey of principals indicates teacher understanding of instructional skills learned in training.

Seattle K-12 Arts Plan: Year 1 Work Plan (March 21, 2013–August 30, 2014)

Strategy 1: Transform the District central office in support of schools and regional K-12 arts pathways

Tactic H: Build central systems to ensure provision of school arts facilities and resources

Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 1: Support SPS Operations and Facilities Department in planning arts facilities for new and remodeled buildings funded by BEX IV Levy passed in Feb 2013, and prioritizing repairs under BTA Capital Levy. Includes development of standard arts inventory.	R: Lucy Morello, SPS Director of Capital Projects R: Phil Brockman R: Carri Campbell, SPS Manager of Visual and Performing Arts E: Pam Ivezic, SPS Instructional Music Coach	Mar 2013–June 2014	Year 1: Music and visual arts facilities included in design of all new and remodeled facilities (2014–2020). Year 2 and beyond: Students across District will receive increased access to quality facilities. Academic Assurances definitions drives development of facilities.
Action 2: Expand SPS instrument repair shop by developing a summer internship position.	R: Bruce Skowyra, SPS Director of Facilities Operations E: Carri Campbell R: Charles Zayas, SPS Instrument Repair specialist	Apr–Sep 2014	Year 1: There is significant reduction in the backlog of current and donated instruments to be repaired and increased access to instruments for students whose families cannot supply them.
Action 3: Develop Board policy for instrument check-out, repair, and asset stewardship to explore a service charge for use of instruments to provide an ongoing maintenance budget.	R: Carri Campbell R: Bruce Skowyra	Jan 2014	Year 1: Board policy written and funds for implementation approved for Year 2.

Year 2 Activities: Audit of current arts facilities at every school. Begin design and fundraising for a central lending library. Hire string instrument repair specialist. Develop instrument lending policy.

Seattle K-12 Arts Plan: Year 1 Work Plan (March 21, 2013–August 30, 2014)

Strategy 1: Transform the District central office in support of schools and regional K-12 arts pathways

Tactic I: Increase collaboration opportunities for arts teachers and integrated arts teachers

Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 1: Include arts career ladders during development of collective bargaining agreement (CBA).	R: Glenn Bafia, President of Seattle Education Association R: Michael Tolley, SPS Assistant Superintendent of Teaching and Learning R: Clover Codd, Director of Strategic Partnerships and Initiatives (TIF) R: Carri Campbell, SPS Manager of Visual and Performing Arts R: SPS regional executive directors of schools	Jan–Jul 2013	Year 1: Career ladders are reflected in CBA and developed across the District. Student input is considered when defining model classrooms. Year 2: Regional model classrooms are selected based on evidence-based strategies for powerful teaching and learning.
Action 2: Continue Professional Learning Communities (PLCs).	R: Pam Ivezic, SPS Instructional Music Coach R: PLC teacher leaders for core arts and integrated arts classrooms E: Carri Campbell	Sep 2013–ongoing	Year 1: Board policy ensures continuation of PLCs. PLC continuation language is included in the CBA. Extensive participation in PLCs is recorded in annual reports. PLCs follow evidence-based strategies for success and perform biannual reviews of mission and performance.
Action 3: Develop School Fusion Web Pages to share and collaborate on lesson plans, unit plans, and assessments.	R: Carri Campbell E: Pam Ivezic E: PLC teacher leaders for core arts and integrated arts classrooms	Sep 2013–June 2014	Year 1: School Fusion Web Pages launched at Aug 2013 training. Year 2: Annual survey reflect high use and satisfaction with tools. Database developed in subsequent years.
Action 4: Develop program and process for model classrooms to be used (e.g., site visits by teachers, principals, and Star mentors).	R: Carri Campbell R: SPS Arts Leadership Manager (TBH) E: Pam Ivezic	Sep 2013–June 2014	Program and process for model classroom visitation is established and publicized.

Year 2 Activities: Model classrooms begin.

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Strategy 1: Transform the District central office in support of schools and regional K-12 arts pathways

Tactic J: Increase professional growth opportunities for arts teachers			
Actions **(What will be done to implement the strategy?)**	**Who is responsible (R) for completion and essential (E) for success?**	**Start and End Date** **(Month)**	**How will you know the results are high quality?** *(Year represents when evaluation of activity can occur.)*
Action 1: Bargain arts career ladders into new collective bargaining agreement.	R: Glenn Bafia, President of Seattle Education Association R: Michael Tolley, SPS Assistant Superintendent of Teaching and Learning R: Clover Codd, Director of Strategic Partnerships and Initiatives (TIF) R: Carri Campbell, SPS Manager of Visual and Performing Arts R: SPS regional executive directors of schools	Jan–Jul 2013	Career ladders are reflected in CBA and developed across the District.
Action 2: Create crosswalk document and train arts teachers on connections between arts curricula expansion and professional growth and evaluation, including examples of goal-setting, student goals, and student data. Training will be included in follow-up 3-hour curriculum training during the summer.	R: Carri Campbell E: Paul Robb E: Katie Virga, SPS professional development specialist	Aug 2013	Teachers receive training on the crosswalk between new arts curricula and new professional growth and evaluation system. Teachers rate the quality of the training at a high level. Follow up survey at six months indicates high level of integration of skills learned in training.
Action 3: Develop process/protocol for 25 career ladder positions available to arts teachers in 4 disciplines, in 5 regions. Positions are available to teachers rated "innovative" in at least two domains of the professional growth and evaluation framework and include extra funding and opportunities to become demonstration, modeling, or master teachers for fellow teachers and school leaders.	R: Paul Robb R: Katie Virga E: Carri Campbell E: SPS principals	Sep 2013–June 2014	Positions are adequately publicized across the District. Eight teachers are selected by June 2014 with a roll-out strategy implemented to select the additional teachers.
Year 2 Activities: First eight arts career ladder positions begin.			

Seattle K-12 Arts Plan: Year 1 Work Plan (March 21, 2013–August 30, 2014)

Strategy 2: Provide culturally relevant K-12 arts curricula and instruction that emphasizes development and assessment of 21st century skills

Tactic A: Enhance arts curricula and student assessments to include 21st century skills and enduring understandings; provide professional development to arts teachers

Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 1: Create School Fusion Web pages that include common course descriptions, curriculum maps that reflect K-12 arts scope and sequence, and assessments that were developed during planning phase.	R: Carri Campbell, SPS Manager of Visual and Performing Arts E: Pam Ivezic, SPS Instructional Music Coach E: Arts PLC teacher leaders	Apr–Jul 2013	Year 1: Course descriptions, curriculum maps, and assessments are in place and guide implementation.
Action 2: Conduct a survey of 40 teachers who piloted assessments to determine types of resources and supports needed for implementing new assessments and creating additional ones.	R: Carri Campbell E: Arts PLC teacher leaders	May 2013	Year 1: 90%+ response rate to survey. Survey provides a useful guide for creating trainings, technical assistance, and resources.
Action 3: Integrate initial 21st century arts cornerstone assessments into current assessment reporting system.	R: Carri Campbell	Jul 2013	Year 1: Teachers are able to report new 21st century arts cornerstone assessment results in place of current state Comprehensive Performance-Based Assessments results.
Action 4: Provide follow-up professional development for 100% of arts teachers on expanded arts curricula, 21st century arts cornerstone assessments. (This follows introductory training for all arts teachers in Jan 2013). Provide crosswalk with professional growth and evaluation.	R: Carri Campbell R: 6 SPS arts teachers who led development of pilot 21st century arts cornerstone assessments R: Pam Ivezic E: Paul Robb E: Elizabeth Whitford, Executive Director of Arts Corps	June–Sep 2013	Year 1: 100% participation in PD. New high-quality lessons, units, and assessments are entered into arts planning content management system (School Fusion Web pages). Regional surveys will reflect teacher collaboration across and within schools. Year 2: Course enrollment and transcript analysis indicates high interest in full spectrum of courses and demographically diverse enrollment patterns.

Seattle K-12 Arts Plan: Year 1 Work Plan (March 21, 2013–August 30, 2014)

Strategy 2: Provide culturally relevant K-12 arts curricula and instruction that emphasizes development and assessment of 21st century skills

Actions	Who is responsible (R) / essential (E)	Start and End Date (Month)	How will you know the results are high quality?
Action 5: Train first of three cohorts of 40–80 teachers in summer workshop in class with teaching artists (16 hour institute/10 hours in class with mentor, during school year).	R: Carri Campbell R: 6 SPS arts teachers who led development of pilot 21st century arts cornerstone assessment R: Elizabeth Whitford E: Paul Robb	Aug 2013	Year 1: Workshop evaluations indicate engagement and ownership of material. Year 2: STAR protocol observation data give evidence of students' demonstration of 21st century skills and teachers' use of powerful teaching and learning.
Action 6: Continue to build capacity of art teacher leaders through leadership PLC (central office staff, Arts Corps teaching artists, and teachers) to plan for refine District/City PD programs.	R: Carri Campbell R: Elizabeth Whitford E: Pam Ivezic E: Instructional Visual Arts Coach (TBH)	Ongoing	Year 1: PD offerings reflect program goals. Participation rates in PLCs increases to include all teacher leaders. Year 2: STAR protocol observation data give evidence of students' demonstration of 21st century skills and teachers employing powerful teaching and learning.

Year 2 Activities: More sample unit plans and student assessments developed. Next cohort of art teachers receive intensive training. Training for STAR mentors who support arts teachers and HR consulting teachers.

Tactic B: Increase integrated arts learning through teacher professional development

Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 1: Arts Integration Summer Institute (18 hours/3 days) developed and offered annually; promoted for teachers and school leaders to introduce to concept, benefits, and resources for integrating arts into non–arts classes. 1–2 day overlap with summer community arts organization training.	R: Carri Campbell E: OACA program manager (TBH) E: Regan Pro E: Teaching artists from arts integration providers E: SPS teachers trained in arts integration	Aug 2014	Exit evaluations will show a high degree of concept understanding and motivation to continue using strategies after workshop sessions. Evidence of strategy implementation will be exhibited in classroom observations.

Year 2 Activities: Following school planning, 2-year PD opportunity for all elementary classroom teachers, 6th and 9th grade science, language arts, and social studies teachers.

Seattle K-12 Arts Plan: Year 1 Work Plan (March 21, 2013–August 30, 2014)

Strategy 2: Provide culturally relevant K-12 arts curricula and instruction that emphasizes development and assessment of 21st century skills

Tactic C: Align instructional practices of community arts organizations with the new SPS curricula

Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 1: Develop and launch introductory training for community arts organizations and teaching artists on new SPS arts curricula and assessments.	R: Regan Pro, Seattle Art Museum/Building a Community of Thinkers, Manager of School + Educator Programs E: Courtney Cameron, SPS Manager of School and Community Partnerships E: OACA Arts Education Program Manager (TBH) E: Carri Campbell, SPS Manager of Visual and Performing Arts E: Pam Ivezic, SPS Instructional Music Coach	Sep 2013–Mar 2014	Year 1: Building a Community of Thinkers participant survey and program evaluations reflect high levels of satisfaction with professional development. High percentage of organizations are approved for OACA provider list.
Action 2: Community arts organizations join school-based arts teams as part of arts planning, to align arts learning in and out of school day.	R: School leaders E: SPS Arts Leadership Manager (TBH) E: School arts teams	Dec 2013–June 2016	Year 2: STAR protocol evaluation tool employed to track partner use of instructional strategies aligned with 21st century skills. STAR protocol observations reflect cross-disciplinary integration of arts. Greater community involvement increases students' perceived relevance of coursework as measured in annual surveys.

Seattle K-12 Arts Plan: Year 1 Work Plan (March 21, 2013–August 30, 2014)

Strategy 2: Provide culturally relevant K-12 arts curricula and instruction that emphasizes development and assessment of 21st century skills

Tactic D: Connect arts and careers for secondary students through Media Arts Skills Centers focused on 21st century skill development

Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 1: Cross-crediting between Visual and Performing Arts and Career Technical Education (CTE) courses continues and is refined.	R: Carri Campbell, SPS Manager of Visual and Performing Arts R: Mary Davison, SPS Manager of Career and Technical Education (CTE) E: Pam Ivezic, SPS Instructional Music Coach	Sep 2013–Aug 2014	Year 1: Students have more opportunities and flexibility in meeting graduation requirements, while courses maintain focus on teaching and learning standards of arts and CTE. An analysis of student transcripts shows evidence of cross crediting and evidence of these programs. Year 2: Analysis of course enrollment reflects an increase in demographic diversity across courses. Student focus groups will reveal understanding of pathways and purposes of Visual and Performing Arts and CTE coursework.
Action 2: Current Animation and Game Design Skills Center cross-credited with arts and prerequisites of foundational arts classes required. Curriculum map and 21st century arts cornerstone assessment developed.	R: Mary Davison E: Carri Campbell	Sep 2013–June 2014	Year 2: Students enter program with excellent foundational arts knowledge and are ready for preparatory-level course work.
Action 3: Continue planning for Music Recording and Distribution Media Arts Skills Center in new KEXP facility. To launch in 2015–16.* *Will require capital fundraising and seed funds for position for Year 1.	R: Courtney Cameron, SPS Manager of School and Community Partnerships R: Mary Davison R: Tom Marra, Executive Director of KEXP Radio E: Carri Campbell	Sep 2013–Aug 2014	Year 2: Build out of class and lab space begins in Year 2. Partnership plan is clearly outlined in planning documents and necessary contracts.

Seattle K-12 Arts Plan: Year 1 Work Plan (March 21, 2013–August 30, 2014)

Strategy 2: Provide culturally relevant K-12 arts curricula and instruction that emphasizes development and assessment of 21st century skills

	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 4: Develop requirements, timeline, and budget for Graphic Design, Film Production, and Theater Technology Media Arts Skills Centers.	R: Carri Campbell R: Mary Davison E: Matthew Lawrence, SPS film production teacher at Ballard High School E: Wyn Pottiger-Levy, SPS graphic arts teacher at Center School	Sept 2013–Aug 2014	Year 3: Appropriate locations, contracts, and budgets for centers are in development and ready for launch in Year 3. Plans show alignment with goals to enable equitable access across demographic groups in the District.
Action 5: Develop and provide training to all cross-credited arts/CTE teachers on expansion of arts learning for 21st century skills.	R: Carri Campbell R: Mary Davison E: Arts CTE Pathway Specialist (instructional coach TBH)	Oct 2013–Jan 2014 (Waiver Days)	Year 1: Arts and CTE teachers are using the same terminology and similar approaches to teaching and assessments in cross-credited courses. Student focus groups indicate high level of engagement with curriculum and understanding of targeted 21st century skills.

Year 2 Activities: Hire CTE arts-focused pathway specialist. Provide training to counselors and registrars on new arts and CTE pathways. Further develop music recording skills center and plan for build out of new media arts skill centers.

Tactic E: Include a culturally-focused unit in every arts course

Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 1: Identify Cultural Bridge Unit partnership needs during school planning based on arts access demographic data and school demographic data.	R: SPS principals and arts teachers E: SPS Arts Leadership Manager (TBH) E: Candace Gratama, The BERC Group	Dec 2013–Mar 2014	Year 1: Arts access and school demographic data and Racial Equity Analysis Tool used to make decisions about partnerships. Year 2: Follow-up data analysis indicate adequate diversity across partnerships. Year 3: Higher student engagement in arts curricula and perception of cultural relevance will be shown through follow-up analysis (focus groups/surveys).
Action 2: Identify and begin to co-plan Cultural Bridge Unit partnerships identified for 2014–15 school year.	R: School arts teams (including arts teachers) R: OACA Arts Education Program Manager (TBH)	Mar–June 2014	Year 2: Partnership teams engage in planning and implementation. Teacher and student engagement increases. Art student demographics mirror SPS demographics.

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Tactic F: Include dance in every physical education course

All activities for dance in PE begin in Year 2 and are dependent on available funding.

Tactic G: Build a theater program in every high school

Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 1: Determine possibility of refining language arts/drama course* at middle school to support development of and sustainability of high school programs. *Current MLA course: *Drama as Expression*.	R: Carri Campbell, SPS Manager of Visual and Performing Arts R: Kathleen Vasquez, SPS Manager of Language Arts and Social Studies E: SPS literacy coaches E: SPS High School Theater PLC Team	Sep 2013–June 2014	Year 2: Arts pathways in theater are established through middle school levels. Students are exposed to theater skills, including technology and design that will benefit them in life. Language arts courses gain interdisciplinary relevance which increases student engagement and active participation in curriculum.
Action 2: During regional planning, work with high schools with no theater program and identify what the needs are (e.g., staff, space, schedule changes).	R: SPS regional executive directors of schools E: SPS Arts Leadership Manager (TBH) E: Carri Campbell	Jan 2014–Mar 2016	Year 2: All high schools have a comprehensive theater program. Course enrollment reflects demographics of school. Survey/focus group responses indicate students show high levels of awareness and interest in program.
Action 3: Match schools with community arts organization or existing high school program to build programs.	R: SPS Arts Leadership Manager (TBH) R: Courtney Cameron, SPS Manager of School and Community Partnerships R: Carri Campbell	Mar 2014–June 2016	High school theater programs have similar levels of quality across the District. Students have access to culturally relevant theater productions. Survey/focus group responses indicate high levels of investment in theater programs.

Year 2 Activities: Develop language arts/drama course(s) and put into course catalogue. Launch new theater programs.

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Strategy 3: Implement a coordinated citywide support structure for partnerships, governance, and evaluation

Tactic A: Ensure that school-community arts partnerships that enhance school goals are available to every school

Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 1: Maintain and update SPS community partnerships Web page with partnership tools as needed (Web site launched Jan 2013).	R: Courtney Cameron, SPS Manager of School and Community Partnerships E: Regan Pro, Seattle Art Museum/Building a Community of Thinkers, Manager School + Educator Programs E: OACA Arts Education Program Manager (TBH)	Sep 2013–Aug 2014	Year 1: Tracking user data shows that most users get to end point of decision tree. Annual SPS arts survey shows that Web site is used by SPS staff.
Action 2: Identify schools' community partnership needs during school-based planning.	R: SPS Arts Leadership Manager (TBH) R: School arts teams	Dec 2013–Mar 2014	Year 1: School arts plans include community arts organization partnership coordination to meet specific goals.

Tactic B: Create a new matchmaking system to support school-community arts partnerships

Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 1: Office of Arts & Cultural Affairs creates job description and hires full or part-time Arts Education Partnerships program manager to coordinate school and community arts partnerships (application process, matchmaking, community arts organization training and evaluation). School-based arts plan and regional plan trigger investments.	R: Randy Engstrom, Director of OACA E: Courtney Cameron, SPS Manager of School and Community Partnerships	Aug 2013	Year 1: A full-time Arts Education Partnerships program manager is hired.

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Action	Responsible/Engaged	Date	Year 1 Benchmark
Action 2: Design and launch online application and panel review system for community arts organizations to be added to provider list for arts plan-specific community arts partnerships.	R: OACA Arts Education Program Manager (TBH) E: Randy Engstrom, Jenny Crooks E: Courtney Cameron	Sep–Nov 2013	Year 1: Diverse range of community arts organizations are represented in applicant pool.
Action 3: Provide three workshops and technical assistance for community arts organizations on applying for arts plan partnerships provider list. This is part of the professional development series supported by Seattle Art Museum in Strategy 2.	R: Randy Engstrom E: OACA Arts Education Program Manager (TBH) E: Regan Pro, Seattle Art Museum/Building a Community of Thinkers, Manager of School + Educator Programs	Jan–Feb 2014	Year 1: Diverse representation of community arts organizations are successful in applications, representing a full range of potential partners across the District. Schools can select partners who meet the needs of their school and community goals.
Action 4: Receive and approve first-year applications for arts plan community arts organization provider list.	R: OACA Arts Education Program Manager (TBH) E: Randy Engstrom E: Courtney Cameron	Jan–Feb 2014	Year 1: Applications are received in correct form.
Action 5: Form review panel to select community arts organizations for provider list.	R: Randy Engstrom E: Courtney Cameron, Carri Campbell	Mar 2014	Year 1: Provider list created. Partnerships are ready to begin in Sept 2014.
Action 6: Match schools with integrated arts-focused community arts partners for residencies or teacher professional development for 2014–15 school year.	R: SPS principals R: Randy Engstrom (or designee) E: SPS Arts Leadership Manager (TBH) E: OACA Arts Education Program Manager (TBH) E: Courtney Cameron	Apr–June 2014	Year 1: All schools in Central pathway using integrated arts in grades K–5, 6, and 9 in 2014–15.
Action 7: Complete matchmaking process for Central region pilot (14 schools).	R: OACA Arts Education Program Manager (TBH) E: Courtney Cameron	May–June 2014	Year 1: Clear alignment between community arts organizations and schools is observed in matches.

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Tactic C: Provide professional development to community arts organizations and teaching artists to ensure consistency and increase collective impact on student learning

Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 1: Design a professional development series for community arts partnerships (school staff and community arts organization staff). Includes summer partnership forum for all community arts organizations and SPS on planning and evaluation of partnerships.	R: Courtney Cameron, SPS Manager of School and Community Partnerships R: Regan Pro, Seattle Art Museum/Building a Community of Thinkers, Manager of School + Educator Programs R: OACA Arts Education Program Manager (TBH) E: Sandra Jackson-DuMont, Seattle Art Museum/Building a Community of Thinkers, Deputy Director of Education + Public Programs	Planning in Sep 2013–Mar 2014 for Apr 2014 launch	Year 1: First sessions available to community arts organizations and school partners in Apr 2014. Participants rate the PD as high quality on the exit evaluations.
Action 2: Develop arts assessment toolkit for community arts organizations (training will occur through PD series) that includes arts cornerstone assessments developed by SPS and Arts Corps.	R: Elizabeth Whitford, Executive Director of Arts Corps E: Regan Pro E: Candace Gratama, The BERC Group	Mar–June 2014	Year 1: Validated tool kit is ready to release during Summer Partnership Forum (2014).
Action 3: Provide training for matched partners.	R: Regan Pro E: Sandra Jackson-DuMont E: OACA Arts Education Program Manager (TBH)	June 2014	Year 1: All matched partners receive training, and report the training was high quality on exit evaluations.
Action 4: Provide training for community arts organizations on provider list.	R: Regan Pro E: Sandra Jackson-DuMont E: OACA Arts Education Program Manager (TBH)	June 2014	Year 1: All community arts organizations receive training, and report the training as high quality on exit evaluations.

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Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 5: Support community arts organizations in demonstrating student outcomes focused on arts plan collective impact measures. Provide access to data and technical assistance to use the data.	R: Randy Engstrom, Director of OACA E: Courtney Cameron	June 2014– ongoing	Year 2: Community arts organizations use same terminology and goals as arts teachers and classroom teachers. Additional City funding solicited and acquired when community arts organizations demonstrate growth related to levy indicators.
Action 6: Design feedback system between Building a Community of Thinkers, the Office of Arts & Cultural Affairs, and SPS to ensure continuous improvements to PD for partnerships.	R: Regan Pro R: SPS Arts Leadership Manager (TBH) R: OACA Arts Education Program Manager (TBH)	Mar–June 2014	Year 2: Additional City funding solicited and acquired when community arts organizations demonstrate growth related to levy indicators.
Tactic Di: Evaluate and report changes in student arts ACCESS and equitable distribution of arts programs			
Action 1: Initiate annual collection of data from District's enrollment database on secondary student enrollment in arts courses broken out by grade, demographics, and elementary school attended. Baseline data collected in 2011–12 and 2012–13.	R: Candace Gratama, The BERC Group E: Eric Anderson, SPS Manager of Research, Evaluation, and Assessment Manager E: Carri Campbell, SPS Manager of Visual and Performing Arts	Nov–Dec 2013	Year 2: Provide evidence that SPS is closing the arts access gap. To do this, data are collected from multiple sources (state and local) to ensure accuracy. This includes enrollment records from SPS, elementary report card data, and transcript data. This enrollment data will be used in conjunction with Office of Superintendent of Public Instruction to analyze differences in enrollment.
Action 2: Send annual school arts survey to all principals to gather data on arts staffing, supports, and community arts organization programs. Survey developed and baseline data collected in 2011–12. Revised pilot survey implemented in 2012–13 in Central region.	R: Candace Gratama E: SPS Arts Leadership Manager (TBH) E: SPS regional executive directors	Sep–Nov 2013 and annually	Year 1: 100% response rate. Prompt and useful report of findings, with the creation of data dashboards for principals and executive directors. Principals provided technical assistance to use the data dashboards.

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Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 3: Collect elementary report card data annually (elementary instructional minutes in four arts disciplines, % students meeting standards). Baseline data collected in 2011–12 and 2012–13.	R: Candace Gratama E: Carri Campbell	Ongoing: Trimester schedule, with full report complete in Jul 2013	Year 1: 100% response rate from teachers. Changes to the elementary school report card to improve data collection.
Action 4: Distribute data reports annually. District, regional, and school data dashboards will be provided to principals and executive directors to use in creating regional and school arts plans and to measure success. Will also be used by arts leaders at District, City, and funder levels to inform changes in implementation of arts plan. District reports and dashboards developed in 2012–13.	R: Candace Gratama E: SPS Arts Leadership Manager (TBH) E: Carri Campbell	Ongoing: Reports in Jan of each year for planning next school year	Year 1: Regional pathway and school planning teams are able to make data-based decisions to allocate arts resources. Technical assistance is provided to school planning teams to use data, and 100% of school planning teams receive this technical assistance.

Tactic Dii: Evaluate QUALITY of all arts instruction, including 21st century skill outcomes and evaluating program/provider effectiveness using common tools

Actions (What will be done to implement the strategy?)	Who is responsible (R) for completion and essential (E) for success?	Start and End Date (Month)	How will you know the results are high quality? (Year represents when evaluation of activity can occur.)
Action 1: Revise STAR protocol (existing observation tool used across state to evaluate teacher effectiveness) for evaluating arts teaching and learning of 21st century skills in (1) classes taught by arts teachers, (2) integrated arts lessons provided by SPS teachers, (3) arts teaching and learning led by community arts organizations. Revision begun during planning year.	R: Candace Gratama, The BERC Group E: Carri Campbell, SPS Manager of Visual and Performing Arts E: Elizabeth Whitford, Executive Director of Arts Corps E: Dr. Dennie Palmer-Wolf, Wolf-Brown Principal	Sep–Dec 2013	Year 1: Revise the STAR protocol to include additional items from the Youth Program Quality Assessment (YPQA) tool. The STAR protocol is designed for assessing certified teachers and the YPQA is designed for after school programs. Merging these tools allows for observation of both programs with one common instrument.
Action 2: Revise and pilot STAR protocol for observation and evaluation of all types of arts teaching and learning. Will be used in Year 2.	R: Candace Gratama E: Carri Campbell E: Elizabeth Whitford E: Dr. Dennie Palmer-Wolf	Sep–Nov 2013	Year 1: Pilot the revised STAR protocol to ensure accurate measurement of teaching and learning, with an emphasis of 21st century skills.

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Action	Responsible/Evaluator	Timeline	Outcome
Action 3: Collect baseline data, using the revised STAR protocol.	R: Candace Gratama E: Carri Campbell	Jan–June 2014	Year 1: Evaluators gather baseline data around teaching and learning and the extent to which students use 21st century skills. The baseline data will be collected prior to implementation of PD. This allows evaluators to use an interrupted time series approach to determine the impact of professional development and student impact on the use of 21st century skills.
Action 4: Provide reports and findings to Arts Leadership team and distribute to SPS principals, Visual and Performing Arts Department (for teacher PD), Building a Community of Thinkers (for community arts organization training), Office of Arts & Cultural Affairs (for partnership coordination), and the Collaborative (for evaluation) annually.	R: Candace Gratama E: Carri Campbell	Jan–May 2014	Year 2: School leaders and community arts organizations use the classroom observation data to inform future PD.
Action 5: Develop a system to share 21st century skill data with community arts organizations to inform and improve practice and programs.	R: Courtney Cameron, SPS Manager of School and Community Partnerships R: Randy Engstrom, Director of OACA E: Eric Anderson, SPS Manager of Research, Evaluation, and Assessment	Jan–June 2014	Year 2: Community arts organizations are able to use data to improve their practices and to apply for funding from Seattle's Office of Education and other funders.
Action 6: Conduct focus groups with arts plan participants (pilot schools, community arts organizations, Advisory Committee members) for evaluation of arts plan procedures and outcomes.	R: The BERC Group	Jul 2014	Year 1: Evaluation provides actionable data that is used to prioritize and refine implementation plan.
Action 7: Develop an annual evaluation report for Executive and Leadership Teams and funders.	R: The BERC Group	Mar–June 2014	Year 1: Evaluation provides actionable data that is used to prioritize and refine implementation plan.

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Tactic Diii: Evaluate STUDENT IMPACT of all arts learning			
Actions (*What will be done to implement the strategy?*)	**Who is responsible (R) for completion and essential (E) for success?**	**Start and End Date** (*Month*)	**How will you know the results are high quality?** (*Year represents when evaluation of activity can occur.*)
Action 1: Collect baseline and annual data to measure the impact of the arts plan on students. The data include intrinsic data, such as meeting standards in the arts and demographics of arts enrollment, and correlational data, such as student engagement, perception data, attendance, discipline rates, and college attendance. Baseline data have been collected, and these data will be collected on an annual basis. This will include the collective impact data: Arts access data (District, region, school) • # teachers, instructional minutes • Available K–12 arts pathways • Secondary arts course enrollment Student impact: • Intrinsic–meeting arts standards; demographics of arts enrollment • Correlational–engagement (attendance, discipline rates), 21st century skills Common measures across all forms of arts learning: • # arts teachers in SPS, community arts organizations • STAR protocol • Arts standards met	R: Candace Gratama, The BERC Group E: Eric Anderson, SPS Manager of Research, Evaluation, and Assessment E: Carri Campbell, SPS Manager of Visual and Performing Arts	Sep–Dec 2013	Year 2: External evaluators access national, state, and local databases to analyze the impact of the arts plan. The databases include the National Student Clearinghouse database to assess college attendance and persistence, state databases to assess graduation rates and achievement on standardized tests, and local databases to assess attendance and discipline rates. External evaluators also have access to surveys to assess changes in perception. Evaluators use both descriptive and inferential statistics to assess evidence of impact, and limitations of the analyses will be noted.
Action 2: Construct a longitudinal database to track outcomes over time (2013–2020), both arts access in schools and collective impact on students.	R: Candace Gratama E: Eric Anderson E: Carri Campbell	Ongoing	Year 2: All data collected in Strategy 3, Action 1 maintained in a longitudinal database to assess students' access to arts in schools and the collective impact on students.

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Action 3: Design reports to distribute annually. Draft arts dashboard reports available by March 2013. The data will be used to inform programmatic changes. The information will also be used to access additional public and private funding.	R: Candace Gratama E: Eric Anderson E: Carri Campbell	Jan 2014 and annually	Year 2: Program leaders are transparent in sharing data and results from the arts plan. To measure collective impact, report will be published each year through at least 2020.
Action 4: Share data with other initiatives (e.g., Office for Education, Roadmap Project).	R: Randy Engstrom, Director of OACA E: Carri Campbell E: Candace Gratama	Jan 2014 and annually	Year 2: Program leaders share collective impact data to multiple stakeholders. This ensures transparency and alignment of efforts across the District.

Tactic E: Establish a governance structure that includes leadership by the District, the City, and community arts organizations

Actions (What will be done to implement the strategy?)	**Who is responsible (R) for completion and essential (E) for success?**	**Start and End Date** *(Month)*	**How will you know the results are high quality?** *(Year represents when evaluation of activity can occur.)*
Action 1: Arts Leadership Team meets weekly to report on implementation progress, resolve issues, refine plan as needed.	R: Carri Campbell, SPS Manager of Visual and Performing Arts R: Randy Engstrom, Director of OACA R: Courtney Cameron, SPS Manager of School and Community Partnerships R: Diana Falchuk, Arts Commissioner R: Holly Hinton, Music Commissioner R: Elizabeth Whitford, Executive Director of Arts Corps R: Una McAlinden, Executive Director of ArtsEd WA R: Regan Pro, Seattle Art Museum/Building a Community of Thinkers, Manager of School + Educator Programs R: Sibyl Barnum, Puget Sound Educational Service District	Sep 2013–Aug 2020	Year 1: Through meetings, progress roadblocks are identified and resolved, plans are refined when needed, communication out to project teams is clear, as reported by participants.

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Action 2: Arts Executive Team meets every six months for high-level discussion of plan progress and priorities.	R: José Banda, SPS Superintendent R: Mike McGinn, Seattle Mayor E: Arts Plan Leadership Team	Sep 2013–Aug 2020	Year 1: Executive team is knowledgeable of plan goals and strategies, and keeps leadership team apprised of initiatives that may affect implementation.
Action 3: Form Arts Advisory Committee which will meet every three months.	R: Arts Plan Leadership Team	Sep 2013–Aug 2020	Year 1: Advisory Committee is kept informed of implementation progress and challenges. Helps to shape priorities and keeps leadership team informed of changes in areas of expertise that may affect implementation.
Action 4: Develop Project Manager job description developed and hired Project Manager (.25 FTE position).	R: Carri Campbell E: Randy Engstrom	Sept 2013	Year 1: Plan implementation moves forward. Project teams and leadership team are regularly informed of plan progress and issues. Communication between three functional areas is frequent and reliable.
Action 5: Retain evaluation firm The BERC Group.	R: Carri Campbell E: Randy Engstrom	Sept 2013	Year 1: High-quality evaluation of multiple plan facets occurs with regularity and rigor.
Action 6: Office of Arts & Cultural Affairs leads communications (branding, Web site development, public campaign launch).	R: Randy Engstrom E: Calandra Childers, OACA	Sept 2013	Year 1: All stakeholders have appropriate knowledge of the Arts Plan and many want to contribute through participation, advocacy, and funding.

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Tactic F: Develop public-private funding with a long-term focus on advocating for state and City public funding of arts education as a part of basic education for every student			
Actions (What will be done to implement the strategy?)	**Who is responsible (R) for completion and essential (E) for success?**	**Start and End Date** (Month)	**How will you know the results are high quality?** (Year represents when evaluation of activity can occur.)
Action 1: Create systems for management and dispersal of implementation funds from private funders.	R: Randy Engstrom, Director of OACA E: Courtney Cameron, SPS Manager of School and Community Partnerships	Mar–Sep 2013	Year 1: Office of Arts & Cultural Affairs is able to begin funding partnerships in Mar 2014.
Action 2: Recruit early private funders to join initial funding coalition.	R: Randy Engstrom R: Carri Campbell, SPS Manager of Visual and Performing Arts	Sep 2013–Aug 2014	Year 1: Increase in both funding and general support for plan to $100,000 by June 2013 and $500,000 by Aug 2014.
Action 3: Launch public campaign at Bumbershoot to raise private funds for implementation beyond early funding coalition funders.	R: Randy Engstrom C: Carri Campbell E: Publicis	Aug 30, 2013	Year 1: Increase in local media coverage of arts education. Outreach spans various cultural communities of the city.
Action 4: Advocate for increasing city and state funding for arts education.	R: Holly Hinton, Music Commissioner R: Diana Falchuk, Arts Commissioner E: Randy Engstrom	Jan 2014–ongoing	Year 2: More funds available for SPS arts staff (City and state) and funding for community arts organizations (City).
Action 5: Create Arts Advocacy Toolkit for families and PTSAs to use in advocating at school, city, and state levels for increased funding for arts education.	R: Carri Campbell E: Bernardo Ruiz, E: Lesley Rogers, SPS Communicators Director E: Una McAlinden, ArtsEd WA E: SPS PTSA	Oct–Dec 2013	Year 2: In annual SPS survey to families (June), families report that they are aware of Arts Plan and want more arts of all kinds in their children's schools. Increase in arts community arts organizations on the City's provider list.

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Appendices

Links to Arts Planning Research and Reports

1. **Seattle Public Schools Arts Access Survey and Cohort Analysis Results: Final Report** (Beyond the Divide, June 2012)
   - A Districtwide arts survey and post-survey interviews to provide a detailed picture of which students have access to a comprehensive and sequential arts education and which do not. (November 2011–May 2012)
   - A cohort analysis to provide detailed demographic trends identified from secondary student art course enrollment data from 2006 to 2012.
   - A snapshot of students' arts course-taking patterns during the 2011–12 school year, comparing students who did and did not take arts courses.

   Report Link:
   http://www.seattleschools.org/modules/groups/homepagefiles/cms/1583136/File/Departmental%20Content/arts/SPS%20Arts%20Access%20Full%20Report%20w%20Full%20Survey%20Preliminary%20Data%20and%20BERC%20report%20July%202012.pdf

2. **Seattle Arts Stakeholder Engagement Report: A Research Review** (The BERC Group, June 2012)
   - An online survey to determine which of the four primary arts disciplines (dance, music, theater, visual arts) community members would prioritize for comprehensive, sequential arts education for all students in the District. (February–March 2012)
   - Focus groups conducted at four citywide stakeholder engagement and planning workshops hosted by the Seattle Office of Arts & Cultural Affairs. (March 2012)
   - Five secondary student focus groups conducted at four locations. (April 2012)

   Report Link:
   http://www.seattleschools.org/modules/groups/homepagefiles/cms/1583136/File/Departmental%20Content/arts/Seattle_Arts_Public_Stakeholder_Report_June_2012_FINAL_V2.pdf

3. **Community Partnership Report: A Research Review** (The BERC Group, June 2012)
   - Survey and focus groups of schools, community organizations, and teaching artists to identify ways to improve partnerships between schools and community organizations. (April 2012)

   Report Link:
   http://www.seattleschools.org/modules/groups/homepagefiles/cms/1583136/File/Departmental%20Content/arts/Community_Partnership_Report_June%202012_FINAL.pdf

4. **School Counselor Focus Group Findings** (The BERC Group, October 2012)
   - Focus group of middle and high school counselors to learn how counselors schedule classes and student access to arts classes.

   Report Link:

   http://www.seattleschools.org/modules/groups/homepagefiles/cms/1583136/File/Departmental%20Content/arts/School%20Counselor%20Focus%20Group%20Findings%20Report_FINAL.pdf

Developed by Arts Curriculum Alignment Teams in 2012

Seattle Public Schools Visual and Performing Arts Department **Unit Preplanning Tool** Unit Outcomes

Unit Plan Summary: Describe the goals of the unit and associated activities.

Enduring Understanding:	**Essential Question:**
• The **central enduring understanding/big idea** that students will explore	• **Provocative question(s)** that will foster inquiry, understanding, and transfer of learning

Objectives and Goals

Students will know:

• Key arts knowledge and skills (developed as part of the unit)

Students will be able to:

• Demonstrate which 21st century skills they have developed
• Transfer enduring understanding from this unit experience to their own lives and art making

Evidence of Student Learning

Assessment Performance Tasks:	**Extensions:**
• Authentic performance tasks in which students demonstrate the desired enduring understanding by creating, performing, sharing, and responding **Criteria:** • Criteria used to judge students' performance and works **Reflection/Refinement:** • How students reflect upon and self-assess their learning in order to refine it	• Other ways student learning will be shared (e.g., culminating performances, school art exhibit, PLCs)

Appendix C: Lesson Plan Template

Developed by Arts Curriculum Alignment Teams in 2012

Seattle Public Schools Visual and Performing Arts Department Arts Lesson Plan Template: General Grade Level: Name of Class:

Unit: Describe the unit plan of which this lesson is a part.

Lesson Description: Narrative description

Enduring Understanding: • The **central enduring understanding/big idea** that students will explore	**Essential Question:** • **Provocative question(s)** that will foster inquiry, understanding, and transfer of learning

Objectives and Goals of Lesson

Students will know:

Students will be able to demonstrate:

Assessment:

Procedure

Warm-up: Activity, review of recently experienced concepts

Exploration vocabulary/concept: Vocabulary, modeling, improvisation (e.g., *Today I want to teach you…*)

Skill development: Guided practice

Creating: Independent practice, performance

Closure: Reflection, cool-down

Vocabulary:	**Materials:**	**Additional Resources:**

Modifications: Special Ed, ELL

Enrichment: Activities to extend learning

Safety Concerns:

Seattle Public Schools
21st Century Arts Cornerstone Assessment

A Component of the SPS Assessment System
The Arts

Student Name/ID# _____   **Grade Level** _____

(circle number)   **Arts Skill Score**   4   3   2   1   0

21st Century Skill Score   4   3   2   1   0

Directions for administering the Cornerstone Assessment
Grades 9–12, Drawing and Painting

Assessment Title "Art as Statement"

Enduring Understanding:	Essential Question:
The arts are a means for communication. The arts reveal who we are. Arts learning fosters critical thinking and creativity that is central to life and career.	How do artists communicate an idea? How do artists use media to enhance the communication of an idea? What is the artistic process?

Description of the Performance Assessment

This is a weeklong assessment where students will examine, discuss, and formulate ideas around creating a statement with a work of art. This is based on earlier study of artists and exploration into the techniques of various media used throughout the semester. The students will be able to demonstrate how they: develop an idea for a work of art which presents a statement, choose the best medium to communicate the idea, and defend the rationale for their choices.

Materials and Resources

Teachers will need the following materials and resources to complete this performance assessment:

• Large image file of a variety of artists from various cultures and eras

- Brainstorming sheets (sample attached)
- Various media that students have familiarity with, such as acrylics, collage, watercolor, graphite, etc. (12"x18" suggested size for final work)
- Newsprint for rough drafts
- Peer critique sheet (sample attached)

Note: Teachers will need to keep ALL materials (brainstorming sheets, rough sketches, and critiques until grading is complete).

Universal Design and Supports for Diverse Learners

What additional supports will enable all students to perform at their maximum ability?

- Glossary of terms
- Models and examples
- PowerPoint / files of artists' work
- Peer support (brainstorming with others in the class, peer critique)
- Reference notes from previous study

The following is a **6-day** suggested timeframe:

- The teacher will be actively assessing each student using the 21st century skills rubric over the duration of the project

Day One Suggested Time/Activity:

- Have students make connections to earlier units of work
- Have students review PowerPoint presentation of artists making statements through their work
- Have students complete brainstorming sheet based on PowerPoint while brainstorming personal ideas (sample attached)
- Lead students in a classroom discussion (or small group) based on artists' work

Day Two Suggested Time/Activity:

- Teachers return reviewed brainstorming sheets to students
- Students produce rough drafts with time management plan; have the students turn these in with their work "in progress" each day
- Students peer review in small groups with prepared prompts by students/teachers (possible interview, pair share, etc) using the Artistic Practice Rubric as a guideline
- Teacher can post on board suggested timeline of project

Day Three, Four, and Five Suggested Time/Activity:

• Have students start and work on the final piece
• Observe students' studio habits (students are producing, reflecting, revising their work and managing time and materials)

Day Six Suggested Time/Activity:

• Have a gallery walk and have peer review. Have students fill out peer critique sheets for the artwork and submit to teacher (sample attached). These will need to be kept with the work of the reviewer, not the artist.
• Students write a short artist statement in which they discuss:
    • The statement they are making in their artwork
    • Choices they made in the media used for the project
    • The process they used
    • Students reflect on their challenges and successes

Using the Rubric: Teachers will need to keep all materials (brainstorming sheets, rough drafts, etc.) to make it easier to assess the 21st century skills. All five skills are listed but individual teachers may decide which of the skills apply to their particular assignment and use only those ones in their assessment. Teachers will grade their own students" work.

Assessment Administration

Students may have as much time as they need to complete the task. All students who remain productively engaged in the task should be allowed to finish their work. In some cases, a few students may require considerably more time to complete the task than most students; therefore, teachers may wish to provide after school time for them to work. In other cases, the teacher's knowledge of some students' work habits or special needs may suggest that students who work very slowly should be assessed separately or grouped with similar students for the assessment. This may also be treated as a timed project (as in the work world where there are deadlines to meet) and suggestions for modifications given to students for time management (i.e., work smaller or narrow the scope of the project) to meet the deadline.

Assessment Title: Art as Statement

Introduction to Assessment Task: Written for students—teachers should use the essential questions connected to the enduring understandings to pull students into the task.

Artists use their work as a means to communicate an idea. Over the semester, you have learned about a variety of artists, their media, and how they share a statement. You have also gained experience with a variety of tools, materials, and techniques in drawing and painting. Now it is time for you to develop your idea, choose the best medium to communicate, and be able to defend the rationale for your choices.

You will:

- Review statements made by artists in their work
- Develop your own statement/message to be communicated in your artwork (art as statement)
- Decide on a medium to convey that statement
- Get feedback from your classmates
- Create a final project
- Reflect on your work and write an artist statement about it

As you plan and produce your art piece, think about these criteria:

- Effective use of time and materials in the given timeframe (studio habit)
- Effective use of the Elements of Art and Principles of Design to create a finished composition
- Ability to communicate your idea through your art

Assignment/Directions for Teachers

These are the detailed directions for each day of the assessment, written in language that will be comprehensible to the range of readers in your classroom. These are just examples of what might be given to the students as directions. Individual teachers will know their students and the level of understanding/modifications needed.

Day One: (for example)

- Students look at statements made by artists through their art, reviewing familiar artists and their statements, looking at new artists and discussing their work. Students will brainstorm their own ideas and complete brainstorming sheets.
- Students have time to work and discuss with other students in small groups and share ideas about the work.
- Teacher reviews brainstorming sheets and write comments as necessary.

Day Two:

- Teachers return reviewed brainstorming sheets to students. The students use the brainstorming sheets to start working on a rough draft. The draft may be a thumbnail sketch or a full-size plan. Students will need to decide which media they will use and how it will enhance the communication of the piece of art.
- On the rough draft students plan the work load for each day to be able to complete this project in the time allotted.
- After working on the rough draft, students share ideas with their table group and critique each others' sketches, answering questions on the peer critique sheet.

Days Three, Four, and Five:

- Students use these days as work days. They should use time well and manage materials appropriately.
- Students refer to their time management plan in the rough draft and make adjustments as needed.

Day Six:

- Teachers puts finished pieces out on table and students have a gallery walk and peer review.
- Students write a short artist statement in which the following is discussed:
  - The statement being made in the artwork
  - The choice of media
  - The process used
  - Reflection on challenges and successes

Glossary

These are key terms and concepts that are likely to be a part of this activity. These are important for all students to understand to maximize their ability to participate in the assessment. Teachers may also include images, notations, diagrams, etc. (whatever is authentic to the discipline) that help illustrate these terms and concepts. This should not be the first time teachers introduce these terms and concepts to their students.

Communication: the exchange of information

Composition: the way in which the parts of a visual image are arranged

Concept: general notion or idea

Critique: detailed evaluation or review, critical comment on some project or problem; to review or analyze critically

Elements of Art:

    Line: is a continuous mark made on a surface. It may be two-dimensional (pencil on paper), three-dimensional (wire or rope), or implied (the edge of a shape or form).

    Shape: is an enclosed area determined by line, value, texture, space, or any other combination of these elements. A shape has two dimensions; length and width.

    Form: refers to a shape that takes up length, width, and depth or gives the illusion of taking up 3-dimensional space.

    Space: is the distance around, between, above, below, and within an object. It is also the creation of an illusion of depth or 3D through overlapping of shapes or objects.

    Value: refers to light and dark areas. Value depends on how much light a surface reflects.

    Texture: refers to the way things feel, or look as if they might feel if touched.

    Color: is derived from reflected light. A color has hue (color name), intensity (purity and brightness), and value (lightness and darkness).

Emphasis: to place special importance on something

Genres: one of the categories based on form, style, or subject matter, into which artistic works of all kinds can be divided

Medium: the materials that an artist uses in creating a work of art

Media: the plural of medium

Principles of Design:

    Unity/Harmony: is the underlying principle that summarizes all of the principles and elements of design. It refers to the *coherence of the whole*, the sense that all of the parts are harmonizing together to achieve a common result.

    Variety: is achieved by introducing differences in the elements of a composition. It is a means of avoiding monotony and increasing visual interest in an artwork.

Balance: is the arrangement of the objects in a given design to create a sense of stability or equality in the visual weight of a piece of art. Balance usually comes in two forms: symmetrical and asymmetrical.

Emphasis/Dominance: occurs when one element in an artwork, or a combination of elements, attracts more attention than anything else and becomes the dominant or focal point of the piece. Emphasis is also referred to as **focal point**. It marks the locations in a composition which most strongly draw the viewer's attention.

Contrast: is created by using elements that conflict with one another. Often, contrast is created using complementary colors or extremely light and dark values. Contrast creates interest in a piece and often draws the eye to certain areas.

Movement/Rhythm: is the repetition or alternation of elements, often with defined intervals between them. Rhythm can create a sense of movement, and can establish pattern and texture. There are many different kinds of rhythm, often defined by the feeling it evokes when looking at it. *Regular*: A regular rhythm occurs when the intervals between the elements, and often the elements themselves, are similar in size or length. *Flowing*: A flowing rhythm gives a sense of movement, and is often more organic in nature. *Progressive*: A progressive rhythm shows a sequence of forms through a progression of steps.

Proportion: refers to the relative size and scale of the various elements in a design. The issue is the **relationship** between objects, or parts, of a whole. Differing proportions within a composition can relate to different kinds of balance or symmetry, and can help establish visual weight and depth.

Repetition/Pattern: is created by the careful placement of repeated elements, alternated elements, or by use of a progression in which an element gradually changes in size, shape, position, or color in a piece of art.

Reflection: the process of thinking about previous actions, events, or decisions

Statement: an expression of an idea, opinion, or concept made in a nonverbal way

Style: a distinctive and identifiable form in an artistic medium

Symbol: something that stands for or represents something else

Theme: the subject of an artistic composition

Student Response/Reflection

Students should have the opportunity to communicate their ideas and reflect on their own learning demonstrating growth mindset. This may take the form of:

- Individual and/or group written or verbal reflection (peer review on Day Two)
- An artists' statement that outlines their ideas and creative choices (on Day Six)

On Day Six, students have the opportunity to communicate their ideas and reflect on their own learning by answering questions related to the statement presented in their artwork. To complete this, students will write at least three paragraphs (consisting of four or more sentences each) and should include four or more of the following topics:

- What was the basic concept behind your piece?
- What media did you choose to use and why?
- What symbols/images did you use to express your message?
- What challenges did you have in conveying the message in your art work?
- Which Elements of Art and Principles of Design are most important in your piece? (list at least three for each)
- How successful do you feel your piece is in communicating your idea? Why?
- What challenges did you have with the technique you chose? What would you do differently?
- Did your peers provide valuable feedback in the draft process? If yes, how? If no, how was it not helpful?

Peer Critique

Name _____   **Period** _____

Instructions: Write your responses to the following prompts. Talk about the artwork by describing, analyzing, and interpreting what you see.

About Critique: The purpose of critique is to give the viewer (you) experience talking about art, while giving the artist constructive feedback on their artwork. Do not be negative, judgmental, or hurtful with your comments. Avoid saying "I like…" or "I don't like…." Be specific with your comments and give reasons based on what you see in the artwork.

Student Artist _____

1. First impression: What stands out immediately to you about this artwork when you look at it for the first time?	
2. Describe the "teacher, insert Elements important to the assignment" in the artwork. What types of _____ are there? Reference your vocabulary words to effectively describe the use of the Element.	
3. What do you think is the issue that the artist is trying to communicate?	
4. How is the issue being communicated? Refer to specific details of the artwork.	
5. Think about how well the idea is being communicated. Give one suggestion for how the artist could communicate their idea more clearly.	

6. Look at the <u>craftsmanship</u>. List one thing that was done well and one thing that could have been improved.	
7. What is most <u>successful</u> about this artwork?	

Brainstorming Sheet

Name _____ **Period** _____

Now that you have looked at the artists' work, it is your chance to consider what you would like to make a statement about. This is meant as a brainstorming sheet. Here are some general questions:

1.   What do you care about most?

2.   What is happening in the world or on the planet that concerns you?

3.   What do you find really interesting and/or how do you like to spend your time? Or, think of this question as the opposite. What truly bothers you and/or what do you dislike doing with your time?

4.   If you could make a change in your life or in the world, and money or time was no limit, what sort of change would you make?

List 10 words that relate to a concept that might have an emotion attached to it or nouns that have meaning. Consider words that relate to the artists we looked at earlier. Examples: LOVE, HOPE, FAME, FEAR, etc.	
1.	6.
2.	7.
3.	8.
4.	9.
5.	10.

Here's another chance to brainstorm:

In the space below, write a possible statement, a sentence or two, of what you would like to make a work of art about. This may end up being the statement for your work, or you might change your mind.

Draw simple symbols that relate to the words in the list you just made.

Drawing and Painting Cornerstone Rubric

Name _____   **Period** _____

The dimensions of **artistic practice** included here should be authentic to the enduring understanding and learning goals of the task, the arts discipline, and age/developmental level of the students being assessed. The dimensions listed below are offered as examples.

Dimensions of Artistic Practice	4 Exemplary	3 Accomplished	2 Developing	1 Beginning
Creating: Use of Elements of Art and Principles of Design: line, color, texture, etc.) for completed composition.	Effectively uses at least 4 Elements of Art or Principles of Design. Work is complete and compelling.	Effectively uses 3 Elements of Art or Principles of Design. Work is complete and interesting.	Consideration given to 2 Elements of Art or Principles of Design. Work is complete.	Consideration given to 1 Element of Art or Principle of Design. Work is nearly complete.
Creating: Choice and use of media/technique to best support your statement.	Choice of media/technique fully supports concept. Mastery of material is obvious.	Choice of media/technique supports concept. Mastery of material is somewhat obvious.	Choice of media/technique moderately supports concept. Some understanding of material is demonstrated.	Choice of media does not support concept. Little understanding of material is demonstrated.
Creating: Developing a clear and effective message.	Effectively uses several visual cues to communicate message/concept.	Clearly uses some visual cues to communicate message/concept.	Uses visual cues to try to communicate message/concept.	No concept is communicated.
Responding and Interpreting: Response to other students about their work/peer critique. (on worksheet)	Responds to all of the questions on the peer critique sheet. Uses relevant and specific visual arts and design terms. Offers specific suggestions in several areas. Raises provocative questions for the artist.	Comments on most of the questions. Uses relevant and specific visual arts and design terms. Makes at least one specific suggestion to the artist.	Comments a few of the questions. Uses a few specific visual arts and design terms. Offers an overall evaluation of the product.	Comments only on the overall product. Uses everyday language to describe. Offers no feedback.

Dimensions of Artistic Practice	4 Exemplary	3 Accomplished	2 Developing	1 Beginning
Responding and Interpreting: Personal reflection/artist statement.	Wrote an artist statement in paragraph form, clearly articulating most of the reflection topics using arts vocabulary.	Wrote an artist statement in paragraph form, clearly articulating some of the reflection topics using some arts.	Wrote at least one paragraph for an artist statement articulating a couple of the reflection topics using little arts vocabulary.	Does not use design and visual arts vocabulary. Has no understanding of why and how they did their work. Does not articulate process.

Artistic practice average score expressed as a whole number plus decimals: _____

Name _____

The assessment should include only the 21st century skills listed below that can be authentically demonstrated in the assessment task. (<u>This should be observed by the teacher during the period of the assessment</u>)

Dimensions of Becoming a Learner	4 Exemplary	3 Accomplished	2 Developing	1 Beginning
Growth Mind-Set: Completion of task, evidence of effort, willingness to try something new, takes risks, engages in learning, evidence that work develops over time.	Persistently and enthusiastically engaged, helps other students to engage/persist. Tries new approaches or techniques. Makes or considers major changes to original design.	Persistently engaged throughout the design and reflection. Takes some risks, tries new approaches or techniques. Makes or considers major changes to original design.	Checks in and out of the design and reflection process, enthusiasm may vary. Adds, changes details of the work, but does not yet take risks. Edits but does not revise the original design.	May begin to invest, but gives up. Sticks to familiar or earlier work. Work may get neater or larger, but stays essentially the same.
Critical Thinking: evidence of making thoughtful choices, evidence of making connections, finding solutions.	Innovative choices evident. Student shows mastery in the ability to elaborate, refine, analyze, evaluate, and restructure ideas.	Some innovative choices evident. Student shows ability to elaborate, refine, analyze, evaluate, and restructure ideas.	Some choices evident. Student shows some ability to elaborate, refine, analyze, evaluate, and restructure ideas.	Few choices evident. Student shows little ability to elaborate, refine, analyze, evaluate, and restructure ideas.

Dimensions of Becoming a Learner	4 Exemplary	3 Accomplished	2 Developing	1 Beginning
Creative Thinking: originality of ideas, execution, impact of ideas.	Shows intellectual inventiveness and imagination to discover and generate a wide range of idea creation techniques.	Shows some intellectual inventiveness and imagination to discover and generate a range of idea creation techniques.	Shows minimal intellectual inventiveness and imagination to discover and generate a range of idea creation techniques.	Shows little or no intellectual inventiveness and imagination to discover and generate a range of idea creation techniques.
Communication: strength of oral, written, and graphic communication throughout the project.	Effectively articulates thoughts and emotions using visual, oral, and written skills.	Articulates thoughts and emotions using visual, oral, and written skills.	Minimally articulates thoughts and emotions using visual, oral, and/or written skills.	Emerging ability to articulate thoughts and emotions using visual, oral, and/or written skills.
Collaboration: evidence of being able to work with peers.	Demonstrates immense flexibility to work effectively and respectfully with others. Listens, values, informs, responds, and contributes to a variety of perspectives.	Demonstrates some flexibility to work effectively and respectfully with others. Listens, values, informs, responds, and/or contributes to a variety of perspectives.	Demonstrates ability to work respectfully with others. Listens, informs, responds, and/or contributes to a variety of perspectives.	Demonstrates some ability to work with others.

21st century skills average score expressed as a whole number plus decimals: _____

Seattle Public Schools Visual and Performing Arts Plan
School Leaders Support System: Vision

These are the major elements of support that principals need as they build and lead strong arts programs:

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* Effective systems, tools, and resources to develop a strategic, sustainable vision [and plan]	* Structured, intentional opportunities for peer collaboration	Innovative and creative models [that inspire and provide guidance for replication]	Relevant, accessible tools and coaching for effective program evaluation	** Sustained, consistent, and clearly articulated district commitment and resource support	Strategies to engage staff in comprehensive and experiential PD in arts content	Accessible tools for selection and coordination of sustainable partnerships
Strategic plan for implementation and sustainability	Peer coaching	Demonstration sites	System of ongoing improvement	Principal connection to and communication about teacher arts PD	Experiential personal arts experiences	Meaningful partnerships with strategic deliverables
Strategic plan process before implementation	Collaboration time for integration for principals	Model classrooms	Data collection:	Materials and resources provided	Access to arts integration specialist	
Leverage of current support opportunities	Differentiated PLCs of peers	Models of effective arts integration	• Have	Support from HR to attract and retain high-quality arts staff	How to lead experiential arts PD	
Steps to creating a powerful shared arts vision	Multicultural perspective into the arts	Sample staffing structures and funding models	• Do	HR: Common job descriptions and interview questions	High-quality arts instruction "look fors"	
Readiness-to-benefit/ needs assessment for schools	PD arts integration capacity building	Model schedules for collaboration opportunities ($ for HWC)	• Want		Instructional coach for principals	
Arts Leadership Team direct arts integration	PD that fits MTSS (interventions system/ Common Core (domain 1)	Peer teaching models in district	• How		Pre-designed lesson plans	
Do we value arts? 5 Rs		Schedule built to support access to the arts	Support for assessment of the arts		Secondary model school program in career and technical education and arts	
Whole child vision		Building goal 5 struggling students—arts scheduling	Needs assessment			
Current resources built on (expertise $)						
No silos!						

* Denotes elements identified by the LWG as windows to the success of other elements.   ** Identified by LWG as needing to happen first.

Appendix F (continued)

Vision Element Title	Purpose / Product	Structure / Key Players	Staffing	Prepare 2012–13	Launch 2013–14	Maintain-ongoing	Budget Items
Effective Program Evaluation (Arts Technical Assistance Teams A:TAT) *Available to principals interested in year schoolwide planning or schools engaged in schoolwide planning and sustainability*	Evaluate and provide technical assistance to schools in a cost-effective, impactful way [so that] *Teacher leader [so that] school has an active Arts Plan* *Ensure readiness or benefit*	Director of C&I Manager of Visual and Performing Arts EDs instructional leaders *Product: Scalable process to develop arts leaders*	Provide admin support for A:TAT teams *A:TAT has an internal "readiness" support to benefit screening and progress, evaluation, so some overlap, but also need supports for non-PAL schools*	With EDs, develop criteria for identifying readiness Develop or readiness indicators Train/orient coaching cohort Engage EDs to use executive directors to inform and recruit criteria/rubric schools Identify, recruit, and train A:TAT team Recruit schools for 2012–13 EDs and C&I refer interested schools Identify potential coaches from alumni Build timeline for growth and district capacity	EDs and C&I identified new sites: 1 HS; 1 MS; 2 ES Program to convene (Spring 2013) Map full pilot A:TAT Team (including with EDs and C&I principal) C&I assesses new schools (EDs to use guide Place PAL training in process with A:TAT providing as a regular site implementation support, troubleshooting, and technical assistance recruit (PAL alumni as messengers/ peers) Generate funding	Design structure and system for accessing and delivery 2012–13 provide PD A:TAT A:TAT PD A:TAT members communi- evaluations training in process with strategy to inspire regular site Check-in Encourage participation in peer network as entry point Engage regional leaders for vertical alignment	Admin support Sub time for A:TAT Collaborate to release time for WA for site teams/AP [licensing meet with fees and coach A:TAT?) trainings] Training Provide subs for teachers on planning teams Provide funding for teacher prep time Facilitate regional planning *(strategy still needs to be developed)* Event costs Materials

Vision Element Title	Purpose Product	Structure/ Key Players	Staffing	Prepare 2012–13	Launch 2013–14	Maintain-ongoing	Budget Items	Items
Peer Networks *10–15 principals*	Grow and sustain arts leadership in SPS Close the opportunity gap through the arts	C&I Manager of Visual and Performing Arts Principal PD Committees EDs	No additional staffing Principal PLC participation	Create oversight committee — Arts LWG Spring 2013 Develop research plan	Recruit principals Define purpose Identify a facilitator Define a schedule (frequency and duration)	Create a formal arts leadership PLC Pilot with LWG leaders (Fall 2012)	Provide access to ongoing PD beyond PLCs (community opportunities) Continue to recruit PLC members	Meeting costs Facilitator stipend
Specific and Targeted Coaching for School Leaders and Evaluation of VPA Teachers *Available to all principals*	Support for evaluation of arts teachers within the Danielson framework Identify and share local models and research Promote creative solutions to problems of practice and implementation	Induction Videos for calibration — 4 Identify and integrate local resources Interns, HR Support tools that HR establish up with Danielson programs, focused effective SPS sites R — Closses Todd, Paul Kinzer, Arts universities Corps (video)	Videographer SPS teachers (who agree to be recorded) Central support Arts principals Research support Specialist-focused STAR Specialist-mentor	Get HR to agree to actionable include arts in Danielson training Create induction PD for all principals video during assessment process Regional pilots Create experiential PD for principal who have started a school-based arts plan program visiting, (see next strand)	Develop and Induction PD at summer Institute (Aug 2013) Develop model criteria (PD) and District On Web structure for Identify model from principals Selection specialist focused staff (all grade levels) — 5 years of consistency Develop structure and calendar for providing access to others. Could be through PLC	Develop and provide experiential PD Fall 2013: Develop Launch pilot support documentation and collaboration video technical visitation. Sites per region Implement HR ongoing research of model sites in each region Ongoing training provided for model sites	Videography and editing Experiential PD Oversight facilitation Local research through grants integrate arts and leadership and hands-on (LWG) Ongoing Develop strong communication plan to share success stories Research	Training costs: initial planning and follow-up Subs for teachers PLC stipends Personal services contracts Materials: Initial costs and replenishment

Vision Element Title	Purpose Product	Structure/ Key Players	Staffing	Prepare 2012–13	Launch 2013–14	Maintain-ongoing	Budget Items
Experiential PD for Principals *Available to all schools engaged in arts planning and whole school coordination*	Ensure principal PD system is comprehensive and experiential; Engage staff to build school capacity	PG&E team, HR; VPA Team; Teacher leaders (arts); Community partners	PD planning team	Recruit members of Principal PD planning team; Integrate cultural competency and arts within PG&E; Duplicate Arts Impact strategies for adult learners; Develop Web-based supports	Spring 2013: Identify big ideas, scope and sequence of PD and timeline, location; Spring 2013: Communicate PG&E arts integration; Invite principals to participate; Launch—TBD; Ongoing: Communicate impact of arts on closing the opportunity gap	Evaluate and adjust PD annually/ quarterly/ immediately; Train teacher leaders for PD provision; Capture teacher/ student voice of model programs	Training costs; PD compensation for facilitators and participants
Support for Partnerships	This work is covered by the Community Partnerships strand led by Courtney Cameron and SAM						
District Support and Central Office Resources	This work is covered in the Central Office Transformation strand, led by Carri Campbell						

**Seattle Public Schools
Racial Equity Analysis Tool**

It is a top priority for Seattle Public Schools to provide equity, access, and opportunity for ALL of our students and eliminate racial inequity in our educational system. To do this requires ending **individual racism, institutional racism**, and **structural racism**. Research indicates that racial disparities exist in virtually every key indicator of child, family, and community well-being. Therefore, the **SPS Racial Equity Analysis Tool** lays out a clear process and a set of questions to guide the development, implementation, and evaluation of significant policies, initiatives, professional development, programs, instructional practices, and budget issues to address their impacts on racial equity.

What is Our Objective?

Our objective is to work to close the opportunity gaps resulting from systematic or inadvertently produced racial disparities. By using the **SPS Racial Analysis Equity Tool** and providing a racial equity lens, we aim to: (a) provide a **common vocabulary and protocol** for evaluating significant and applicable policies, programs, practices, and decisions to ensure racial equity, and (b) produce policies, programs, practices, and decisions which result in **more equitable outcomes for our students of color. This tool is designed to be completed by District leaders at ALL levels: School Board, Superintendent, Assistant Superintendents, Principals, Senior District Leadership, Program Managers, Program Coordinators, Supervisors, Building Leadership Teams, etc.**

Today many racially inequitable outcomes are produced inadvertently, through processes and choices that may not even explicitly address race, may appear race neutral, or may even be offered to address racial disparities.

That's why it's important to pause, reflect, and assess specifically what kinds of racial outcomes are likely to be produced by the work we undertake.

What Will We Accomplish Using the Racial Equity Analysis Tool?

The **Racial Equity Analysis Tool** provides a set of guiding questions to determine if significant applicable, existing, and proposed policies, budgetary decision, programs, professional development, and instructional practices are likely to close the opportunity gap for specific racial disparities in Seattle Public Schools.

When Should I Use It?

Early, and refer to the tool throughout the process. Apply this tool during critical and significant projects, program, and budgetary decisions as well as applicable proposed policies, professional development, and instructional practices that have an impact on our children, families, and the District. Apply the tool early for alignment with departmental goals to decrease the opportunity gap and increase the desired positive outcomes for students of color. Keep this tool handy throughout this process.

Title of topic: _____

Description: _____

- ❏ Applicable Policy
- ❏ Budget Issue
- ❏ Procedure
- ❏ Professional Development
- ❏ Program

Department, school, or region: _____

Contact: _____

Step 1. Set outcomes and analyze data.

a. What are the racial equity outcomes related to the topic?

b. What are the racial demographics of those impacted by the topic?

c. How have you engaged community members and stakeholders?

d. What do data and your conversations with stakeholders tell you about existing racial inequities?

e. What are the root causes or factors creating these racial inequities?

Step 2. State benefit and/or burden.

Given what you have learned from data and from stakeholder involvement:
How will the applicable policy, procedure, program, budget issue, or professional development increase or decrease racial equity, including benefits, burdens, and potential unintended consequences?

Step 3. Advance opportunity or minimize harm.

What program, policy, and/or partnership strategies will you use to achieve racial equity, including immediate impacts and systemic causes? How will you address unintended consequences?

Step 4. Evaluate. Raise racial awareness. Provide feedback.

a. How will you evaluate success and share the impacts on racial equity over time? What is your goal and timeline for eliminating racial inequity? How will you maintain stakeholder engagement? How will you raise awareness about racial inequity related to this issue?

b. What is unresolved? In which resources/partnerships do you still need to make changes?

Definitions

Individual racism: Prejudgment, bias, stereotypes about an individual or group based on race. The impacts of racism on individuals include white people internalizing privilege and people of color internalizing oppression.

Institutional racism: When it comes to race, Seattle is no different than any other city in the United States. Race influences where we live, where we work, how well we do in school, how long we will live, and the likelihood of our involvement in the criminal justice system. To eliminate these inequities we must focus on the root of the problem: institutional racism.

Institutional racism is when organizational programs or policies work to the benefit of white people and to the detriment of people of color, usually unintentionally or inadvertently.

To challenge institutional racism, we have to look beyond individual acts of prejudice to the systemic biases that are built into our institutions. None of us is to blame for what happened in the past, but we all are responsible for eliminating racism and its legacy today.

Structural racism: The interplay of policies, practices and programs of multiple institutions which leads to adverse outcomes and conditions for communities of color compared to white communities that occurs within the context of racialized historical and cultural conditions.

Appendix H: Charlotte Danielson Framework and Autonomy Rubric for Teachers: Crosswalk Document

Charlotte Danielson Framework (CD)			Arts Impact Rubric (AI)		
CD Domain	**CD Component**	**CD Element**	**AI Domain**	**AI Strand**	**AI Criteria**
1. Planning and Preparation	1a: Knowledge of Content and Pedagogy	• Knowledge of content and the structure of the discipline • Knowledge of content-related pedagogy • Knowledge of prerequisite relationships	1. Planning	1.1: States the **enduring understanding** 1.2: Writes **developmentally appropriate learning targets** 1.4: (If applicable) Identifies **arts infused concepts**	• Identifies a big idea that **transfers across examples** • Identifies **specific,** knowledge and/or skills **related to Grade Level Expectations** EARLs or Common Core Standards in the arts and other content areas • Identifies **authentic conceptual connections** between two or more disciplines; concepts **mean the same thing** in both disciplines
	1b: Demonstrating Knowledge of Students	• Knowledge of child and adolescent development • Knowledge of the learning process • Knowledge of students' skills, knowledge, and language proficiency • Knowledge of students' interests and cultural heritage		1.2: Writes **developmentally appropriate learning targets**	• Identifies **specific,** knowledge and/or skills **related to Grade Level Expectations** EARLs or Common Core Standards in the arts and other content areas

Appendix H (continued)

Arts Impact Rubric (AI)

AI Criteria	AI Strand	AI Domain
• Identifies and references **two or more arts resources** from **different cultural traditions** which **illustrate the concepts** in the lesson	**identifies ...ing cultural ...e**	
• Identifies a big idea that **transfers across examples**	1.1: States the **enduring understanding** that goes beyond a specific lesson (big idea)	
• Identifies **specific, knowledge** Writes open-ended questions **related to Grade level expectations** EARLs and questions in Unison or Odd Standards students in higher order thinking, if and as creative content analyzing area, recognition	1.2: Writes **developmentally appropriate learning targets**	
• Writes strategies to check that can be **prior knowledge and scored sequence objectives** to cooperatively build understanding	1.3: Writes **observable criteria** ...	
Writes **a variety of strategies** to engage **diverse learning styles** or more processes from such as: **different cultural traditions,** visual, graphic, kinesthetic which **illustrate the** learning styles, as well as a **concepts** range of individual/small group/large group activities	**Differentiates** ... multiple **modalities** and **learning styles**	

Charlotte Danielson Framework (CD)

CD Element	CD Component	CD Domain
• Resource knowledge of classroom students' special needs • Resources to extend content knowledge and pedagogy	strating dge of ces	
Value, sequence, and alignment • Resources for students Clarity • Balance • Suitability for diverse learners	1c: Setting Instructional Outcomes	
• Learning activities • Instructional materials and resources • Instructional groups • Lesson and unit structure	igning nt on	

Charlotte Danielson Domain = Arts Impact Domain   Charlotte Danielson Component = Arts Impact Strand   Charlotte Danielson Element = Arts Impact Criteria

Arts Impact Rubric (AI)

AI Domain	AI Strand	AI Criteria
	1.5.5: Writes and **embeds** a variety of **criteria based assessments** so that both students and teacher **assess learning throughout and after the lesson**	• Selects and **embeds multiple criteria-based assessment strategies** to engage both students and teacher in measuring learning **formatively and summatively**
2. Teaching	2.1: Uses **classroom management procedures** and **organization of physical space** to maximize instruction	• Provides **safe, structured classroom setting, material organization, and procedures** to maintain flow and maximize instructional time
	2.3: Establishes a **classroom culture** based on **mutual respect** and **rapport**, creating a foundation of **trust** from which students **can risk**	• Cultivates **culturally responsive, respectful norms**; encourages turn taking and **taking risks**

Charlotte Danielson Framework (CD)

CD Domain	CD Component	CD Element
	1f: Designing Student Assessments	• Congruence with instructional outcomes • Criteria and standards • Design of formative assessments • Use for planning
2. Classroom Environment	2a: Creating an Environment of Respect and Rapport	• Teacher Interaction with students

Charlotte Danielson Domain = Arts Impact Domain   Charlotte Danielson Component = Arts Impact Strand   Charlotte Danielson Element = Arts Impact Criteria

Charlotte Danielson Framework (CD)

Arts Impact Rubric (AI)

CD Domain	CD Component	CD Element	AI Domain	AI Strand	AI Criteria
	2d: Managing Student Behavior	Establishing Expectations / Importance of content • Monitoring of student behavior / Expectation for learning an • Response to achievement student / student prior misbehavior work		2.1: Uses warm-up to introduce classroom management to maximize lesson / 2.2: Uses warm-up activity to introduce conceptual focus / procedures and organization of physical space is criteria-maximize based reflection to instruction engage both students and teacher in assessing learning	Provides safe, structured classroom organization and practice • review and conceptual understanding procedures to maintain flow and maximize instructional time • Embeds multiple criteria-based assessment strategies to engage both students and teacher in measuring learning both formatively and summatively
	2e: Organizing Physical Space	• Safety and accessibility • Arrangement of furniture and use of physical resources		2.1: Uses summatively classroom formatively and management procedures and organization of physical space is to maximize classroom instruction management procedures and organization of physical space to maximize instruction	Provides safe, structured classroom setting, material organization, and procedures to maintain flow and maximize instructional time • Provides safe, structured classroom setting, material organization, and procedures to maintain flow and maximize instructional time
	2c: Managing Classroom Procedures	Management instructiona groups • Manageme transitions • Manageme materials a			
3. Instruction	3a: Communicating with Students	• Expectations supp for learning • Performanc • Directions and instruc procedures duties • Explanation Supervision content volunteers paraprofes • Use of oral and written language		2.2: Uses warm-up to introduce conceptual focus of lesson / 2.6: Sequences instruction to scaffold learning	• Uses warm-up activity to preview and practice conceptual understanding • Checks for prior knowledge, and sequences instruction to cooperatively build understanding

Charlotte Danielson Domain = Arts Impact Domain   Charlotte Danielson Component = Arts Impact Strand   Charlotte Danielson Element = Arts Impact Criteria

Charlotte Danielson Framework (CD)				Arts Impact Rubric (AI)		
CD Domain	CD Component	CD Element		AI Domain	AI Strand	AI Criteria
	3b: Using Questioning and Discussion Techniques	• Quality of questions • Discussion techniques • Student participation			2.4: **Engages students** in learning, so that students develop their **own understanding** of the content 2.5: Prompts for **creative original responses** and **innovative thinking**	• Asks **open-ended** prompts and questions to **engage students in higher order thinking**, e.g., creating, analyzing metacognition • Brainstorms for **individual responses** and highlights **innovative strategies** that meet criteria
	3c: Engaging Students in Learning	• Activities and assignments • Grouping of Students • Instructional materials and resources • Structure and pacing			2.6: **Sequences instruction** to **scaffold** learning 2.7: **Paces lesson** in response to **student learning**	• Checks for **prior knowledge**, and **sequences instruction** to cooperatively build understanding • Uses **optimum time** for each segment; **adjusts pacing based on student feedback**

Charlotte Danielson Domain = Arts Impact Domain   Charlotte Danielson Component = Arts Impact Strand   Charlotte Danielson Element = Arts Impact Criteria

Arts Impact Rubric (AI)

AI Domain	AI Strand	AI Criteria
	2.8: Uses **criteria-based reflection** to engage **both students and teacher** in assessing learning **formatively and summatively** 2.9: (If applicable) **Infuses arts teaching** with other core curriculum 3.2: Uses **observable criteria** in the lesson plan **as only focus for scoring**	• **Embeds multiple criteria-based assessment strategies** to engage **both students and teacher** in measuring learning both **formatively and summatively** • **Infuses** learning so that students can make **authentic conceptual connections** between two or more disciplines • Scores using **criteria as only focus**
	2.5: Prompts for **creative original responses** and **innovative thinking** 2.7: **Paces lesson** in **response to student learning**	• Brainstorms for **individual responses** and highlights **innovative strategies** that meet criteria • Uses **optimum time** for each segment; **adjusts pacing based on student feedback**

Charlotte Danielson Framework (CD)

CD Domain	CD Component	CD Element
	3d: Using Assessment in Instruction	• Assessment criteria • Monitoring of student learning • Feedback to students • Student self-assessment and monitoring of progress
	3e: Demonstrating Flexibility and Responsiveness	• Lesson adjustment • Response to students • Persistence

Charlotte Danielson Domain = Arts Impact Domain   Charlotte Danielson Component = Arts Impact Strand   Charlotte Danielson Element = Arts Impact Criteria

Charlotte Danielson Framework (CD)				Arts Impact Rubric (AI)		
CD Domain	**CD Component**	**CD Element**		**AI Domain**	**AI Strand**	**AI Criteria**
4. Professional Responsibilities	4a: Reflecting on Teaching	• Accuracy • Use in future teaching		**3. Assessment and Evaluation** *Relates only to the activities in the assessment visit*	3.1: **Reflects** and **analyzes** effectiveness of lesson, as well as causes for gaps in achievement 3.2: Uses **observable criteria** in the lesson plan **as only focus for scoring** 3.3: Writes **lesson edits in response to student work**, adapting for specific needs and abilities 3.4: **Reflects on teaching**	• Refers to **specific criteria** when **recalling** and **analyzing** why targets were achieved/not achieved • Scores using **criteria as only focus** • Edits or adjusts lesson in response to **specific student work; chooses alternative strategies** as necessary • **Reflects and analyzes** choices made in **both planning and instruction** that impacted learning; **uses reflections to refine** future teaching
	4b: Maintaining Accurate Records	• Student Progress in Learning				• Teachers turn in student assessments of Arts Impact lessons to project evaluator

Charlotte Danielson Domain = Arts Impact Domain   Charlotte Danielson Component = Arts Impact Strand   Charlotte Danielson Element = Arts Impact Criteria

Charlotte Danielson Framework (CD)

Arts Impact Rubric (AI)

CD Domain	CD Component	CD Element	AI Domain	AI Strand	AI Criteria
	4c: Communicating with Families	• Information about the instructional program • Engagement of families in the instructional program			• Arts Impact provides samples of family letters that can be sent home or included in e-newsletters to inform families of arts learning and to share ideas of activities that can be done at home to reinforce the learning • Arts Impact supports development of school based family engagement activities around arts education and will provide personnel and/or materials as available
	4d: Participating in a Professional Community	• Relationships with colleagues • Involvement in a culture of professional inquiry			• Arts Impact facilitates PLCs for all whole school models in order to develop frameworks for sustainability after the training is complete, for example: curriculum mapping, comparing assessment data, collaborating on new lessons

Appendix H (continued)

Charlotte Danielson Framework (CD)

CD Domain	CD Component	CD Element
	4e: Growing and Developing Professionally	• Enhancement of content knowledge and pedagogical skill

Arts Impact Rubric (AI)

AI Domain	AI Strand	AI Criteria
		• Arts Impact offers 10 to12 supplementary 3-hour workshops throughout the school year. These workshops are available for free to both current Arts Impact participants and alumni

Seattle K-12 Arts Learning Collaborative: School and Community Arts Partnerships

Professional Development Plan

Goal/Deliverable: Design a multitrack professional development series in collaboration with other lead partners based on recommendations:

- Understand key components of high quality arts education programs
- Implement step-by-step training for using the new partnership tools and resources developed for school-based staff and community arts organizations/teaching artists
- Coordinate and implement key strategies for building partnerships that have an impact on and benefit student learning
- Provide an introduction to: SPS priorities, school structures, learning standards, etc.

This plan is composed of two main components: an Annual Partnership Training Institute and Ongoing Trainings Sessions, both of which are managed and coordinated by the K-12 Arts Learning Collaborative. This work is also supported by workshop facilitators and community arts organizations who lead the training sessions, and pathway coordinators who ensure equitable access and alignment of community partnerships within schools.

Developed by:
Courtney Cameron, Seattle Public Schools
Chris Goodheart, Consultant
Sandra Jackson-Dumont, Seattle Art Museum
Regan Pro, Seattle Art Museum
Nate Sanders, Seattle Public Schools

Annual Partnership Training Institute Overview

One-day professional development institute (possibly held in collaboration with the Collaborative's Summer Institute for Arts Integration) to provide training and skill development in collaboration, content development, partnerships tools and resources, SPS initiatives, current best practices, and new research. This event will include a resource fair in which participants can obtain new information on available partnerships. Institute workshops will be coordinated and led by trained facilitators/content specialists (e.g., Seattle Art Museum), who will lead workshops addressing current trends and needs.

Participation in the Annual Partnership Training Institute may be free depending on funding allocated by schools, the District, and/or the Collaborative. Clock hours will be provided. Ideally staff from all school and community arts organizations will receive training and attend the institute. If the governance structure of the Collaborative provides financial support or vouchers, participating schools receiving those resources will be required to attend.

Goal: Provide training, best practices, and applicable resources to increase the positive impact of school and community arts partnerships on student engagement, learning, and achievement.

Estimated Attendance: Y1–Y2: 600 (targeted attendees will be aligned with other Collaborative plan strands, such as schools entering into the integrated arts learning training). Y3–Y5: 1200

Audience: Teachers (arts teachers and general education teachers), teaching artists, parents/PTSAs, principals, community arts organizations, site coordinators

Sample Agenda:
7:30–8:30am	Registration and Light Breakfast
8:30–9:45am	Keynote Speaker
10–11:30am	Concurrent Sessions/Workshops
11:30am–12:30pm	Lunch
12:30–1:30	Plenary Session
1:45–3:15pm	Concurrent Sessions/Workshops
3:30–4:30pm	Concurrent Sessions/Workshops
4:30–5:00pm	Closing Remarks
5:00–6:30pm	Reception and Resource Fair

Ongoing Training Sessions

Three-hour workshops will be offered throughout the year offering training and support for both new and continuing partnerships. Topics may include Planning, Evaluation, Assessment, Student Data, Community Engagement. Ongoing Training Sessions will include workshops authored by the Collaborative (administered by workshop facilitators) and workshops authored by partnering community arts organizations. Workshops are free (except in cases where the partnering community arts organization charges a fee) and participants receive clock hours for participating.

Goal: Ongoing Training Sessions provide year-round reflection and focused professional development for key aspects of school/community arts partnerships.

Estimated attendance: Y1–2: 6 Collaborative-sponsored trainings per year and at least 10 community arts organization trainings
Y3–5: 10 trainings per year and at least 20 community arts organization trainings

Audience: Community arts organizations, SPS teachers and art teachers, school administrators and leaders, and teaching artists/arts educators.

Workshop Facilitators

Workshop facilitators will lead all the Collaborative-authored Annual Partnership Institute Training sessions and Ongoing Training Sessions. They will be hired, trained, and coordinated by the Collaborative. These facilitators will represent a diverse range of stakeholders including teachers, teaching artists, community arts organizations, and administrators. Facilitators will be paid for their time and will be selected by application each year.

Goal: To employ a "train the trainer model" to strengthen knowledge of best practices among stakeholders, increase community investment in the Collaborative, and allow opportunities for a diverse range of facilitators.

Estimated Participation:
Y1–Y5: 50 (10 representatives from each of the following groups):
Arts Teachers
Teaching Artists/Cultural Educators
Arts Partners
School Administrators
General Ed Teachers

Sample Workshop Topics:
Contracts and MOUs
Outreach to Parents
Sustaining Partnerships
Evaluation and Assessment

Tools for Schools and Community Partnerships

Purpose

To create tools that foster student learning and support effective collaborations between community arts organizations and schools in Seattle, Washington.

Project History

Around the country, projects that support arts learning are collecting, developing, and employing tools to support all phases of school/community arts organization collaborations to impact and improve student learning. With support from the Wallace Foundation, Seattle, Washington has joined this work under the auspices of the Seattle K-12 Arts Learning Collaborative.

Seattle Public Schools contracted with the Seattle Art Museum to conduct research of best practices and convene a working group composed of local stakeholders to draft relevant tools and lay out a plan for Seattle. The developed tools are inspired by and based on national research and data culled from surveys and focus groups with stakeholders.

Project Leads

This project was conducted from September 2011 through December 2012 as part of the Seattle K-12 Arts Learning Collaborative's initiative funded by the Wallace Foundation. Staff from both the Seattle Art Museum and Seattle Public Schools led the work on this project.

- Courtney Cameron, Manager of School & Community Partnerships, Seattle Art Museum
- Chris Goodheart, Arts Education Consultant
- Sandra Jackson-Dumont, Deputy Director of Education & Public Programs/Adjunct Curators, Seattle Art Museum
- Regan Pro, Manager for School & Educator Programs, Seattle Art Museum
- Nate Sander, Intensive School Partnership Coordinator, Seattle Public Schools

Working Group

The working group convened for two intensive day-long sessions in June and August of 2012. These sessions were collaboratively planned and facilitated by Chris Goodheart, Arts Education Consultant and representatives from the Seattle Art Museum and Seattle Public Schools. The working group sessions focused on three essential questions:

What are the identified needs?
What tools are required to address these needs?
How can these tools be further refined and improved?

The draft tools featured in this document were outlined at the first working group meeting on June 27, 2012 and refined by a subcommittee of the working group in a meeting on August 24, 2012.

Working Group Attendees:

- Kate Baker, Seattle Public Schools
- Romson Bustillo, Teaching Artist
- Courtney Cameron, Seattle Public Schools
- Elizabeth Cole Duffel, UW World Series
- Jeannie Collins-Brandon, Powerful Schools
- Lara Davis, Arts Corps
- Jeanne Dodds, Teaching Artist
- Kalayaan Domingo, Cleveland High School
- Sandra Jackson-Dumont, Seattle Art Museum
- Xaila Lewis, Rainier Beach
- Tre Maxie, Powerful Schools
- Jean Marie Kent, Seattle Public Schools
- Pam Mushen, Chief Sealth High School
- Regan Pro, Seattle Art Museum
- Audrey Querns, Seattle K-12 Arts Learning Collaborative
- Rochelle Rapinsky, Pacific Northwest Ballet
- Nate Sander, Seattle Public Schools
- Willie Seals, FSCS Grant Coordinator
- Keisha Scarlett, Seattle Public Schools
- Erin Shafkind, Seattle Public Schools
- Laura Whitmore, West Seattle Elementary
- Tracy Vicory-Rosenquest, Teaching Artist

Project Rationale

Collaborative work between community arts organizations and schools can take many forms from a single in-school performance or workshop; to a multisession artist residency with family workshops; to a multiyear, whole-school partnership with diverse program components. Schools also partner with a wide variety of organizations that include: cultural

institutions, community arts organizations, faith-based groups. These organizations range widely in size, work culture, funding, and staffing.

The right tools can guide teachers, teaching artists, cultural workers (e.g., museum educators) to design work that improves student learning and contributes to a culture of collaboration in our schools and in our city. The draft tools in this document were developed to support the phases of such a collaboration. To date, the tools include the following:

Where Do We Start?

Needs Assessment Toolkit

- School Self-Assessment (drafted)
- Cultural Organization Strengths and Programs (drafted)
- Student Interest Survey, Teacher Interest Survey, Family Interest Survey
- School Request for Proposal (based on needs assessment)

Where Are We Going?

Planning Toolkit

- Project Design Form (drafted)
- Sample Memo of Understanding (drafted)

What Will We Do Together?

Instructional Toolkit

- Detailed Instructional Plan (drafted)

What Impact Are We Having?

Assessment and Evaluation Toolkit

- Assessment and Program Evaluation Plan (drafted)
- Example Assessment Tools
- Rubric Template (drafted)
- Pre-assessment Worksheet or Activity
- Student Reflection Formats
- Classroom Observation Protocols
- Final Assessment Worksheet or Activity
- Student Work Examples and Reflections
- Evaluation of Program Success/Quality
    - Project Review and Reflection Tool (drafted)
    - Final Evaluations (Family, Teacher, Student, and Community Arts Organization)

Other Tools Needed

What Do We Need To Learn?

Professional Development Toolkit

How Do We Engage The Wider Community?

Community Engagement Toolkit

How Do We Demonstrate Impact?

Advocacy Toolkit

Other Identified Needs

- Databases of Available Cultural Programs and Schools Wishing to Collaborate
- Databases of Funding Opportunities
- Collected sample tools from other local organizations

Next Steps

These tools are designed to align with a framework developed in partnership with Seattle Public Schools. The next stage of this process will be to refine each tool to match the different levels of partnership reflected in the framework. These tools will also be piloted and further refined based on continuing feedback and evaluation.

Where Do We Start?
Needs Assessment Toolkit

Contents

Drafted:

- Form 1: *School Self-Assessment in the Arts*
- Form 2: *Community Arts Organization Strengths and Programs*

To Be Developed:

- *Student Interest Survey*
- *Teacher Interest Survey*
- *Family Interest Survey*
- *School Request for Proposal* (based on needs assessment)

Context

Before a partnership between a school and a community arts organization can be successfully formed, it is important for both the school and community arts organization to assess their strengths and needs individually. Unless the partnership draws on strengths and meets real needs, it will not be successful.

The hope of this work is to support schools and community arts organizations to make the most strategic use of their collaboration, maximizing learning for all involved, and benefiting student achievement, engagement, and understanding. Too often, schools undertake work with many partners, accepting whatever program is offered by a community arts organization, especially if it is at low or no cost. Some schools have as many as twenty partnerships with community arts organizations. Unless work is well planned and targets assessed needs, it can actually be a drain on the school community, consuming valuable planning and instructional time.

Some community arts organizations offer one-size-fits-all programs that do not address the individually determined needs of each school or they work outside of their areas of expertise, desperate to shape work with schools and address the mandates of their funders.

Instructions

The Needs Assessment Toolkit will contain tools necessary for each partner to assess needs and determine strengths.

The *School Self-Assessment in the Arts* will enable a school to take stock of its current work in the arts and identify gaps in arts integration, arts curriculum, and arts programs. It guides

schools to identify their most important school goals and think about how the arts might assist them in meeting these goals. Schools are asked to examine their arts budget, current arts staffing, instructional time devoted to the arts, and arts integration strategies currently being used by classroom teachers. Schools are also asked to list current and past partnerships with community arts organizations. Using this tool, school personnel will identify gaps in their overall arts curriculum that might be filled with a well-designed partnership. Ideally, this form would be completed by the arts planning committee, but if none exists, it might be completed by a school arts coordinator, principal, lead teacher, or even a parent volunteer. Ideally, this tool would be completed at the beginning of each school year and used throughout the year with various partners.

Community arts organization that wish to collaborate with schools can use the *Community Arts Organization Strengths and Programs* form to document their resources and example program offerings in a format consistent across organizations. These forms can be aggregated online for schools to review and can also for the basis of a database of cultural resources for schools. This form might be completed by the education director in a community arts organization or by anther identified liaison with Seattle Public Schools. Ideally, this tool also would be completed at the beginning of each school year and applied to each school partner.

The *Student Interest Survey*, *Teacher Interest Survey*, and *Family Interest Survey* can be used to determine what kinds of arts programs and learning opportunities members of the school community want most.

Schools can use the *School Request for Proposal* to draft a document to send to community arts organizations that articulates their needs and goals. Community arts organizations that have the resources to co-design a program that meets these needs can respond to the RFP in writing or in an initial meeting.

Example Tools

Arts @ Large
http://www.artsatlargeinc.org/pdf/AatLHandbook_1.pdf
Page 8: Arts Rich Environment Survey in Handbook
Part 1: The Arts @ Large Program
Page 22: Student Pre-Survey: Art Form Choice
Page 24: Family Survey: Art Form Choice
Part 2: Planning a Successful Program

Art is Education
Alameda County Alliance for Arts Learning Leadership
Arts Providers Directory
http://www.artiseducation.org/teaching-learning_arts-providers-directory

Where Do We Start?
Needs Assessment Toolkit: Form 1

Organization:

_____

School:

_____

Project Team Leads:

_____

Project Title:

_____

Project Dates:

_____

School Self-Assessment in the Arts

This form is used by schools to take stock of current work in the arts; identify gaps in arts integration, arts curriculum, and arts programs; and identify their most important school goals and how the arts might assist them in meeting these goals. Ideally, this form can help define how each partnership can best impact and improve student learning. This form can be completed once a year and shared with multiple community arts organizations.

Date Completed:

_____

Completed By:

(This form can be completed by parents, principals, administrative staff or teachers after conversation with each other or other stakeholders)

_____

Arts Coordinator:
(Name/title/contact, if any)

_____

Arts Planning Committee Membership:
(Name/title/contact/meeting frequency, if any)

_____

Permanent Arts Specialist Staff:
(List names, art forms)

_____

_____

Classroom Teacher Expertise in the Arts:

_____

Parent Volunteers in the Arts:
(Number, role)

_____

Current Partnerships with Community Arts Organizations:
(List organizations, art form, brief description, length of time working together)

_____

_____

Past Partnerships with Community Arts Organizations or Teaching Artists:
(Name, date, instructional focus)

_____

_____

School Facilities Dedicated to the Arts:
(e.g., auditorium, music room, dance studio)

_____

Referring to your Continuous School Improvement Plan (CSIP), School Arts Plan, School Climate Survey, and other documents, list the three most important school goals for this academic year:

1. _____

2. _____

3. _____

How might arts assist you in meeting these goals?

Goal	How can arts support the goal?

What are the strengths of your school? How can the arts support those strengths?

_____

_____

_____

List the budget/revenue sources for arts programs:

Source	Amount	Purpose
PTSA		
District		
Grants		
School Budget		
Other		

List the number of hours/year spent on arts curriculum activities:

	Grade	Grade	Grade	Grade	Grade	Grade
Visual Arts						
Music						
Dance						
Theater						

Describe assessment of student learning in the arts:

_____

_____

How are the arts integrated into other subjects? What percentage of teachers are doing this?

_____

_____

_____

List the professional development for teachers:

Learning Experiences	For All Teachers	For Those Who Choose

Describe assessment of teacher professional development activities:

_____

_____

_____

List the events/workshops for parents, families, and community:

Event	Who Attended?	How Many?

Describe assessment of family/community events:

_____

_____

_____

List the number of hours/year students spend in out-of-school-time arts activities:

	Instructor/Organization	Number of Hours Per Year	Number Participating
Visual Arts			
Music			
Dance			
Theater			

Describe assessment of student learning in the after school arts program(s):

_____

_____

_____

List the gaps in arts education programming based on above analysis:

Area of Work	Priority (1-low thru 5-high)	Connected School Goal	Need
Arts Leadership			
Arts Specialists			
Parent Volunteers in the Arts			
Arts Budget			
Instruction in Theater, Dance, Music, Visual Arts			
Arts Integration			
Arts Assessment			
Teacher Professional Development in the Arts			

Area of Work	Priority (1-low thru 5-high)	Connected School Goal	Need
Community Events in the Arts			
After School Arts Instruction			

Where Do We Start?
Needs Assessment Toolkit: Form 2

Organization:

School:

Project Team Leads:

Project Title:

Project Dates:

Community Arts Organization Strengths and Programs

Community arts organizations use this form to document their resources, areas of focus, and example program offerings. This form is completed by community arts organizations for the purpose of identifying organizations and/or Teaching Artists best suited to support individual schools and their respective goals.

Organization/Teaching Artist Name:

Brief Description/Bio:

What is the mission of your organization?

What is the goal of your work with schools?

_____

What is your experience working in Seattle Public Schools?

_____

Contact Person/Title:

_____

Contact Number and Email:

_____

Web Site:

_____

Reference(s) (ideally a past school partner):

_____

_____

_____

Arts Discipline(s):
(select all that apply)

❒ Music   ❒ Theater

❒ Dance   ❒ Media Arts

❒ Visual Arts   ❒ Literary Arts

Primary Focus:

(select all that apply)   Levels of Work

❑ Arts Integration (what subjects?)   ❑ Assembly

❑ Arts skill development   ❑ Multisession residency

❑ Study of works of art   ❑ Whole-school, multiyear

Types of Programs:

❑ In-school, artist-led workshops

❑ Field trips

❑ In-school performances

❑ Family workshops

❑ Teacher professional development

❑ Customized curriculum/program development

❑ After school programming

❑ Educational materials for teachers and/or students

❑ Other (please describe)

For each program please write a brief description documenting the following:

- Program outline (including a brief program description, timeline, and associated goals)
- Connections to other curriculum areas
- Student grade range
- Geographic region served
- Student learning outcomes
- Assessment protocol
- Materials and technical needs
- Maximum/minimum number served
- Educational materials provided
- To schedule (contact, advance notice, cancellation policy)
- Fee/match

List how you have aligned your work with school goals. Your list can be based on prior experience and refer to the following:

- Continuous School Improvement Plan (CSIP)
- School Arts Plan
- School Climate Survey
- Other documents

Goal #	Goal Description	Alignment Reference	How Can the Arts Support this Work?

Where Are We Going?
Planning Toolkit

Contents

- Form 1: *Project Design Form* (drafted)
- Form 2: *Sample Memo of Understanding* (drafted)

Context

Planning is a crucial factor in the effectiveness and impact of a partnership. Planning ensures that:

- appropriate goals, outcomes, and deliverables are set;
- the work connects to school and classroom priorities;
- high quality instruction takes place; and
- the impact of the work is documented to impact student learning and demonstrate results to the broader community and funders.

Project Team

A representative team of participating educators can carry out good planning, based on a careful needs assessment, as long as plans are clearly communicated to all parties involved. Planning or project teams should include a key decision maker who can represent all the stakeholders. Effective planning consists of more than a single, initial meeting. Plans should be documented, revisited, and revised throughout the partnership.

Instructions

The *Project Design Form* can guide a team though a step-by-step planning process that ensures all aspects of the collaboration are thought through. The resulting plan will be a high-level overview of the project. Specific instructional activities and assessment methods will need to be designed in more detail at a subsequent meeting.

The *Sample Memo of Understanding* can be used to shape a signed agreement that is a record of the commitments both parties have made to the project. As with any agreement, a final draft needs to be reviewed by an organization's legal department prior to signing.

Example Tools

Arts @ Large
http://www.artsatlargeinc.org/pdf/AatLHandbook_1.pdf
Page 30: Contract Template in Handbook
Part 3: Planning a Successful Program (con't)

Artist/Teacher Meeting Guide
Word Doc

Where Are We Going?
Planning Toolkit: Form 1

Organization:

_____

School:

_____

Lead Project Team:

_____

Project Title:

_____

Project Dates:

_____

Project Design Form

Collaborators use this form to create a high-level overview of the project they have planned. This form should be completed in collaboration between the partnering teacher and community arts organization, in alignment with the preplanning tools completed by each group.

1.
Planning Team (for each member)
Name: Organization: Role: Email: Phone:

2.
Project Idea (use the detailed Instructional Plan for further development)

3. | **Statement of Shared Vision**

4. | **Alignment with School Goals**

5. | **Roles: What can each partner contribute to achieving these goals?**

Community Arts Organization | School | District | Other

6. | **Assessment Strategies** (use the *Student Assessment* and *Program Evaluation Plan* for further development)

Pre-assessment | Formative assessment | Summative assessment

7. | **Project Outcomes**

Students: Learning Outcomes
Teachers: Professional Goals
Family/Community: Outreach
Community Arts Organization/Artists: Professional Goals

8. | **Professional Development Needs:**

9. | **Materials Needed:** (supplies, technology, etc.)

10. | **Space and Transportation Needs**

11. | **Budget, Funding Sources, Reporting Needs:**

12.
Timeline and Calendar:		
Task	People Responsible	Due Date

13.
Next Meeting:

Date, time, place

This agreement is dated:

Signature   Date

_____

Signature   Date

_____

Where Are We Going?
Planning Toolkit: Form 2

Organization:

_____

School:

_____

Lead Project Team:

_____

Project Title:

_____

Project Dates:

_____

Sample Memorandum of Understanding

Collaborators use this form to record and confirm their agreements.

This Agreement dated this _____ day of _____, 20____, is made by and between

_____ and _____ .

These organizations have engaged in preliminary discussion and planning of an arts education program and agree as follows:

1. Program Description and Term

Community Arts Organization shall provide arts services and/or an educational program as described (including instructional sessions, performances, assessment activities, and planning sessions) and at such times and in such locations as is set forth in the *Project Design Worksheet*, which is a part of this Agreement.

School personnel shall carry out the activities, assessments, and planning tasks as described, and at such times and in such locations as is set forth in the *Project Design Worksheet*, which is a part of this Agreement.

2. Additional Community Arts Organization Obligations

a.   Proof of Insurance
b.   Required Information: artist's social security number or taxpayer identification number, address, telephone number, date of birth
c.   Materials
d.   Communications

3. Additional School Obligations

a.   Materials
b.   Communications

4. Project Funding

a.   Total Cost of Project
b.   Sources of Funding
c.   Where Funds Reside
d.   Disbursement of Funding (amount, dates)

This Agreement is dated _____, 20 _____.

Community Arts Organization

_____

Authorized Agent

_____

School/School District

_____

Authorized Agent

_____

What Will We Do Together?
Instruction Toolkit

Contents

- Form 1: *Detailed Instructional Plan* (drafted)

Context

Once the project has been outlined, the teachers, educators, and teaching artists who will be leading instruction work together to plan the instructional activities and assessments that will be carried out with students. Depending on the design of the project, they may plan professional development session(s) for teachers so that they acquire the requisite skills to carry out the project. They may also plan activities for families, field trips, and after school activities.

Instructions

Teachers and artists use the *Detailed Instructional Plan* to create set of lesson plans, assessments, and associated project activities such as family workshops.

Example Tools

Big Thought
Model Curriculum
www.bigthought.org/WhereWeWork/School/ModelCurriculum

Chicago Public Schools Teaching Resources
Page 230–232: Sample Lesson Plan
Download the Appendix Section of the Guide (1.6MB PDF)

Sample Unit Plan
http://chicagoguide.cpsarts.org/instructional-support/unit-plan

What Will We Do Together?
Instruction Toolkit: Form 1

Organization:

_____

School:

_____

Lead Project Team:

_____

Project Title:

_____

Project Dates:

_____

### Detailed Instructional Plan

Teachers and community arts organizations use the Detailed Instructional Plan *to set learning goals, create lesson plans, identify assessments, and plan associated project activities. This form should build on the information included in the* Planning and Needs Assessment *tools.*

Below is a diagram that articulates an approach to student learning. This is one of many approaches to this work.

Active Engagement

Student Learning

Setting Instructional Outcomes

Assessing Instruction

Project Goal(s):
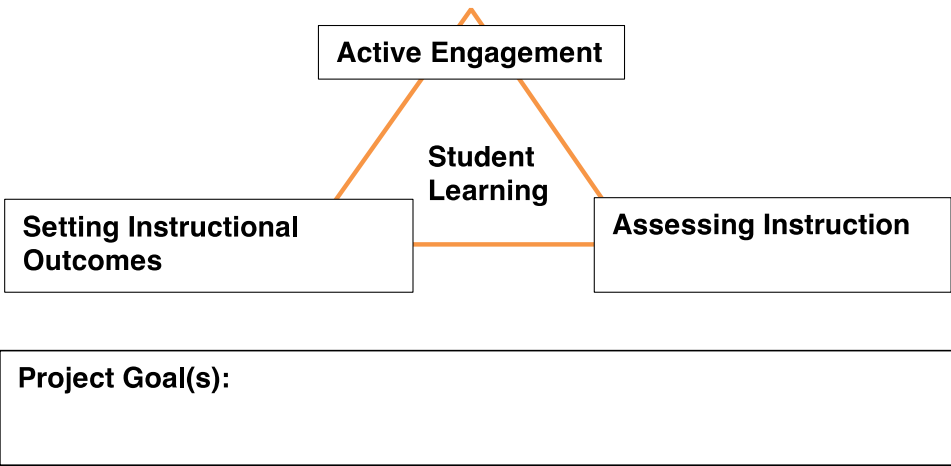
Learning Targets				
	Students	Teachers	Family/ Community	Community Arts Organization/Artists
Art Concepts				
Curricular Connections				
Cross- Curricular Connections				
Transferable Skills				

Instructional Sessions					
Date	Goal/ Related Standard	Activity and Approach	Connections to Curriculum/Prior Knowledge	Assessment	Reflection

Professional Performances or Exhibits

Related Goal, Date, Time, Location

Documenting and Sharing Student Work

Performance / Exhibition / Display

Related Goal, Date, Time, Location

Professional Development Activities

Description

Related Goal, Date, Time, Location

Family/Community Activities

Description

Related Goal, Date, Time, Location

After School Activities

Description

Date, Time, Location

What Impact Are We Having?
Assessment and Program Evaluation Toolkit

Contents

- ***Assessment and Program Evaluation Plan*** (drafted)

- **Example Assessment Tools** (to be used to assess learning within the overall plan)
  - *Rubric template* (drafted)
  - Pre-assessment worksheet or activity (to determine prior knowledge)
  - Student reflection formats
  - Classroom observation protocols
  - Final assessment worksheet or activity
  - Student work examples and reflections

- **Evaluation of Program Success/Quality**
  - *Project Review and Reflection Tool* (drafted)
  - Final artist/community arts organization evaluation
  - Final teacher/school evaluation
  - Final student evaluation
  - Final family evaluation

Context

Assessment tools are used to collect evidence of student/teacher/artist learning. Evaluation tools are used to determine if the program met its goals. Assessment can be thought of as the most important element in overall program evaluation. Both assessment of learning and program evaluation are often an afterthought, occurring at the end of a collaboration to fulfill the expectation of administrators or funders.

High-quality assessment shapes a project and occurs throughout to ensure learning is occurring. School and community arts organizations should collaboratively design assessment. Data collected can be used to shape teaching and learning and to demonstrate the impact of the project on student learning and school success. The most effective assessment tools are collaboratively designed to determine whether learning goals have been met in a specific project. Rarely will one tool work across all projects. The tools in this document serve as examples and models rather than tools for distribution.

Instructions

The *Assessment and Program Evaluation Plan* is used to create an overall, effective, and realistic strategy for assessment and evaluation. A common mistake is to collect too much evidence of student learning and program quality. Too much data can never be analyzed

effectively and understood completely. It is better to err on the side of caution and include at most three to five sources of data in an overall plan

Many kinds of tools exist for assessing student learning. The most effective tools are co-designed with students or developed by looking at student work. Most educators are familiar with rubrics such as the attached *Rubric Template.* Rubrics are well suited to assess learning in the arts and many examples exist.

Once evidence of student learning has been collected and final program evaluation surveys have been administered, the planning team can conduct a meeting to reflect on program strengths and weaknesses. The *Project Review and Reflection Tool* can serve as a guide for this meeting.

Example Tools

Chicago Public Schools
Sample Rubrics
http://chicagoguide.cpsarts.org/planning-instruction

Arts @ Large
Page 23: Student Post Survey
Part 2: Planning a Successful Program
Page 40: Residency Evaluation—Artist
Page 41: Residency Evaluation—School
Part 3: Planning a Successful Program (con't)

What Impact Are We Having?
Assessment Toolkit: Form 1

Organization:

_____

School:

_____

Lead Project Team:

_____

Project Title:

_____

Project Dates:

_____

Assessment and Evaluation Plan

The planning team, composed of representatives from both schools and community arts organizations, uses this form to create an overall, effective, and realistic strategy to assess student/teacher/artist learning and to evaluate the overall success of the program. This form should build on the information included in the Needs Assessment _and_ Planning and Instruction _forms._

Guiding Questions:

(please refer to previous forms for this work)

1. What is project setting out to do?
2. What outcomes did you identify for your project? Please list at least three but no more than five.
3. What will the project accomplish?
4. Who is being served?
5. How will they benefit?
6. How will you know that your project accomplished these things?

7. What assessment and evaluation methods will you use?

8. How will you share the results of your program with others?

Project Name/Dates/Description:

_____

Learning Targets:

_____

_____

_____

Standards That Will Be Met:

_____

_____

_____

Baseline Assessment of Student Knowledge/Skills: Where are learners starting from?

(Used before instruction begins)

_____

_____

_____

Tool(s) and process:

_____

_____

_____

Tools to Assess Learning: How will you know what participants learned?

(Include name of tool, when used, how results are determined)

Formative (during the program)

Tool 1:

Tool 2:

Summative (after the program concludes)

Tool 1:

Tool 2:

Program Participation Metrics: How broad was involvement? Who was involved?
(Things you can count)

- Number of participants (break down participants into students, teachers, family, community members, etc.)
- Hours of instruction
- Number of performances (by professional artists, by students)
- Number of field trips
- Numbers of students asking questions
- Number of times small group work takes place
- Other metrics

Program Evaluation Tools: How will you know the project goals were met?
(Use results of student assessment and tools such as, final evaluations, phone and in-person interviews, focus groups, written and video diaries, etc.)

Tool 1:
_____

Tool 2:
_____

How Will Results Be Reported/Shared:
Who needs to know about the impact you have had?
(e.g., school principal, families, school district, funders, community, etc.)

Required: _____

Optional: _____

What Impact Are We Having?
Assessment Toolkit: Form 2

Organization:

_____

School:

_____

Lead Project Team:

_____

Project Title:

_____

Project Dates:

_____

Rubric Template

This is one of many examples of an assessment tool that could be customized by teachers and artists with students for a particular project.

	Level 4	Level 3	Level 2	Level 1
	Accomplished **Fully and consistently developed skills/concepts; clear and purposeful attention to detail**	**Developing** **Skills/concepts not fully developed; some attention to detail attempted**	**Beginning** **Skills/concepts attempted; little attention to detail**	**Lacking** **Skills/concepts absent with no attention to detail**
Learning Target 1				
Learning Target 2				
Learning Target 3				
Learning Target 4				

What Impact Are We Having?
Assessment Toolkit: Form 3

Organization:

_____

School:

_____

Lead Project Team:

_____

Project Title:

_____

Project Dates:

_____

Project Review and Reflection Tool
The project team, composed of representatives from school and community arts organizations, uses this form to reflect on the work they have completed and draw out lessons that can inform their collective and individual work in the future.

What evidence do we have that the project met its goals?
- What knowledge or skills did participants gain about the content area addressed and the art form?
- What knowledge or skills did teachers gain about using the art form as a tool in the classroom?
- What knowledge of skills did artists gain?
- What knowledge or skills did community members gain?
- How satisfied were program participants with the program as a whole?

How engaged were students in the artistic process?

What was the quality of the work produced by participants?

Was the learning environment created inclusive, accepting, and challenging?

Did teachers and artists develop a relationship that will lead to further collaboration?

What will be the lasting impacts of the project?

How would you change the project design in the future to ensure greater success?

_____

_____

_____

What next steps/follow-up activities do you envision?

_____

_____

_____

Other Tools To Be Developed

Each of the tools developed will be customized to match the different levels of partnership on the framework.

What Do We Need To Learn?

Professional Development Toolkit

- Contents
- Context
- Instructions
- Example Tools From Other Communities

How Do We Engage the Wider Community?

Community Engagement Toolkit

- Contents
- Context
- Instructions
- Example Tools From Other Communities

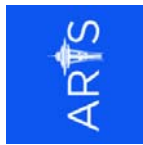### How Do We Demonstrate Impact?

Advocacy Toolkit

- Contents
- Context
- Instructions
- Example Tools From Other Communities

Database of Available Arts Programs and Schools Wishing to Collaborate

Database of Funding Opportunities

Sample Tools from Local Community Arts Organizations

Arts Impact TTAL+ (Teacher Training: Arts as Literacy *Plus*)
Arts Integration Scale Up Model

Goal
Improve equity and access to quality arts education for SPS students in elementary schools.

Objective
Implement the pilot Teacher Leader professional learning plan developed in four SPS schools during the TTAL grant (2008-2011) and determine the feasibility, practicality, and ability to meet desired outcomes for teachers, students and schools.

Model
Three teachers from each of the original TTAL schools with at least 1 year of Arts Impact TTAL training will be Teacher Leaders within their buildings. The Teacher Leaders will collaborate with Arts Impact to deliver integrated arts instruction per the Arts Impact model taking shared responsibility to train teachers in their building on Arts Impact lessons, pedagogy, and teaching strategies. Teacher Leader responsibilities include co-teaching in the summer institute and co-mentoring during the school year.

Teacher Leaders choose to take responsibility for all 3 arts disciplines in one grade level band (K-1, 2-3, 4-5) or take responsibility for one art discipline for all grade levels. Each school Teacher Leader team decides on which option to adopt.

Training Timeline
Phase 1: Two Years. 94 hours. Teacher Leader Training is two years, the full Arts Impact training. 2009-2011
Phase 2: One Year. 40-70 hours, depending on how many teachers a Teacher Leader mentors. 2012-13

- Training for institute – 6 hours
- Institute co-teaching – 18 hours
- Training for mentoring – 6 hours
- Co-mentoring – 10 hours per teacher, 1-4 teachers per Teacher Leader

Model Features
- Grade level specific curriculum in arts-infused literacy and math, sequential within grade levels, and scaffolded across grade levels.

- Aligns with Readers and Writers Workshop pedagogy
- Aligns with the Charlotte Danielson framework
- National level study that will inform the field about the benefits of arts infused teaching and learning
- Sustainable model with strong cohort of teacher leaders

Teacher Leader Qualifications

Three TTAL+ teacher leaders selected from each school by May 18, 2012.

- Principal recommendation
- Completed at least 1 year of full Arts Impact training

Arts Impact TTAL+ Arts Integration Proposed Scale Up Plan
Teacher Leader Responsibilities

Date	Activity	Location	Sub Needed (Y/N) Sub cost for SPS is $172/ day to be paid by the building	Teacher Paid By (grant/or regular contract day)	Advisory Committee Recommendations/ Options for Implementation
Summer Institutes					
June 16, 2012	Summer Institute Training	Seattle Art Museum	N	Grant	• Teacher Leaders prepare to co-teach arts-infused writing lessons at summer institute
Jul 31– Aug 2 2012	Co-teach at Summer Institute with AI Artists	Seattle Art Museum	N	Grant	• Teacher Leaders co-teach arts-infused writing lessons with Artist Mentors
Aug 6–10 Summer Institute: Integrated Math	Summer Institute: Attend as learner in preparation for scaling up in 2013–14.	Seattle Art Museum	N	Grant	• Teacher Leaders attend math-infused summer institute • Teach lessons to their students during 2012–13 school year • Co-teach lessons with Arts Impact in summer institute 2013 • Mentor building teachers in 2013–14 on math-infused lessons

Mentorships

Date	Activity	Location	Sub (Y/N)	Funding	Recommendations
Sep 29, 2012	Mentorship training	Seattle Art Museum	N	Grant	• Teacher leaders train on mentoring techniques in the arts, aligned with framework used for career ladder teachers in SPS.
Oct 2012–June 2013	Model Teach: Teacher Leader co-models with AI Artist. Grade band teachers observe	Teacher Leader's classroom or new teacher's classroom depending on the school	Y – 2–3 Options for coverage other than a sub as recommended by the advisory committee are listed in recommendation column	Regular contract day	• Grade band teachers observe in TL's classroom, use other teachers (PE, intervention spec, principal, counselor) for class coverage for one hour. This system is especially desirable because the TL will already have systems set up in his/her classroom suitable for arts integrated teaching. • New teachers in the building will have a STAR Mentor who can cover their class for the model observation (goal is minimum of 30 hours/teacher, 1 hour/week). • Goal of observing in colleagues' classrooms needs to be the norm in schools, not just for AI. Great foot in the door back to natural collegial exchange. • Schedule observations in advance – systemic model.
Oct–June 2012	Co-Teach #1: Teacher Leader with Teacher	New teacher's classroom	Y – for Teacher Leader – maximum 2 days. This could be problematic for some schools,	Regular contract day	• Could combine classrooms, TL and Teachers, and teach to larger group • TL students are taught first, and they could help teach the other Teacher's students. • If AI Teacher Leader is also a demonstration teacher, their sub time could be used for the AI co-teach.

		suggestions for solutions in Recommendation Column.		• Open concept schools — Kimball and Dearborn Park — could share space to combine classes. • Large classrooms make classroom management very challenging. Moving to gym or alternate space can also have challenges. • Create a dance "studio" at the school. • Teacher could videotape their own teaching of the AI lesson and send the video to the TL for comments. TL reviews videotape with teacher after school. Video tape can be done by someone else or from a tripod. The intention of the videotaping needs to be instructional.
Co-Teach #2: Teacher Leader with Teacher	Teacher's Classroom	Y — for Teacher Leader — maximum 2 days	Regular contract day	• Solutions the same as above.
Lesson Development: PLC's Personnel: Teacher Leader and Arts Impact Artist	A Classroom or school meeting place	N — PLCs will be held during regularly scheduled PLC time — total PLC time 3 hours	Regular contract day	• PLCs — 2-hours per month allotted. Some schools have extra time, e.g., half-days once a month. • Fit 3 hours necessary into existing building options for PLC work. • Lessons can be from scratch or an adaptation of existing lessons. • Goals of lesson development two-fold: (1) better understanding of all components for teaching the arts; (2) fill gaps in arts infused instruction.

Independent Teach #1	Teacher's Classroom. Teacher Leader Observes and supports	Y – for Teacher Leader – maximum 2 days	Regular contract day	• Write lessons in new AI lesson plan format – shorter, more succinct. • Send the new lessons to the Web site to create active community of learners.
Independent Teach #2	Teacher's Classroom. Teacher Leader Observes and supports	Y – for Teacher Leader – maximum 2 days	Regular contract day	• Same solutions as for co-teaches above. • Eventually, after two years of training, very few teachers will need to be mentored. Only new teachers.
				• Same solutions as co-teaches above.
PLC: Assessment of student learning Personnel: Teacher Leader and Artist Mentor	Classroom or meeting space	N – PLCs will be held during regularly scheduled PLC time – total PLC time 2 hours	Regular contract day	• In PLCs — see suggestions for PLC structures in the Lesson Planning section above. • Allot about 1.5 hours • Use data from common lessons to analyze what students need next

	Cultural Study Trip	PNB, SAM, SCT, UWWS	N — teacher's accompany class	Regular contract day- Grant covers study trip admissions and transportation Through June 2014	• After grant expires will need to investigate how to sustain this component. • Perhaps it is a specific grade level gets to go each year (for example, 4th grade) so that eventually all students go. • Or perhaps its 2 grade levels (for example 3rd grade to a Museum, 4th grade to performing arts — dance or theater) • Or, its 3 grade levels per year (3rd to Museum, 4th to dance performance, 5th to theater performance) • Could also bring in performances such as Book-It All Over or Seattle Dance Company, etc. • Any combination of the above.
	Supplementary Workshops	Various: Arts Impact sponsored and cultural partner sponsored	N — After hours and weekends	Not during work day: clock hours available	• AI workshops will continue to be available to AI graduates for free even after leaving program. • AI endorses many workshops provided by cultural partners.
January 2013	Mid-year Institute planning	TBD	Y — half day for each Teacher Leader	Regular contract day	• Teacher Leaders plan with Arts Impact for mid-year Institute.

Feb 1, 2013 District PD day between semesters	Mid-year Institute to teach remainder of Arts Impact lessons not taught during the 3-day summer institute.	Seattle Art Museum plus one other location if needed.	N	Regular contract day	• All staff including classified staff to build buy-in throughout building and create an arts infused culture of the building. • Advocacy impact, to include all staff. • Hold training in two sites to accommodate the greater number of participants — SAM and Benaroya? or SAM and SAAM?
June 2013 After school is out	Debrief: Teacher Leaders, Principals, Arts Impact staff and Artists, District Leaders involved in the program to evaluate the success of the pilot and suggest revisions.	TBD	N — 3 hours in the evening after school	Grant	• Make this event celebratory and in a fun location.

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Madrona K-8, Seattle Public Schools Vision for Next 3–5 Years

All staff are empowered to participate in ongoing and gradual arts experiences and learning	Implementation of aligned arts curriculum and assessment	Arts as a pathway to unify and celebrate our unique culture, climate, and community	Extended learning opportunities in the arts accessible to ALL	Sustainable resources to support a comprehensive arts program	Innovative and sustainable family and community partnerships in the arts	Ongoing program evaluation in the arts, using a variety of indicators of success
Teachers teaching teachers K-8 PLCs that engage in arts-infused planning and instruction Arts are used liberally and joyfully in everyday classroom activities and transitions Vital and engaging professional development is available and used	Curriculum is vertically aligned, mapped onto a year-long calendar, and includes assessment Arts-based curriculum is available to all teachers K-8 Curriculum database (lessons) and curriculum resources are easily accessible Arts are purposefully infused into other curricular areas Assessment tools are shared and available Spiraling curriculum exists for all arts instruction to ensure connections between elementary/middle school instruction Performances target specific learning outcomes, have ties to assessment, and reflect integration with other subjects Loose classroom boundaries to integrate learning within a more flexible schedule	Madrona K-8 is the heart of the community Arts programming reflects the culture of students and community Family engagement around arts experiences Positive school and community reputation Art are accompanied by criteria or learning target (purpose)	Arts education opportunities are available after school for all students, staff, and families Extension times exist for music and visual arts including open piano lab, pull-out choir, and open art room Art is integrated into the lives of all students families	Rich array of resources Upgraded performance space and equipment, including a new sound system that can accommodate theater, music, dance performances for all ages/ community scale Continued District support, including funding FTE for visual arts	Community arts organizations teaching and performing during school hours (high school, college, professional performers) Leverage parents' talents and integrate them into school programs Have strong relationships with community arts organizations for after school activities, field trips, etc. Build/increase rich, ongoing partnerships with community arts organizations Madrona-Garfield K-12 arts connection/ partnership	Variety of student performance ensembles Increasing number of students choose arts options in high school Metrics developed to demonstrate impact of arts learning (on other content areas and in life skills/choices) Meaningful student artwork in the hallways Students engaged in purposeful arts learning Regular performances Singing voices in hallways and on playground System-building and ongoing assessment of arts programs

Madrona K-8 Visual and Performing Arts Action Plan 2012–2013   **Date:** April 2012

Goal 1	Action Steps for Quarter 1: Aug–Nov	Action Steps for Quarter 2: Dec–Jan	Action Steps for Quarter 3: Jan–Mar	Action Steps for Quarter 4: Apr–Jun	Cost	Who	Success Indicators Outcomes
Professional Development	- Develop a PD Calendar for 2012–13 …Arts Impact …Early Learning …Culture Camp …PLCs + Staff Mtgs	- Follow established PD calendar **(ongoing)**	↑ ↑ ↑ ↑	↑ ↑ ↑ ↑	(none)	Farah	- Completed calendar for 2012–13
	- Develop structure for PLC …long-/short-term goals …action steps	- PLC's meet to focus on arts goals **(ongoing)**	↑ ↑ ↑ ↑	↑ ↑ ↑ ↑	(none)	Rachelle, Stacy	- Scheduled use of art display areas
	- Use August PD time to review/discuss arts ed research and the scope/sequence of Arts Impact lessons to arrive at shared understanding/ expectations for instruction				(Allocation of PD time)	Farah, Rachelle, Stacy, Aaron?	- August PD time allocated for this purpose
	- PD Survey (expertise, needs) **[spring]**					Rachelle, Stacy	
	- Calibrate Arts Impact and Madrona K-8 PD schedules **[spring]**						

Goal 2	Action Steps for Quarter 1: Sep–Nov	Action Steps for Quarter 2: Dec–Jan	Action Steps for Quarter 3: Jan–Mar	Action Steps for Quarter 4: Apr–Jun	Cost	Who	Success Indicators Outcomes
Resources for Curriculum and Instruction	- Purchase ArtsEd WA Visual Arts curriculum	- Introduce curriculum to teachers	- Continue to increase teacher familiarity with new curriculum	↗ ↗ ↗ ↗	TBD	Farah	# of lessons taught from new curriculum
	- Compile, copy, and distribute all Arts Impact lessons (arts integration in reading/math) for all K-5 teachers (one binder per teacher) **Clarify**: 5 arts lessons per grade level in reading and/or math in Year 1	K-5 teachers add to arts/arts integration lessons to Art Impact pool of lessons to share with all **(ongoing)**	↗ ↗ ↗ ↗	↗ ↗ ↗ ↗	(teacher release or extra hourly?)	Rachelle, Stacy	All teachers have an Arts Impact binder (K-5 or 8?) and…. # of lessons taught from Arts Impact binder
	- Rotating building arts display schedule - Include FTE for visual arts specialist (creative approach to arts levy request)	- Continued communication to assign teachers/ grade levels to fill rotating arts display areas **(ongoing)**	↗ ↗ ↗ ↗	↗ ↗ ↗ ↗	(none)	Who?	

Goal 3	Action Steps for Quarter 1: Sep–Nov	Action Steps for Quarter 2: Dec–Jan	Action Steps for Quarter 3: Jan–Mar	Action Steps for Quarter 4: Apr–Jun	Cost	Who	Success Indicators
Partners and Community Resources	- Survey all families (arts resources, skills, expertise, interest)	- Review results of survey, identify and contact key parent-partners to participate in Arts Team planning and action items		↗ ↗ ↗ ↗	(none)	Emily	# of parents providing arts expertise and # of families attending arts events
					(none)	Scott, Emily	# of active community arts organizations
	- Expand and formalize relationships with… …Community Council …Business Owners of Madrona (BOOM) to pursue a collaborative Arts Walk and joint fundraiser **[ongoing]**	↗ ↗ ↗ ↗ - Madrona Arts Team member(s) attend meetings with BOOM and Community Council and plan coordinated efforts **[ongoing]**	- Plan for spring events ↗ ↗	- Implement collaborative arts event (Arts Walk/fundraiser) - Expand the team (invite new members)			
	- Establish quarterly meetings with community arts organizations **[ongoing]**	- Map out coordinated efforts		- Create goal map for 2013–14			
	- Establish connections with arts programs/ teachers at Garfield HS	- Meet with GHS teachers and program directors to develop a continuum of programs/learning **[ongoing]**	↗ ↗ ↗ ↗	- Create goal map for 2013–14	Teacher release or extra hourly?	Jean Marie Instrumental teachers Farah Aaron	# of meetings Goal map of coordinated efforts

Appendix L (continued)

Goal 4	Action Steps for Quarter 1: Sep–Nov	Action Steps for Quarter 2: Dec–Jan	Action Steps for Quarter 3: Jan–Mar	Action Steps for Quarter 4: Apr–Jun	Cost	Who	Success Indicators Outcomes
Performances and Celebrations	- Put all arts events on school calendar and alert all teachers **[ongoing]**	↑ ↑ ↑ ↑	↑ ↑ ↑ ↑ ↑	↑ ↑ ↑ ↑ ↑	(none)	All event coordinators Farah	# of events on school calendar, # of attendees
	- Advertise arts events to parents and community **[ongoing]**	↑ ↑ ↑ ↑	↑ ↑ ↑ ↑ ↑	↑ ↑ ↑ ↑ ↑	(none)	"	# of attendees
	- Invite parents to visit/join music classrooms **[ongoing]**	↑ ↑ ↑ ↑	↑ ↑ ↑ ↑ ↑	↑ ↑ ↑ ↑ ↑	(none)	Jean Marie, instrumental teachers, Aaron	# of parent visitors
	- Calendar Art Celebration Day for Visual Arts	Teachers lead their students in creating visual arts pieces in classrooms (ongoing through Qtr 3)	↑ ↑ ↑ ↑	Display art in hallways for Art Celebration Day	(none)	Who?	# of participating classrooms
	- Email/communicate invitations to staff/students to "hear us", general music and instrumental (ongoing)	↑ ↑ ↑ ↑	↑ ↑ ↑ ↑ ↑	↑ ↑ ↑ ↑ ↑	(none)	Jean Marie, instrumental teachers	# of visitors to music and instrumental classes
	- Schedule a family engagement event for families to experience music together	Plan and advertise the event	Event scheduled for February			Jean Marie and others	# of participants
	- Establish performances at the end of the session or during final session (after school programs)	Dec performance(s)	March performance(s)	June performance(s)	(none)	Farah, activity providers	# of performances