

CREATIVITY WORKS!

ARTS, EDUCATION
AND THE INNOVATION
ECONOMY



Arts
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Fall 2010 National Forum

OCTOBER 21-22, 2010
DENVER, COLORADO



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Fall 2010 National Forum: Creativity Works!: Arts, Education, and the Innovation Economy
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6 Words No More No Less: Developing Creative and Cultural Youth Leaders

Presenters: **Saira Apodaca**, ArtLab Intern, PlatteForum; **Meagan Brncick**, Education Director, PlatteForum; **JoseJuan Cruz**, ArtLab Intern, PlatteForum; **Miles LaGree**, ArtLab Intern, PlatteForum; **Dayveontay Pedraza**, ArtLab Intern, PlatteForum; **Craig Volk**, Associate Professor, University of Colorado-Denver, ArtLab Lead Artist

Session Description:

This interactive workshop will provide an overview of our highly effective and intensive learning in the arts program, ArtLab. Based on best practices for youth development programs, ArtLab is a high-impact, year-round, out-of-school, paid internship program for underserved high school youth incorporating the creative arts with academic, personal and workforce skill development. In this session, we will explain the structure of the program and learning and youth development goals, and we will participate in small group activities led by current high school ArtLab interns. Student Interns will discuss how this program has supported them through school and what they have personally learned in the program. Presenters include current ArtLab Interns, an ArtLab Lead Artist, and PlatteForum staff.

Session Summary:

PlatteForum's ArtLab program is targeted to youth who do not have access to learning through the arts and would benefit from structured immersion in the creative process. Students receive the opportunity to work closely with professional artists in a real-world studio, being exposed to a diversity of artists and ideas. Through teamwork, expectations of quality, and mentorship, ArtLab interns learn to respect creativity, set personal and team goals for their work, and professional goals for success.

All of PlatteForum's programming is student driven, socially relevant, and progressive: subject matter allows students to personally respond to social issues relevant to their generation, their ideas and interests shape the direction of the projects, and each new project encourages the use and development of a new set of skills. Students have a safe environment in which they are supported by the PlatteForum staff, collaborating partners and lead artists to create quality artwork which they present to the public. The ArtLab program is small: 15 interns are selected from hundreds of applications. They represent 8-10 different high schools and work four hours per week during the

school year and 20 hours per week during the summer. Interns are paid \$150 per semester and hourly minimum wage during the summer.

Artists interested in conducting a Creative Residency at ArtLab propose an idea, a project, and develop a body of work with clearly defined roles for the artist and the interns. Domestic and international artists are eligible to apply, and their RFP's are reviewed by a selection panel that includes PlatteForum staff, past Creative Residency artists and members of the Colorado Creative Industries. Artists receive a stipend and budget for materials, time, space, and support for the creation of new work and also regional and national recognition.

Over the past year, ArtLab interns created and participated in several projects, including the following:

I.Am.Here—In 2009, ArtLab interns collaborated with the University of Colorado Denver Theatre, Film and Video department to create, stage and produce *I.Am.Here*, an original play based on students' real high school experiences. This was the interns' response to Disney's *High School Musical*. The interns developed their own characters via "autodramas," improvisational exercises led by UC Denver theatre instructors. They explored issues of popularity, safety vs. danger, and dealings with the opposite sex. A staged reading was held on August 14-15, and the full performance ran September 24 - October 3 at the King Center on the UC Denver campus. The interns wrote the script with assistance from playwright Craig Volk, Associate Professor of Theater, Film and Video Production at the University of Colorado Denver. Volk was the Lead Artist on this project. The script is published on the ArtLab website.

Lessons Learned-A Denver Pop-Up Store—In fall 2010, ArtLab Interns presented *Lessons Learned*, a short-term retail exhibition that was installed in a storefront in Denver's Riverfront Plaza shopping district. Interns collaborated with student mentors from the Metropolitan State College of Denver's communication design program to create tangible products that visually represented their ideas of "community" and "culture," the two themes of this project. Vials of "patience," cans of relaxation, and "formitables" oven mitts were for sale in the store, and proceeds benefitted ArtLab's 2010-2011 partnership with Metro State's national Design Ignites Change youth mentoring program.

More information about PlatteForum and ArtLab including a list of past projects can be found at www.PlatteForum.org.

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Arts Education Frameworks: A Model Towards Institutional Sustainability

Presenters: **Mark Cross**, Director, Interchange; **Shawna Flanigan**, Director of Arts Education, COCA;
Mimi MacDonald, Dance Program Specialist, COCA; **Kelly Pollack**, Executive Director, COCA

Session Description:

The Center of Creative Arts (COCA), a multidisciplinary community arts center in St. Louis, MO, is building institutional sustainability in the new economy by viewing authentic arts learning and accessibility through a wide angled lens. This session will provide a hands-on experience of three frameworks through which COCA now views arts learning: as a traditional arts class, as a school-integrated lesson, and as a business-focused integration. Through interactive participation, video documentation, evaluation reports and discussion, participants will explore the innovative thinking and programmatic processes used to reach audiences and increase quality instruction in the new economy. They will also explore important factors for consideration in shifting and diversifying audiences. Participants will leave the session with an understanding of the value added through a multi-dimensional model.

Session Summary:

Traditional Arts Classes:

COCA serves a diverse population and offers classes in the visual and performing arts for all ages. Its physical space houses several state of art dance studios and tremendous performance spaces that serve hundreds of students each year. The economic downturn challenged COCA to maintain its operations without sacrificing its program offerings, scholarships, or the accessibility of its classes. Researching several other successful program models as options for a new direction, COCA made the decision to narrow its faculty in order to invest in it at a higher level, and developed programs through their educational team that allowed people access and quality.

School-Integrated Lessons: Interchange

With the support of a grant from the Ford Foundation's Ford Arts Initiative, COCA developed a multi-dimensional program for community outreach to St. Louis and its public education system. The program Interchange was developed in collaboration with select St. Louis Public Schools and local arts and cultural organizations to take arts learning further into the community and improve academic outcomes for all students. Through Interchange, COCA's teaching artists lead classroom residencies and partner with classroom teachers to integrate the arts into the curriculum. Interchange provides

programmatic and financial support for these in-class collaborations. Classroom teachers, administrators and teaching artists receive high-level, year-round professional development to connect the arts with the curriculum through local and national workshops. The classroom experiences are documented and evaluated for quality. Interchange also partners with parents, schools and community members to advocate for the increased inclusion of the arts in the St. Louis Public Schools.

Business-focused integration: COCAbiz

COCAbiz is a program that applies arts-based learning methods to business training curricula. COCA's artist instructors map arts integration lesson plans to business strategies and collaborate with organizational development specialists to deliver workshops and seminars on various topics. By looking at business strategies from a different perspective, business partners can talk about subjects such as management and creative teamwork in new ways. Workshops are tailored to meet a company's specific needs and are also offered online to a general audience. By providing arts learning in a context that is relevant to the needs of the business community, COCAbiz is creating a stronger, more innovative workforce and a competitive advantage for St. Louis companies. COCAbiz applies the same core values to the corporations that it does in its school programs—quality, evaluation and relevance—with the same expectations of success. This program can help corporations recruit and retain young talented professionals.

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DAM, That's Creative: How the Denver Art Museum Designs Online and On-Site Experiences Where Creativity Reigns

Presenters: **Lindsey Housel**, Manager, Adult & College Programs, Denver Art Museum; **Ellen Spangler**, Creativity Resource Manager, Denver Art Museum

Session Description:

How do you create easy moments of creativity where people can freely explore what is personally meaningful? What creative barriers might hinder their ability to let ideas flow? Educators at the Denver Art Museum (DAM) address these questions regularly when designing online and on-site programs for K-12 students, teachers, and young adults. The DAM's online resource for teachers offers information about artists' inspirations and standards-based curriculum that promotes 21st Century Learning Skills. Teachers explore their own creativity through professional development opportunities about the creative process of an individual artist. Young adult programs at the DAM offer unexpected ways of experiencing art, including creative ice breakers, outside-of-the-box tours, and quick art activities. A new website for young adults invites visitors to engage in do-it-yourself art projects that they upload to the site.

Session Summary:

There is a rise of a "Creativity Class" across the country and a valuing of the creative class as well. The Creative Class is emphasized in Colorado by the creative sector being the 5th largest economic sector in the state. In this sector, there is a high concentration of young adults. Within the Creative Class there has been an explosion of "Personal Creativity" in which people develop creativity on a personal level either through hobbies, professions, or businesses. There is also a great deal of personal creativity online in the form of etsy.com, soulpancake.com, twitter.com, and facebook.com. Facebook and Twitter represent a type of creativity in which a user is curating his or her own identity.

DAM recognizes the emergence of the Creativity Class, the prominence of personal creativity in daily life, and the importance of building a community that supports personal creativity. As a result, the museum has developed two new creativity resources, one for teachers and one for the prolific young adult contingency.

The first, "Creativity Resources for Teachers" (www.creativity.denverartmuseum.org), is a website focused on teaching 21st century skills such as critical thinking, reasoning, collaboration and invention.

DAM surveyed its teacher audience extensively and used teacher contributions to create the site's content.

The website features:

- Art images: images of featured artwork, some of which are on display at the museum
- Who made it?-a brief biography of the featured artist
- What inspired it?- the artist's statement about the featured work and his/her general work
- Things to look for: highlighted elements of the featured work and the artist's themes
- Lesson plans: quick project ideas; lesson overviews, rationales, and standards alignment; downloadable notes for preK-12 classrooms.
- Resources: places to purchase teaching materials; websites about creativity, the featured artworks and artists, and similar artists and their works.
- Submit a bright idea: teachers can share their lesson plans, share classroom techniques or suggest resources.

The second, "The Collective" (<http://collective.denverartmuseum.org>), is an online interactive community geared towards young adults that encourages them to create, converse and connect. The site offers opportunities for members to share their own creations with the community and discuss their artistic experiences. It features:

- dDIY (Digital Do-It-Yourself): Create your own artwork at home and upload images or videos to share with the community. dDIY projects are either related to the museum's collections or are personal creations. Monthly missions challenge you to create art based on a theme or topic.
- Demo and Do: These "pint-sized apprenticeships" are a hybrid of virtual and in-person creative experiences. DAM posts videos online of local artists' demonstrations, and then the artists host workshops at the museum to teach the techniques.

In addition to virtual experiences, DAM has several art-making stations throughout the museum and also a lounge room, the in-person version of an online chat room.

Creativity can be frightening to many people. DAM's new creativity resources create environments and offer tools for any group or individual to explore creativity, easing fears while introducing participants to new artistic experiences.

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Full Circle: Systemic Preparation, Measurement and Reporting of the Knowledge, Skills and Abilities Students Need to be Successful in the Creative Economy

Presenters: **Miriam D. Alshouse**, Art Curriculum Coordinator, Des Moines Public School (DMPS); **James Hyatt**, School Board Training Consultant; **Dawn Oropeza**, Education and Community Programs Coordinator, Iowa Arts Council

Session Description:

Systemic change requires collaborative action. In this session, a panel shared the efforts of the Des Moines arts and education community to create systemic community-wide change to support the next generation in developing the knowledge, skills and capacities needed to be successful in the creative economy.

Dr. Mirium D. Alshouse, Des Moines Public Schools art curriculum coordinator spoke about the process used to collaboratively develop district-wide assessments of creative and critical thinking capacities, analysis of the results of those assessments, and communication of the results to the school board.

Dawn Oropeza, Community Programs Coordinator for the Iowa Arts Council spoke about arts integration to engage students, teachers, and artists in mutually beneficial relationships to foster the creative, economic, educational and cultural objectives of the community.

Session Summary:

School board members are elected to represent the community, make fiscal decisions, and occupy the space between the community and the school. They should understand what their communities value and what their communities need out of their education systems and the students within them. The community defines and creates the criteria for a well-educated student based on its needs, and the board articulates the community's values, expectations and standards. How does a school board know if it is doing a good job?

The Des Moines School Board addressed the following three questions to understand what its community's well educated student looks like:

- What is the difference, change, or benefit students experience from grades K-12?
- Who are our students? Ex: special needs, talented and gifted, ELL

- Are our schools valuable to our students, and if so at what cost? (if you aren't answering this, other people are – i.e. private and home schools etc)

The school board discussed that in 25 years, graduates will need to have knowledge, skills and ability in the areas of intuitive, creative, innovative and critical thinking as well as problem solving—all of which need to be integrated into the core curriculum of all content areas. Creativity was at the core of this discussion as the genesis of these skills for the well educated student.

DMPS teachers developed a creativity assessment which prompted students to respond to selected works of art—"anchor paintings." Teachers evaluating the responses noted that each child integrated his/her own unique personal experience and references to other classroom materials in to his/her response. Teachers categorized student responses to the anchor paintings as "below average", "average" and "above average" to develop a rubric for measuring creativity.

Using the same anchor paintings, students' critical thinking skills were evaluated based on the structure of their response to the artwork, with the caveat that "critical thinking" may be defined differently in visual art than it is in other subject areas. Critical thinking was measured on the following scale:

- 0: no response
- 1: offered an observation; offered detailed observation
- 2: offers an interpretation of the work of art
- 3: offers evidence to back up opinions; asks probing questions; expresses multiple interpretations; capable of revising opinions based on new evidence.



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Imagination and Authentic Inquiry: Aligning Our Professional Development and Teaching Approaches through the Arts

Carol Brown, Eastern Suffolk Board of Cooperative Education Services (BOCES); **Elizabeth Hallmark**, PhD Candidate Teaching and Curriculum, University of Rochester

Session Description:

Investigate the relationship between imagination and inquiry through an energetic discussion on how arts instruction, teacher training and planning can better support high quality inquiry practices. Hallmark's new research offers a framework for current arts instruction—production/play/inquiry— of which the balance in schools needs repositioning. Examine what “arts as integrated inquiry” might look like in a current USDOE AEMDDP grant project that brings together aesthetic education and 21st century competencies in training classroom and arts teachers, and teaching artists while developing integrated curriculum and also data on student learning in an arts inquiry environment. Small groups will brainstorm about what high quality arts as integrated inquiry could look like in this project, focusing on structural components and potential oversights. Participants will leave with new understanding about the role language plays in art education, clarity about professional development assessments, and an interest in further conversations about national arts standards reflecting these practices.

Session Summary

Several educators have found that when given a challenge, students will ask: “How do I do it the right way?” instead of learning to think about solutions or procedures in their own way. Arts educators and supporters of arts learning believe that arts integration develops and fosters problem-solving and critical thinking skills that help students develop their own procedures. However, concepts surrounding arts education need to have a common language. Inquiry methods, such as the one described in Hallmark's Triadic Model below, move the arts and the benefits of the arts into the schools. What this looks like in schools and curriculum needs to have a common language as well; there needs to be more clarity around the teaching approaches and integration methods associated with the arts that are being used by classroom teachers, arts specialists and teaching artists. Teachers perhaps do not need to know how to evaluate product but process, and can come to understand the importance of beginning with “the process” when they teach with arts-based methods.

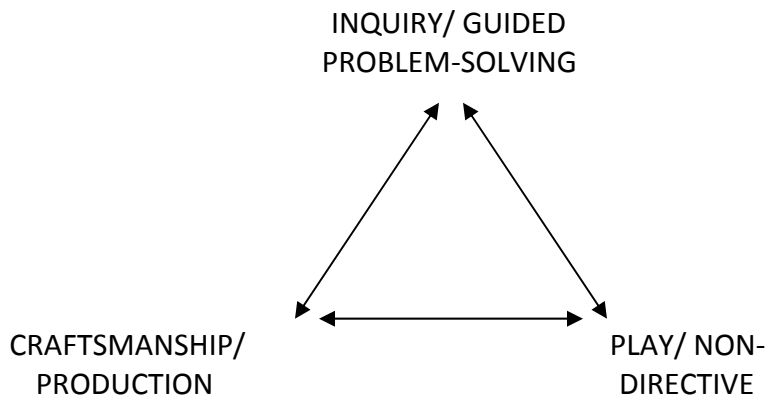
In order for the arts and teaching practices that encourage inquiry and inference to hold a firm place in school curriculum, collaboration needs to occur between administrators and teams of teachers who

believe in the outcomes of arts-based education. This collaboration is essential to infiltrate school culture and embed the arts into academic curriculum and eventually the testing instruments that determine a school's—and a student's—achievement of state and national academic standards.

(This document is an excerpt from the dissertation, Arts as Collaborative Inquiry: Re-defining and Re-centering Quality Arts Practices in Schools.-- Elizabeth Hallmark, PhD, University of Rochester ehallmark@mac.com.).

This session presented a framework for three different arts teaching approaches in schools, urging educators to use a shared language for designing and evaluating professional development and arts teaching practices in schools. Use of Hallmark's model may help educators clarify their goals for promoting student creativity and higher order thinking through the arts. Participants practiced using the triadic model by analyzing the current teaching cultures in schools as well as discussing a new USDOE AEMDDP grant under design in New York State.

Hallmark Triadic Model:



1. Arts as Craftsmanship/Production refers primarily to skills-building practices;
2. Arts as Play/Non-Directive refers to low-pressure idea generation;
3. Arts as Inquiry/Guided Problem-Solving refers to teacher facilitation of original student response to questions that are organized around a rich concept.

These approaches are best understood as being organized around three kinds of implicit questions:

- Craftsmanship questions are about *likenesses* ('How can I get this [song, dance, character, drawing, etc. to [look, sound, feel] like that?').
- Play/Non-Directive questions are about *materials* ('What qualities in this medium am I attracted to?').
- Inquiry/Guided Problem-Solving questions involve *conceptual prompts*.

Good conceptual prompts introduce compelling problems that draw out student experimentation and creative solution-building. Unlike craftsmanship or play questions, answers to conceptual questions cannot be predetermined nor are they fully open-ended.

The problem-solving emphasis of inquiry pushes students to use some experimentation and specific skills; assessment of students' final solutions shows clear evidence/ justification for the choices they made in their work.

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New Research: Taking the Lid Off Arts Education In Los Angeles County

Presenter: **Lynn Waldorf**, Executive Director, Griffin Center for Inspired Instruction

Session Description:

The Arts for All initiative in Los Angeles County has made tremendous strides since 2002 in helping local districts create, adopt and implement strategic plans for improving the quality, level of access, and equity of arts instruction. Until now, it was not clear how those efforts were manifesting in schools. Funded by the Wallace Foundation, a School Arts Survey was piloted in five districts during the spring of 2010 to collect data on 16 arts education indicators relative to instructional practices, learning content, creative environment, and community support. A cost-effective, information management system was then constructed to afford districts direct access to their data. Come join a conversation about the results and their importance in building schools' capacity to move arts programs toward 21st century learning objectives.

Arts for All: An initiative of the Los Angeles County Board of Supervisors

16 Indicators of Quality School Arts Programs

Lens #1: Pedagogy. At the school level, pedagogy in arts education refers to the instructional capacity of a school's arts instructors, whether specialists or generalist classroom teachers, as well as the overall design for providing comprehensive, accessible arts instruction. Within this dimension, there are three indicators of program quality:

Indicator 1: Expert Instructors. The school employs highly qualified teachers in the visual and performing arts, and contracts with additional individuals and groups with expertise in the arts as supplemental instructors and professional development coaches.

Indicator 2: Arts as Core Subjects. The school offers a curriculum of sequential, standards-based instruction in the major arts disciplines (dance, film, music, theater and visual arts) that includes arts-integrated lessons. (Film includes filmmaking, video, animation and broadcasting)

Indicator 3: Accessibility Assessment.

The school staff monitors the assessment and appropriate placement of students in arts classes and reviews the instructional schedule to ensure equitable access for all. The arts curriculum meets the needs of diverse populations of learners.

Lens #2: Student Learning. In this school context, student learning refers to specific criteria for the demonstration of student learning in the arts, as articulated in the curriculum and tied to educational, artistic, and community values. Four indicators are included within this lens, which provide a multi-faceted structure for curriculum planning.

Indicator 4: Academic Focus. The arts curriculum emphasizes the acquisition and demonstration of arts knowledge, cross-curricular connections, and arts-specific learning strategies.

Indicator 5: College and Career Preparation. The arts curriculum includes real-life applications that prepare students for post-secondary education, focused training, and eventual employment.

Indicator 6: Artistic Rigor. Arts instruction is comprehensive, challenging at every grade level, contains explicit expectations for success, and is incorporated in the core curriculum.

Indicator 7: Cultural Inclusivity. Arts instruction fosters team and community building across diverse student populations. Learning processes are designed to acknowledge and incorporate students' personal experiences along with other global perspectives.

Lens #3: Environment. The supportive environment for a quality arts program has tangible and evident program elements, including funding, facilities, material resources, instructional time, and the exhibition of student work. There are five indicators that denote the adequacy of a range of resources in providing the opportunity for quality teaching and learning experiences to occur.

Indicator 8: Fiscal Commitment. The school budget includes allocations for arts education that align with objectives set forth in the broader District Arts Education Plan.

Indicator 9: Creative Spaces. Facilities and storage areas are designed to support full implementation of sequential instruction in the major arts disciplines.

Indicator 10: Materials, Supplies and Equipment. Supplemental learning materials, adequate supplies and functional equipment are available to students in all arts facilities and courses, at every grade level.

Indicator 11: Time on Task. Designated instructional time exists for students to develop and apply knowledge and skills in the major arts disciplines and to access knowledge in other subject areas through arts-integrated learning.

Indicator 12: Visibility of Arts Learning. There is ample evidence of the rigor, range and diversity of student learning in and through the arts, as displayed in classrooms, hallways, offices, and school publication, as well as through school and community performances.

Lens #4: Community. This term refers to the relationships among those individuals and groups who directly or indirectly impact arts instruction through their decisions and actions. The four indicators within this dimension address school arts policies and practices that engage the full school community.

Indicator 13: Articulated Arts Plan. Through explicit policies and practices, school leadership makes it clear that arts education is a responsibility of the whole school and is critical to the realization of the school's mission and vision.

Indicator 14: Arts Learning Community. Teachers are provided with the planning time, professional development opportunities, and financial resources needed to participate and collaborate in reflective learning groups regarding instruction, student learning, and assessment in the arts.

Indicator 15: Informed, Engaged Parents. Parents are kept informed about the school's arts education programs and the progress of their children, assist with arts learning activities, and attend exhibitions and performances.

Indicator 16: Broad Support. Administrators, teachers and parents collectively engage in building and nurturing the support of local arts and cultural providers, community service groups, local businesses, corporations, foundations, civic agencies, and other influential citizens.

For more information visit: <http://lacountyarts.org/artsed/quality.html>



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P21 and the Arts: A Skills Map Toward the Acquisition of 21st Century Learning Skills

Presenters: **Michael Blakeslee**, Senior Deputy Executive Director, MENC: National Association for Music Education; **Susan McGreevy-Nichols**, President, National Dance Education Organization; **Jim Palmarini**, Director of Educational Policy, Educational Theatre Association; **Dr. F. Robert Sabol**, President-Elect, National Art Education Association; **Scott C. Shuler, Ph.D.**, President, MENC: National Association for Music Education

Session Description:

This session presented an overview of the Skills Map for the Arts released on July 15 by The Partnership for 21st Century Skills. Created by six leading arts education professional organizations, the Map provides lesson examples at grades four, eight, and twelve, illustrating how standards-based instruction in the four arts areas (dance, music, theatre, and visual arts) addresses thirteen twenty-first century skills and outcomes, and helps to produce globally competitive citizens. Participants joined representatives of the collaborating organizations for a tour of the Skills Map and a discussion of its significance, including: how these skills contribute to students' acquisition of twenty-first century learning skills; the value of the document's Interdisciplinary Learning themes and Supporting Structures; and ways in which the Skills Map can be used as a resource by arts educators, policy makers and other stakeholders seeking to bolster national, state, and local support for curricular K-12 arts education programs.

Session Summary:

The Arts Skills Map is an illustration of how the arts promote work habits that cultivate curiosity, imagination, creativity, and evaluation skills. It examines each of the 13 social and workforce skills in the P21 Learning Skills list—categorized as learning and innovation; information, media and technology; and life and career skills—and gives 13 examples of lessons in dance, music, theatre and visual art and their outcomes for grades 4, 8, and 12.

The Arts Skills Map is not, however, a curriculum that suggests classroom practice, nor is it a comprehensive list of social and workforce skills. It not intended to supplant teaching practice at the expense of artistic skill and knowledge. It is also not a new set of standards for the arts, though it may help to inform the new standards when they are created.

The map has four components:

- Skills and their definitions
- Sample student outcomes and examples
- Interdisciplinary themes
- Supporting structures
 - Note: a link to the supporting structures can be found [here](#) on AEP’s website

Practitioners and supporters of arts education already know that learning in the arts helps students develop the skills comprising the categories in the P21 Learning Skills list. The challenge with the Map was to articulate the arts’ facilitation of this development, which in turn articulates evidence of the arts’ value in everyday curriculum beyond their discrete worth as an academic discipline.

Representatives from the American Alliance for Theatre & Education (AATE), the Educational Theatre Association (EdTA), MENC: The National Association for Music Education, the National Art Education Association (NAEA), the National Dance Association (NDA) and the National Dance Education Organization (NDEO) met in October 2009 to begin writing the Skills Map. Writers from each organization created examples of lessons and student outcomes in their respective disciplines for all 13 skills for grade levels 4, 8, 12.

The final map was released at a July 15 Capitol Hill briefing attended by writers and other representatives from each organization. At the briefing, four students, one for each discipline area, testified about what the arts meant to their lives and their futures, and how their experiences in their discipline helped shaped their character.

Example lesson from the Arts Skills Map (page 13):

Skill Category: Information, Media & Technology Literacy

Skill Set: Social & Cross-cultural Skills

Outcome: Students work respectfully and effectively with socially and culturally diverse teams or content to increase innovation and quality in their work:

- 4th Grade: Visual Art—Students connect virtually with class in another country to share ideas for creating sculptures around common theme of play; apply what they learned from each other to their own sculptures
- 8th Grade: Music—Students trained in music of one cultural style join music ensemble from another culture; learn to adapt skills to new style. Students interact (virtually or live) with native performers of new musical genre to better understand cultural context and appropriate practices of genre
- 12th Grade: Dance—Students research and demonstrate dance of their own or another culture; facilitate discussion with audience on what dance reveals about culture they have researched. Students gather feedback during online discussion with audience representing the culture.

The audience for the Map is administrators, arts advocates, corporate leaders, educators, funders, parents, policymakers and other arts education stakeholders who can refer to the Map within their dialogue about education reform efforts on national, state, and local levels. Arts educators can work collaboratively to more widely disseminate the Map to other stakeholders, and also formally present

one established or new skill and example to an administrator as part of a make-the-case effort and introduction of the P21 Arts Map.

Potentially, the Arts Skills Map can be a tool to ensure the continued inclusion of the arts as a core subject under ESEA. It can also influence core teaching standards, assessment models, and pre-professional training of arts educators as well as supply a new perspective for re-envisioning the National Standards for Arts Education.