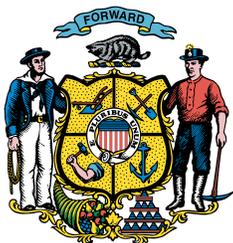


# WISCONSIN TASK FORCE ON ARTS AND CREATIVITY IN EDUCATION



## A PLAN FOR ACTION



Lieutenant Governor  
Barbara Lawton



Elizabeth Burmaster  
State Superintendent

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*Students creating in the Musically Integrated Kiosk Environment at the John Michael Kohler Art Center*



*Students creating in the Musically Integrated Kiosk Environment at the John Michael Kohler Art Center*

Information on availability of this publication may be found at [www.creative.wisconsin.gov](http://www.creative.wisconsin.gov).

January, 2009

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Barbara Lawton  
Lieutenant Governor

Wisconsin Task Force on  
**Arts and Creativity**  
In Education



Elizabeth Burmaster  
State Superintendent

We proudly present the final report of the Wisconsin Task Force on Arts and Creativity in Education. This Task Force began its work asserting the central role of the arts and creativity in education in this 21st century global economy. The report represents both a survey and a distillation of the current status of arts education in Wisconsin and of some of the most important research done by experts in the field, and it reflects the pragmatic experience of these experts. Their recommendations are an invitation to all of us to respond to the compelling narrative these data write that describes a status quo we can no longer afford in Wisconsin.

We understand creativity to be the bedrock of the arts, the renewable resource that will be the sustainable energy of this economy. As international expert Charles Landry says, "Creativity is one of the last remaining legal ways to gain an unfair advantage over the competition."

This report and its companion website (<http://www.creative.wisconsin.gov>), by delineating public institutions and individual leaders who are in a position to advance the recommendations, create a roadmap to progress for Wisconsin. Think of it as a "Global Positioning System"—a GPS unit to guide our path into and through this 21st century economy, positioning children and adult workers alike with the education and training they need to prosper today.

Students and parents, educators and community members, business leaders and government officials will all find their role in transforming the state's public schools outlined in this report. We envision the integration of knowledge across disciplines, the development of intellectual agility that is the hallmark of creativity and more important than any technical training, and

imagination-cum-innovation-cum-entrepreneurial confidence, as the outcome of a Wisconsin education. The GPS unit serves us well both as an apt metaphor for the Task Force report and a vivid example of applied creativity in all its forms:

### **Science**

Underwrote the possibility and launch of GPS satellites into space.

### **Technology**

Software and hardware drives the function.

### **Engineering**

Applied scientific principles inform GPS devices at work.

### **Arts**

Artistic principles in the design process determine the way that people interact with it; its successful application in real life.

### **Math**

Myriad calculations every step of the way

*continued . . .*

*continued . . .*

GPS units represent the successful integration of science, math, engineering and technology with art. The creative process of imagination, experimentation, design and then clever marketing design were all necessary steps to put these devices in the hands of the public. These products will undergo constant innovation and evolution . . . or drop from view.

Like a GPS, this report outlines the course of action we must follow to make our schools work for Wisconsin today. That is, it will lead us to re-center arts and creativity in education and integrate their study in all other disciplines—essentially transforming the school itself. Our goal is to ensure an environment that encourages original thought and risk-taking in the classroom and the workplace, a curriculum that inspires and facilitates creative inquiry, and assessments and evaluations that ask students to demonstrate what they have learned by applying it in real situations.

The public value of this document is extraordinary. As our GPS and textbook, it is illuminating and instructive on many levels. The range of the Task Force's inquiry and its expertise give this work impressive authority. We are all too aware of the urgent need for us to harvest the best contributions of every child in this state, to build the kind of communities that will anchor a first-rate workforce and the businesses that follow them. We are committed to lead the changes that will take us there.



Barbara Lawton  
Lieutenant Governor  
Chair, Wisconsin Arts Board



Elizabeth Burmaster  
State Superintendent of Public Instruction

# FOREWORD

**In March 2008, Wisconsin's Lieutenant Governor Barbara Lawton and State Superintendent of Public Instruction Elizabeth Burmaster publicly announced the establishment of the Wisconsin Task Force on Arts and Creativity in Education. Their leadership collaboration is thought to be a first in the nation.**

Lieutenant Governor Lawton and Superintendent Burmaster charged the Task Force with addressing the essential role that arts education and the development of students' creative capacities play in their success in reaching their full potential, in the quality of life in Wisconsin communities, and as an animating force in our state's economy.

The thirty-six member Task Force included thought leaders from business, state and local government, education, and community arts organizations. They participated in public forums with Lieutenant Governor and State Superintendent in venues across the state—in Sheboygan, Solon Springs, Eau Claire, Green Bay, Platteville, La Crosse, Middleton, and Milwaukee, and on Wisconsin Public Radio. The forums sought narrative data and testimony from employers, educators, arts leaders and others. The data revealed differences between urban and rural settings and between geographic locales defined by existing economic and arts infrastructure. Input from the forums provided the Task Force with the equivalent of a rich aerial photograph, a vivid and precise diagnostic tool to drive its work forward. Workgroups were named later to develop an action plan to advance the vision and goals set forth by the Task Force. Workgroups, led by Task Force members, broadly expanded the pool of expertise at work. Their plan for action addresses four areas crucial to strengthening arts and creativity in education: Creativity in the Classroom, Community Involvement, Business and the Creative Economy, and Legislative and State Policy.

The Creative Wisconsin Plan that follows represents the expertise and wisdom of many Wisconsin residents. The Plan and its companion website are designed to bring even more people into this powerful collaboration to strengthen arts and creativity education in our state and transform Wisconsin's outlook in a 21st century global economy.

*"Partnerships in the arts are the only way we can gather adequate resources and prepare the children of Wisconsin for the complex future they face. The arts must be at the heart of the school curriculum, and the curriculum must include reaching out to the very finest resources in the region. Schools cannot do it alone...Through the arts we get kids and adults to think creatively about how they tackle school, work, and life."*

*—Ruth Kohler, Director, John Michael Kohler Arts Center, Sheboygan*

# WISCONSIN TASK FORCE ON ARTS AND CREATIVITY IN EDUCATION

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Barbara Lawton, Lieutenant Governor

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Fred Schlichting, District Administrator  
Solon Springs School District

*“People that we hire need to have the confidence to speak up, think clearly, talk clearly, and write clearly, but confidence is the most important thing... We have to have all of our employees, from the person that is putting nuts or bolts in a light fixture in our plant, to the people that are out in the sales force, to not be afraid to fail...”*

*–Dan Waibel, Orion Energy Systems, Inc., Manitowoc*

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# EXECUTIVE SUMMARY

## Wisconsin's Lieutenant Governor and State Superintendent of Public Instruction convened and co-chaired a statewide Task Force on Arts and Creativity in Education to address

the essential role that arts education and the development of students' creative capacities play in their success in reaching their full potential, in the quality of life in Wisconsin communities, and as an animating force in our state's economy. Thirty-six thought leaders from business, state and local government, education, and community arts organizations were appointed to the Task Force. Nine public forums were held throughout the state. The Task Force was charged with developing an action plan for strengthening arts and creativity education in Wisconsin. Workgroups developed action plans in four distinct areas of implementation: Creativity in the Classroom, Community Involvement, Business and the Creative Economy, and Legislature and State Policy.

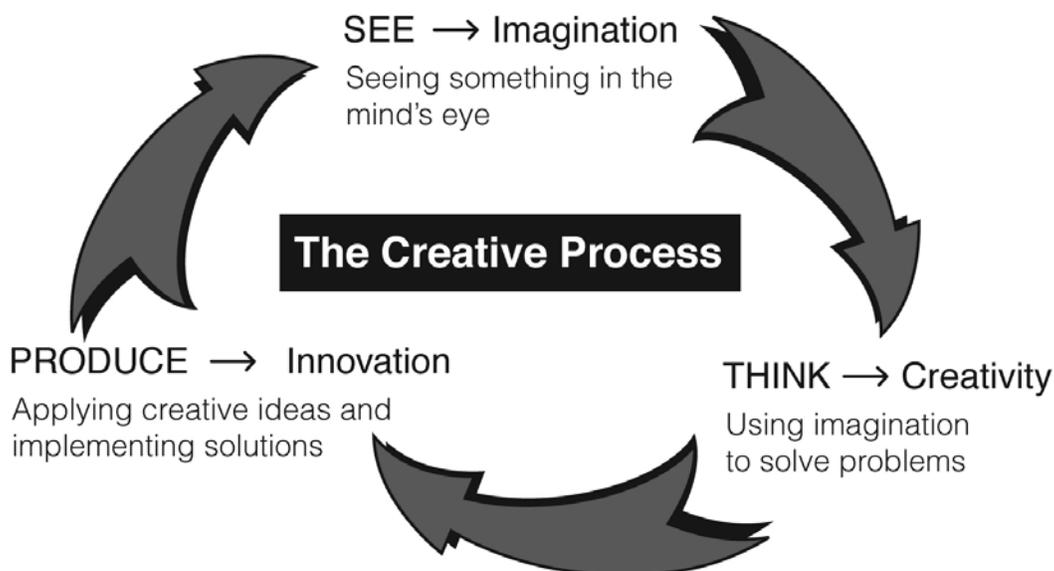
## Rationale

In this 21st-century global economy, Wisconsin's competitive edge will be the talent it develops for innovation and entrepreneurship. In a fast-changing world where we are bombarded with more information than can be humanly processed, knowledge represents what can be known and creativity is the capacity to navigate the unknown. In this context, the following equation must drive the smart allocation of resources in education: Knowledge + Creativity = Competitive Edge.

Creativity drives innovations in science, business, technology, and even service industries; entrepreneurs are problem-solvers, innovators by definition and visionaries when at their best. Developing arts and creativity in education programs is a deliberate workforce development strategy and will stimulate creativity and innovation and enable entrepreneurship.

We come by this honestly in Wisconsin. The Wisconsin Department of Tourism recently unveiled the following brand statement that points to our state's historic identity as fostering a culture of original thinkers across economic sectors: "Because of the passionate nature of the state's people to create fun, express themselves in original ways, and feel more comfortable doing it here than anywhere else, in Wisconsin originality rules."

Wisconsin's future prosperity depends on our success in reestablishing our leadership position in breeding innovators and entrepreneurs—Wisconsin's next generation, ready to meet the challenges of the 21st century.



## Recommendations

The following action plan for Wisconsin's public, private and nonprofit sectors has broad implications for K-12 education as well as business growth and community/regional/state economic development. It supports the development of learners' creative capacities using the creative process depicted below. See *Toward a Definition of Creativity* on page 14 for a more complete discussion.

### Legislative and State Policy:

Develop policy to support all the changes identified in the action plan developed by the Wisconsin Task Force for Arts and Creativity in Education.

### Recommended Strategies Include:

A. Recommendations to revise assessments and standards. The goal is to ensure every Wisconsin school employs an interdisciplinary curriculum designed to systematically integrate creativity development into the class work.

1. DPI should more explicitly describe goals for developing creativity and arts education across disciplines within the 21st century skills initiative.
2. DPI should evaluate all Model Academic Standards to address the inclusion of creativity and the arts.
3. DPI should examine how best to include arts and creativity in their work on "next-generation" assessments.
4. DPI should create a voluntary assessment tool for creativity as a method for schools to identify and nurture those skills and talent.

B. Recommendations to ensure every Wisconsin student enjoys access to education in the arts and creativity, taught by qualified instructors.

1. DPI, the Legislature and the Governor should create a new matching grant program for districts introducing new arts and creativity education into their curriculum.
2. The Task Force should request that the UW Board of Regents and WAICU explore the standard under PI 8 to ensure only licensed art and music teachers can teach those classes in grades K-6.
3. The Legislature and Governor should establish a specific matching grant program to expand artists-in-residence programs in Wisconsin schools. An alternative strategy would be to provide funds to expand the existing Arts Education Component of the Creative Communities grants program through the Wisconsin Arts Board. This program would fund artists-in-residence in Wisconsin public and private K-12 schools.

C. Recommendation to establish best practices and models for arts and creativity in education that other school districts can easily adopt.

1. DPI and the Wisconsin Arts Board should initiate a pilot program for six to ten school districts to create and implement an arts and creativity in education action plan. The plan would incorporate successful practices discovered through the Task Force work and invite input from business and community leaders, educators, and lawmakers.

D. Recommendations to better prepare students for success as they enter the workforce in this 21st century global economy.

1. DPI should research and create a career development program for arts and arts industries following the career pathways model already established through the Carl Perkins Vocational and Technical Education Act.
2. The Task Force should petition the UW Board of Regents and the Wisconsin Association of Independent Colleges and Universities (WAICU) to explore the merits of adding demonstration of achievement in the arts and development of creative capacities to admissions requirements, either through credit or extracurricular activities.

## E. Recommendations for research needed for ongoing improvement in arts and creativity education in our schools.

1. DPI should collect building-level data of student access to arts experiences and opportunities on an annual basis to record disparities and inequities in opportunities for study and participation that exist, even within districts. Districts should report that data and participate in a study to improve both access and accountability.
2. DPI should research and replicate other states' successful programs for restoration of the arts curriculum.
3. DPI should create an arts education research center to provide teachers with best practices, research, etc.
4. DPI should regularly hold creativity in education roundtables with business leaders to identify how best to develop stage creativity in education roundtables with business leaders to identify how best to develop the capacity for innovative thinking needed in the workplace. Feedback should be integrated into DPI planning.

### Creativity in the Classroom

Educators at all levels place creative processes at the core of all disciplines taught in the classroom, professional learning programs, parent/community relationships, and teacher education.

#### Recommended Strategies Include:

- The DPI and local districts should ensure that all students have access to courses in a variety of visual and performing arts.
- Local districts, schools, and teachers should implement creative processes in all classrooms and in each discipline.
- The DPI, Wisconsin Arts Board, CESAs, Professional Organizations, and local school districts should provide professional learning opportunities and necessary support for school staff to implement creative processes in the classroom.
- The DPI, Wisconsin Arts Board, other State Agencies, and local school districts should involve parents and the community in arts and creativity in education.
- Universities and the DPI should implement creative processes in pre-service teacher education.

### Community Involvement

Describe a community partnership process/protocol that will expand and improve available arts and creativity programs and services in Wisconsin schools.

#### Recommended Strategies Include:

- Local communities should identify potential community partners. Describe a community partnership process/protocol that will expand and improve available arts and creativity programs and services in Wisconsin schools.
- State-level community organizations should recommend ways that local agencies, organizations, and businesses can collaborate with schools to strengthen arts education and the development of creative potential in all students.
- State-level community organizations should identify models for partnership within the community.
- State-level community organizations should recommend measures for the ongoing sharing of successful practices.



*State Superintendent Burmaster addressing Second Task Force Meeting*

*"The value of creativity to me is very important in biosciences. The scientists...that impress me the most...get behind the idea, even if they go on to fail...One out of ten times, when it succeeds, it (the idea) moves us beyond where we are today. Those employees always impress me because they got behind something and saw that there was a possibility there...Even though we never made a product out of it...those ideas are still there... Someday maybe somebody will take those concepts and move them further."*

*—James Prudent, CEO & Founder, Centrose, LLC, Middleton*

## **Business and the Creative Economy:**

Foster a climate of creative inquiry and innovation in Wisconsin through strategic changes in education, workforce training, and entrepreneurial development systems.

## **Recommended Strategies Include:**

- The Wisconsin Task Force on Arts and Creativity in Education should develop a common language to identify problems and prescribe solutions.
- Regional and local business organizations should seek strong endorsements and partnerships from statewide business organizations and key business leaders.
- State-level business, cultural, and professional organizations should market the imperative to achieve this vision in order for Wisconsin to compete in the global creative economy.
- State-level government, business, cultural, and professional organizations should support community economic development efforts focused on improving the arts and culture environment as a tool for employee attraction and retention.
- State, regional, and local business and educational organizations should provide points of engagement and best practices for business to have continuous involvement in the schools.



*Lt. Governor Lawton  
at the March 2008 Task Force announcement*

Each of the action plan workgroups felt it was important for the Task Force to define concepts and key ideas that recur in this action plan such as the creative process, creative capacities, and the creative environment. The common language developed by the Task Force is included in the *Toward a Definition of Creativity* segment of this report and will guide implementation of the action plan statewide.

# TOWARD A DEFINITION OF CREATIVITY

In Wisconsin, “the arts” include dance, literary arts, media arts (animation, film, video, audio, game creation), music, theater, and visual arts and design (architecture, graphic arts, industrial design). The arts include the material and expressive traditions of people’s many cultural backgrounds throughout the state. Masters, novices, professionals, amateurs, and so-called prosumers are among those that both produce and consume the arts. To realize its plan for action, the Wisconsin Task Force for Arts and Creativity in Education worked to articulate a common language for a discussion about creativity. Its goal was to facilitate a shared agenda for Wisconsin citizens to strengthen arts and creativity in education and enrich community life to create a more prosperous economy enjoyed by all.

The results of focused discussions by Task Force members, along with reviews of the literature and research on creativity, provided a base for conversations and informed the plan for action. Sources are listed in the Task Force Resource List on page 63 of this plan. Creativity can be defined on a variety of levels: cognitively, intellectually, socially, economically, spiritually, and from the perspective of different disciplines within the arts, sciences, and humanities. All students in Wisconsin can develop their creative capacities if they have access to rich learning opportunities in environments that nurture and support their creative development.

## Imagination, Creativity, and Innovation

According to international education expert Sir Ken Robinson, the creative process involves being imaginative, creative, and innovative—three distinct but related concepts.

Similarly, business consultant Linda Naiman defines **creativity** as “the act of turning new and imaginative ideas into reality.”

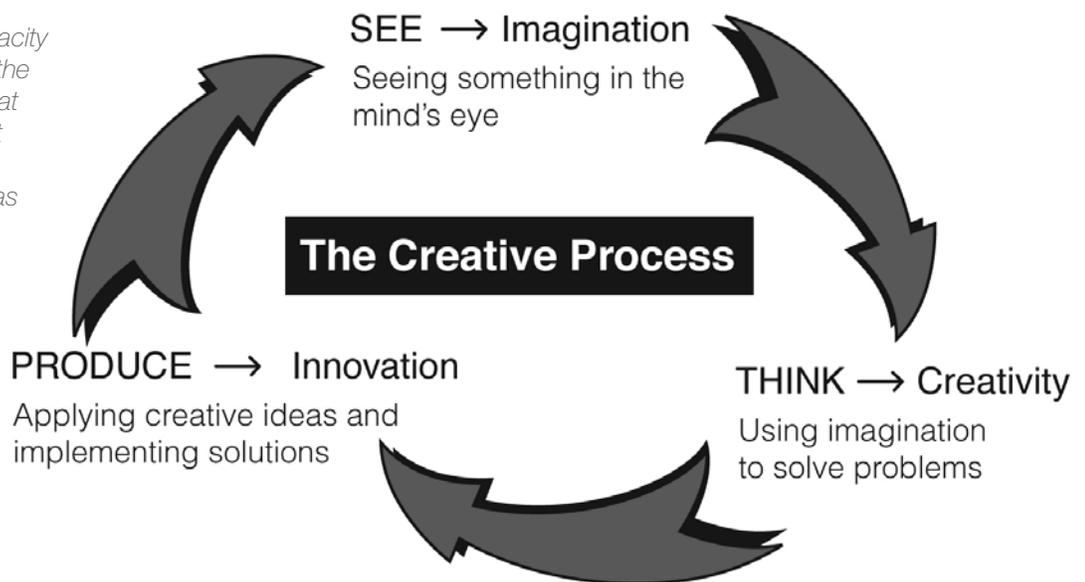
*“Creativity involves two processes: thinking, then producing. Innovation is the production or implementation of an idea. If you have ideas, but don’t act on them, you are imaginative but not creative.”*

-Linda Naiman, *What is Creativity?* <http://www.creativityatwork.com/articlesContent/whatis.htm>

According to these experts, learners who exercise creativity combine imagination, creative thought, and innovation to produce something novel that has value. The ability to imagine, create, and innovate are key components of what it means to be “creative”—a quality that is fast becoming a key to future success.

*“The first step is imagination, the capacity that we all have to see something in the mind’s eye. Creativity is then using that imagination to solve problems—call it applied imagination. Then innovation is putting that creativity into practice as applied creativity.”*

-Sir Ken Robinson, *Reading, Writing, and Creativity*, *Business Week*, February 23, 2006, [www.businessweek.com](http://www.businessweek.com)



## Creative Capacities

Integrating creativity education into arts, academic, and training programs can help learners develop their creative capacities—the skills and attitudes that contribute to imaginative, creative, and innovative thinking. The creative process often involves identifying a problem, exploring multiple solutions, and accepting the risk of failure as the best solution emerges. A base of disciplinary knowledge enables creative work.

The creative capacities described below reflect the ideas put forth by different arts, education, and business groups referenced in the Urgency for Change portion of this action plan.

### Skills

- Inquire—Pose questions that arise from curiosity.
- Find, Frame, and Solve Problems—Identify, articulate, and solve problems.
- Integrate Ideas—See patterns, find relationships, and make connections among ideas.
- Think Critically—Question, analyze, and synthesize ideas.
- Reflect—Contemplate and evaluate ideas.
- Take Action—Initiate action and follow through in bringing ideas to fruition.
- Collaborate—Work productively with others to bring ideas to fruition.
- Communicate—Express ideas in a variety of ways using a variety of media.

### Attitudes

- Curious
- Risk-taker
- Flexible and adaptable
- Comfortable with ambiguity
- Comfortable with more than one right answer
- Open and responsive to diverse perspectives

## Environments that Support Creative Development

Both the “culture” and physical space of a learning environment can support learners’ creative development. Nurturing such learning environments is an important role of learning leaders—the teachers, principals, administrators, and business and cultural leaders of a community. Whether in a school, business, or community organization, creative learning environments often share the following characteristics:

## Culture of a Creative Environment

- The creative environment is welcoming; it is a place where learners feel safe in taking risks.
- A sense of community and teamwork exists among learners.
- Curiosity is encouraged and respected as an important first step in learning.
- Learning is situated in an authentic context and work is focused on important learning goals.
- Inquiry and investigation are important components of the learning process, as the outcomes of creative work are often unknown at the beginning of a project.
- Time is allowed for ideas to incubate.
- Ideas are challenged.
- Diverse perspectives are welcomed and explored to deepen and strengthen the creative process and products of creativity.
- “Mistakes” are viewed as a normal part of the learning process and viewed as opportunities to improve.
- Project-based learning is common; learners often explore open-ended problems.
- There is an excitement about learning; learners take ownership of their work.

## The Physical Environment

- The physical learning environment allows for flexibility so learners can work alone, in small groups, and in larger groups.
- Creative work is visible, communicating the importance of process and production.
- The environment itself is stimulating and may serve as a provocation for questions and investigations.
- Learning often extends beyond the confines of the physical environment.

Creativity is a renewable resource that fuels learners’ ability to navigate the unknown. Developing creative capacities among learners will improve schools, communities, and workplaces throughout Wisconsin.

# URGENCY FOR CHANGE: SKILLS FOR THE 21ST-CENTURY WORKPLACE AND COMMUNITY

*"In the 21st century the future of our democracy and the strength of our economy depend on each individual's ability to think critically, learn new skills, and adapt to a rapidly changing culture and economy."*

– *Charting the Landscape*

**Humans are inherently creative beings. Over the ages, people have expressed their creativity in many ways. Now, more than ever, developing creativity within all learners is imperative for success in business, education, and community life.**

The world is changing at an unprecedented pace. Over the past century we shifted from an agrarian to an industrial to an information age. Author Daniel Pink (2005)<sup>9</sup> suggests that we've entered the conceptual age where knowledge is no longer enough; contextualizing and creatively using information is what matters.<sup>2</sup> We now need creative thinkers. A strengthened arts and creativity education program in Wisconsin will help develop important 21st-century skills in students and a workforce that is ready to compete in the creative economy.

In this emerging creative economy, students with strong creative capacities will have more opportunities. Employers in the United States rate creativity/innovation as one of the top five skills of successful employees, a skill that will only increase in importance in the coming years.<sup>3</sup> Eighty-five percent of these employers say that they can't find the creative people they want.

What are these employers looking for? What specific skills characterize creativity/innovation? According to the results of a survey given to American business executives, the skills that best demonstrate creativity are listed below in rank order. Employers rank self-employed work as the top

indicator of creativity, followed by arts study.<sup>4</sup>

- Problem identification or articulation;
- Ability to identify new patterns of behavior or a new combination of actions;
- Integration of knowledge across different disciplines;
- Ability to originate new ideas;
- Comfort with the notion of "no right answer";
- Fundamental curiosity;
- Originality and inventiveness in work;
- Problem-solving;
- Ability to take risks;
- Tolerance of ambiguity; and
- Ability to communicate new ideas to others.

This data supports what the New Commission on the Skills of the American Workforce has found—successful employees of the future will need strong skills in English, mathematics, technology, and science, as well as literature, history, and the arts. They will also need to be "comfortable with ideas and abstractions, good at both analysis and synthesis, creative and innovative, self-disciplined and well-organized, able to learn very quickly and work well as a member of a team, and have the flexibility to adapt quickly to frequent changes in the labor market as the shifts in the economy become ever faster and more dramatic" (Tough Choices or Tough Times, Page 7).

Similarly, the Partnership for 21st Century Skills—an advocacy organization focused on infusing 21st-century skills into education—has identified skills that citizens, workers, and leaders need in order to be successful in the 21st century. Recognizing that there is a gap between the knowledge and skills many students learn in school and those necessary for success in their futures, the Partnership has defined three essential categories of skills—Life and Career Skills; Learning and Innovation Skills; and Information, Media, and Technology Skills. Within each area, specific skills are identified<sup>5</sup>

1 Carson, Neil, *Charting the Landscape, Mapping New Paths: Museums, Libraries, and K-12 Learning*, 2005, Institute of Museum and Library Services, Washington D.C.

2 Pink, Daniel, *A Whole New Mind: Moving From the Information Age to the Conceptual Age*, (2005), Riverhead Books Penguin Group, New York, New York.

3 The Conference Board, *Corporate Voices for Working Families, Partnership for 21st Century Skills, Society for Human Resource Management, Are They Really Ready To Work? Employers' Perspectives on the Basic Knowledge and Applied Skills of New Entrants to the 21st Century Workforce*, Research Report BED-06, 2006.

4 The Conference Board, *Ready to Innovate, Key Findings, Research Report 1424, 2008*. (Referring to November 2007, survey of public school superintendents and American business executives (employers) to identify and compare their views surrounding creativity.)

5 Taken from <http://www.21stcenturyskills.org/>.

## Learning and Innovation Skills

Learning and innovation skills are what separate students who are prepared for increasingly complex life and work environments in the 21st century and those who are not.

They include:

- Creativity and Innovation
- Critical Thinking and Problem-Solving
- Communication and Collaboration

## Information, Media and Technology Skills

People in the 21st century live in a technology and media-driven environment marked by access to an abundance of information, rapid changes in technology tools, and the ability to collaborate and make individual contributions on an unprecedented scale. To be effective in the 21st century, citizens and workers must be able to exhibit a range of functional and critical thinking skills, including:

- Information Literacy
- Media Literacy
- ICT (Information, Communications, and Technology) Literacy

## Life and Career Skills

Today's life and work environments require far more than thinking skills and content knowledge. The ability to navigate the complex life and work environments in the globally competitive information age requires students to pay rigorous attention to developing adequate life and career skills, such as:

- Flexibility and Adaptability
- Initiative and Self-Direction
- Social and Cross-Cultural Skills
- Productivity and Accountability
- Leadership and Responsibility

Every classroom—whether it be Chemistry or Music—is one where creative capacities can be nurtured to provide students an environment where 21st-century skills can be developed. This is crucial, as today's students will enter a workforce that is dramatically different from that of their parents and teachers. The Partnership for 21st Century Skills considers these skills to be “the lifeblood of a productive workforce in today's global, knowledge-based economy.” They go on to say that “as more of our economic competitors move to foster 21st-century skills development within their educational systems, the United States faces a critical challenge to keep pace in preparing our students to meet the demands of the global community and tomorrow's workforce.”<sup>6</sup>

6 From P21 FAQ, [www.21stcenturyskills.org](http://www.21stcenturyskills.org).

Learners, schools, and communities enjoy the many benefits of strong arts and creativity programming. But there is another compelling reason to strengthen arts and creativity education in Wisconsin—it is a good workforce development strategy. In today's global economy, routine work is either being done overseas where wages are much lower, or it is being automated and done by machines. Employers around the world are able to get skilled workers in less developed countries at a lower cost than American workers. To remain competitive, many United States industries are providing new high-value-added products and services to the global market. These industries are engaged in the “creative work” of research, development, and design.<sup>7</sup>

In this 21st-century global economy, Wisconsin's competitive edge will be the talent it develops for innovation and entrepreneurship. Other countries are developing creative education programs to develop the 21st-century skills of their students, many of which include increasing the amount of time students spend on the arts.<sup>8</sup> Preparing our students to be knowledgeable and creative will not only help them successfully compete in their futures but will also build the creative workforce essential to ensure that Wisconsin's economy will prosper. Strengthening arts and creativity education in Wisconsin is an important workforce development strategy.

7 National Center on Education and the Economy. Tough Choices or Tough Times: The Report of the New Commission on The Skills of the American Workforce. Released December 14, 2006. [www.skillscommission.org](http://www.skillscommission.org).

8 Americans for the Arts, A Summary of Recommendations from the National Arts Policy Roundtable, 2007. [http://www.americans-forthearts.org/pdf/information\\_services/research/policy\\_roundtable/2007%20NAPR%20Recommendations%20Summary.pdf](http://www.americans-forthearts.org/pdf/information_services/research/policy_roundtable/2007%20NAPR%20Recommendations%20Summary.pdf).

# BENEFITS OF ARTS AND CREATIVITY IN EDUCATION: WHAT THE RESEARCH SAYS

Arts and creativity education can do more than equip students with the creative competencies they need for success in their future. It can also be an effective way to improve students' performance while in school, improve the school learning environment, and strengthen communities.

## Improve Students' Academic Achievement

The research shows that strong arts and creativity programs engage students in learning and improve their academic achievement. Researchers contributing to *Critical Links*<sup>9</sup>—a report including sixty-two arts education research studies—found that learning experiences in the arts improve students' academic achievement and social development. Based on the report's findings the benefits of arts education include positive gains in reading and language, mathematics, thinking, and social skills; motivation to learn; and positive school environment.<sup>10</sup>

Many of the key findings in *Critical Links* show that strong arts education programs benefit students. The following summary of benefits is from the *Governor's Commission on the Arts in Education: Findings and Recommendations*:<sup>11</sup>

## Improved performance in reading and math

—The results of a voluntary survey of SAT test-takers reveals that students who take arts courses have higher math, verbal and overall SAT scores than students who do not take arts classes.<sup>12</sup>

9 Critical Links: Learning in the Arts and Student Achievement and Social Development, Washington, D.C. Arts Education Board, 2002.

10 Ruppert, Sandra S., *Critical Evidence: How the Arts Benefit Student Achievement*, National Assembly of State Arts Agencies, 2006.

11 Education Commission of the States, *Governor's Commission on the Arts in Education: Findings and Recommendations*, 2006, pages 8–9. <http://www.ecs.org/clearinghouse/69/42/6942.pdf>.

12 Kathryn Vaughn and Ellen Winner, "SAT Scores of Students Who Study the Arts: What We Can and Cannot Conclude about the Association." In Richard Deasy (Ed.), *Critical Links: Learning in the Arts and Student Academic and Social Development*, Washington, D.C. Arts Education Partnership: 2002, 96-97.

—Analysis of the *National Educational Longitudinal Study (NELS: 88)* by University of California researchers shows a relationship between arts involvement and academic achievement, as indicated by better grades and improved standardized test performance. These findings are consistent for students from the lowest socioeconomic quartile of the 25,000 students surveyed.<sup>13</sup>

—A study of the Arts for Academic Achievement program in Minneapolis indicated a significant relationship between arts-integrated instruction and improved student performance in reading and mathematics for students in grades 3 through 5.<sup>14</sup>

## Improved student engagement and motivation in school

—A summary of the studies in the *Critical Links* research compilation reveals a connection between the arts and increased student engagement and motivation, including improved attendance and educational aspirations.<sup>15</sup>

—A series of seven studies in the *Champions of Change* report consistently shows the power of arts education to reach students who are disengaged from school and to help them connect more effectively with their peers.<sup>16</sup>

—The Arts Education Partnership publication, *The Third Space: When Learning Matters*, provides evidence of the potential for arts programming in high-poverty schools to

13 James S. Catterall, *Involvement in the Arts and Success in Secondary School*, In Richard Deasy (Editor), *Critical Links: Learning in the Arts and Student Academic and Social Development*, Washington D.C. Arts Education Partnership: 2002, 68-69.

14 Debra Ingram and Karen R. Seashore, *Arts for Academic Achievement: Summative Evaluation Report*, Center for Applied Research and Educational Improvement, University of Minnesota, 2003.

15 Highlights: *Critical Links: Learning in the Arts and Student Academic and Social Development*, [www.aep-arts.org/CLhighlights.doc](http://www.aep-arts.org/CLhighlights.doc) (accessed February 10, 2006).

16 Edward Fiske (Ed.), *Champions of Change: The Impact of the Arts on Learning*, "Arts Education Partnership and President's Committee on the Arts and the Humanities," Washington D.C., 1999.

create new opportunities for teaching and learning, and for building communities within and outside the schools.<sup>17</sup>

## Improved social and civic development

—Critical Links studies also show that students exposed to the arts gain more empathy and self-control and develop improved conflict-resolution and social-tolerance skills.<sup>18</sup>

—Skills that students gain through arts education may be valuable for civic education and the development of civic competencies, especially civic skills and dispositions.<sup>19</sup> Such competencies include development of respect and appreciation for other people's views or perspectives.

## Enhanced economic development and workforce preparation

—Sir Ken Robinson, a member of the Commission, describes the importance of the Creative Economy: “America needs a workforce that is flexible, adaptable and highly creative; and it needs an education system that can develop these qualities in everyone.”<sup>20</sup>

—The Creative Economy, which includes industries such as architecture, design, the arts, museums and the entertainment industry, relies upon people who can think creatively, adapt quickly to new situations and problem-solve. This industry, which is growing at a faster pace than total U.S. business growth,<sup>21</sup> increases the demand for workers with the skills that are gained through the arts in education.

## Improved school climate

<sup>17</sup> Richard Deasy and Lauren Stevenson, *The Third Space: When Learning Matters*, Arts Education Partnership: Washington D.C., 2005. This book explores how the arts can help disadvantaged schools succeed through a case study of 10 districts.

<sup>18</sup> Highlights: Critical Links: Learning in the Arts and Student Academic and Social Development, [www.aep-arts.org/CLhighlights.doc](http://www.aep-arts.org/CLhighlights.doc) (accessed February 10, 2006).

<sup>19</sup> Judith Torney-Purta and Susan Vermeer, *Developing Citizenship Competencies from Kindergarten through Grade 12: A Background Paper for Policymakers and Educators*, Education Commission of the States, Denver, CO: ECS, 2004.

<sup>20</sup> Sir Ken Robinson was appointed by the British government to chair the National Advisory Committee on Creative and Cultural Education and was responsible for the report, *All Our Futures: Creativity, Culture and Education*. Robinson is also the author of *Out of our Minds: Learning to be Creative*.

<sup>21</sup> *Americans for the Arts, Creative Industries 2005: The State Report*, Washington D.C., 2005. This report measures the scope and economic size of the arts in America.

—An evaluation of the North Carolina A+ Schools program, a comprehensive school reform initiative that includes arts education in its reform strategies, supports the idea that the arts can be integrated into the school curricula and can create a more positive school culture while also strengthening ties to surrounding neighborhoods and communities.<sup>22</sup>

—A series of studies in *Champions of Change* shows that the arts can help improve the climate for learning as disciplines and classrooms are integrated and the physical appearance of a school is enhanced.<sup>23</sup>

In an analysis of data from the *Department of Education's National Educational Longitudinal Study of 1988 (NELS 88)*,<sup>24</sup> researcher James Catterall found that children engaged in the arts experienced positive academic benefits at every step in the research and that their gains became more pronounced over time. He also found that these patterns of achievement held true for children from low socioeconomic status backgrounds (page 2).<sup>26</sup> Catterall's analysis of the NELS 88 data showed that sustained involvement in music and theatre were highly correlated with success in mathematics and reading (Catterall, Pages 8, 11).

<sup>22</sup> Catherine Awsumb Nelson, *The Arts and Education Reform: Lessons From a Four-Year Evaluation of A+ Schools*, North Carolina A+ Schools, Thomas S. Keenan Institute for the Arts at the North Carolina School of the Arts, 2001.

<sup>23</sup> Edward Fiske (Ed.), *Champions of Change: The Impact of the Arts on Learning*, “Arts Education Partnership and President's Committee on the Arts and the Humanities,” Washington D.C., 1999.

<sup>24</sup> National Center for Educational Statistics, Institute of Education Sciences, U. S. Department of Education, <http://nces.ed.gov/surveys/NELS88>.

<sup>25</sup> In 1988, twenty-five thousand eighth graders participated in the Department of Education's National Educational Longitudinal Study of 1988 (NELS 88). This nationally representative sample of students was surveyed on a wide range of topics including: school, work, and home experiences; educational resources and support; the role in education of their parents and peers; neighborhood characteristics; educational and occupational aspirations; and extracurricular activities. A sample of the students participated in follow-up surveys in 1990, 1992, 1994, and 2000. For the three survey administrations in which students were in school, achievement tests in reading, social studies, mathematics, and science were administered. Additionally, students' high school and postsecondary transcripts were a limited-access part of the dataset.

<sup>26</sup> Catterall, James S., Chapleau, Richard, and Iwanaga, John. (1999), “Involvement in the Arts and Human Development: General Involvement and Intensive Involvement in Music and Theatre Arts.” The Imagination Project at UCLA Graduate School of Education and Information Studies, University of California at Los Angeles. In Fiske, Edward B., *Champions of Change: The Impact of the Arts on Learning*, Arts Education Partnership, President's Committee on the Arts and the Humanities, Washington D.C. <http://aep-arts.org/files/publications/ChampsReport.pdf>.

## Improve the School Learning Environment

Arts and creativity in education has clear benefits for learners in terms of acquiring 21st-century skills, improving academic achievement, and developing social skills. Perhaps part of the reason for these impressive findings is that arts education programs improve the learning environment in schools overall.

*Champions of Change: The Impact of the Arts on Learning* is a compelling report that outlines the findings of seven teams of researchers who examined a variety of arts education programs. These researchers conducted their studies independently using diverse methodologies. Still, there was a strong consensus among their findings, summarized in *Champions of Change* as follows:

- The arts reach students who are not otherwise being reached. Young people who are disengaged from schools and other community institutions are at the greatest risk for failure or harm. The researchers found that the arts provided a reason, and sometimes the only reason, for being engaged with school or other organizations. These young people would otherwise be left without access to any community of learners.
- The arts reach students in ways that they are not otherwise being reached. Other recent educational research has produced insights into different styles of learning. This research also addresses examples of young people who were considered classroom failures, perhaps “acting out” because conventional classroom practices were not engaging them. These “problem” students often became the high-achievers in arts learning settings. Success in the arts became a bridge to learning and eventual success in other areas of learning.
- The arts connect students to themselves and each other. Creating an artwork is a personal experience. The student draws upon his or her personal resources to generate the result. By engaging his or her whole person, the student feels invested in ways that are deeper than “knowing the answer.”
- The arts transform the environment for learning. When the arts become central to the learning environment, schools and other settings become

places of discovery.

- The arts provide learning opportunities for the adults in the lives of young people. Those held responsible for the development of children and youth—teachers, parents, and other adults—are rarely given sufficient or significant opportunities for their own continuing education. With adults participating in lifelong learning, young people gain an understanding that learning in any field is a never-ending process. The roles of the adults are also changed—in effective programs, the adults become coaches—active facilitators of learning.
- The arts provide new challenges for those students already considered successful. Boredom and complacency are barriers to success. For those young people who outgrow their established learning environments, the arts can offer a chance for unlimited challenge. In some situations, older students may teach and mentor younger students. In others, young people gain from the experience of working with professional artists.
- The arts connect learning experiences to the world of real work. The world of adult work has changed, and arts learning experiences can show remarkable consistency with the evolving workplace. Ideas are what matter and the ability to generate ideas, to bring ideas to life and to communicate them is what matters to work place success. Working in a classroom or a studio as an artist, the young person is learning and practicing future workplace behaviors.

## Strengthen Communities

Schools are not the only environments to improve when arts and creativity programs flourish in a community. A 1999 report developed by the Arts Education Partnership, *Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community*,<sup>27</sup> lists the many benefits of community arts and school partnerships, which are listed below. This report offers guidance to community leaders from multiple sectors to collaboratively address the arts education needs of their communities.

- **Improve Schools.** Partnerships between school systems and community arts partners are effective ingredients of school improvement strategies. They increase community awareness of educational issues and mobilize community resources in the service of school improvement.
- **Improve the quality of learning in the arts.** The need for improved arts education is the most frequent goal of community cultural plans. Schools and communities wanting high-quality arts experiences for their children frequently have to build or rebuild their arts education programs. Partnerships allow educators to draw upon a community's arts resources in this important work of restoring quality arts instruction to students. Good partnerships build on the successes of dedicated in-school curriculum specialists and arts educators and assist schools in developing an in-school infrastructure for the arts.
- **Improve students' overall academic performance.** School administrators report that in schools with powerful arts programs, they see increased student performance as measured by grades, test scores, attendance, and retention. Partnerships with community arts organizations and individual artists can engage the expertise of community members in ways that enhance student learning.
- **Develop effective curricula.** Partnerships are often a highly productive way of involving educators in effective curriculum development. Partnerships that build the arts into the curriculum as subjects in their own right and/or as learning integrated into other curricular areas invite imaginative thinking about curriculum design. The interactive nature of partnerships supports the creation of strong planning teams, professional development networks, and a legacy of curricular work and teaching methods that can be shared among classrooms, schools, and districts.
- **Involve parents and families in student learning.** The arts are one of the most powerful means for forging bonds between parents, schools, and communities. Schools that present quality student performances, readings, and exhibitions attract parents into the schools and engage them in their children's education. Partnerships significantly expand the opportunities for these important, family-based learning experiences both inside and outside the school buildings.
- **Provide quality professional development of teachers, community leaders, and artists.** Partnerships forge a new relationship between community resources and schools, resulting in the professional development of all partners. Arts instruction enhances the teaching skills of teachers, helps community members better appreciate education, and prepares artists and other expert citizens to work productively in classrooms.

27 Dreeszen, Craig; Aprill, Arnold; Deasy, Richard, *Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community*, Arts Education Partnership, Washington D.C., 1999, (page 3).

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- Meet the needs of special populations of students. Research has demonstrated that some children, who have difficulty solely with linguistic methods of education, respond enthusiastically to arts education because it engages students through many styles of learning. Children with special needs or those who are challenged by social factors stay in school and learn better when engaged in creative, arts-integrated education. Partnerships broaden a school system's capacity to engage the learning styles of all students.

- Provide youth with skills to succeed in the 21st century. Children will succeed throughout their lives if they acquire skills essential for the new millennium. The arts excel in helping children develop thinking skills (creative thinking, decision-making, problem-solving, imagining and imaging, and knowing how to learn); social skills (speaking and listening, cooperative work, capacity to teach others, negotiation and conflict resolution skills, and tolerance for differences); and personal skills (individual responsibility, perseverance, self-management, and integrity). The arts help young learners recognize themselves as learners and reflect upon their own skills development. It is this skills-building capacity of arts education that has most captured the interest and support of business. Artists and community leader partners bring "real-world" opportunities for developing these skills.

- Extend school influence to improve communities. Schools have collaborated with arts organizations and civic agencies in programs explicitly intended to improve the quality of life of neighborhoods, towns, and cities. School/community arts programs have helped mitigate social problems including drug abuse, violence, teenage pregnancy, poverty, and lack of community pride. Arts and education partnerships enable young learners to reflect upon and represent themselves in their own communities and to become active citizens in their own neighborhoods.

- Develop or implement plans and policies. Collaborative approaches work to create educational standards, educational reform initiatives, systemwide arts education plans, and curriculum frameworks. Partnerships may also help implement educational plans, community cultural plans, or legislative mandates.

*"The arts may not be the state of Wisconsin's top priority, but the arts are integral to the state of Wisconsin's top priorities...education, commerce, tourism, quality of life, and health care...There are no great cities without great arts education, and there are no great states without great arts education programs."*

*—Wade Hobgood, Peck School of the Arts, UW-Milwaukee*

## Public Opinion Favors Arts and Creativity in Education

**With so many clear benefits, it is no surprise that many Americans favor strengthening arts and creativity in education.** Developing students' creative capacities is a growing priority in public opinion polls. According to Lake Research Partners, a large group of likely voters felt that education in and through the arts is essential for developing the imagination, something important for innovation and success in the 21st century. According to their poll, 63 percent of voters believe that "building capacities of the imagination that lead to innovation is just as important as the 'so-called' basics for all students."<sup>28</sup> Coined the "imagine nation," this voter constituency supports a renewed emphasis on the arts as a way to develop the competencies, skills, and values needed for success in modern life.

The results of the *2007 Phi Delta Kappan/Gallup Poll of the Public's Attitudes Toward the Public Schools*<sup>29</sup> reveal that the public is concerned about narrowing the curriculum as

28 January 2008 Press Release endorsed by Lake Research Partners, Arts Education Partnership, National Education Association, George Gund Foundation, and NAMM, [http://www.theimagination.net/press/080124\\_tinpr.pdf](http://www.theimagination.net/press/080124_tinpr.pdf).

29 Rose, Lowell, Gallup, Alec, Phi Delta Kappan International, *The 39th Annual Phi Delta Kappa/ Gallup Poll of the Public's Attitudes Toward the Public Schools*, Bloomington, IN, 2007, (page 36), [http://www.pdkmembers.org/members\\_online/publications/e-GALLUP/kpoll\\_pdfs/pdkpoll39\\_2007.pdf](http://www.pdkmembers.org/members_online/publications/e-GALLUP/kpoll_pdfs/pdkpoll39_2007.pdf); [http://www.pdkintl.org/gallup/07Gallup\\_Poll\\_Flyer.pdf](http://www.pdkintl.org/gallup/07Gallup_Poll_Flyer.pdf).

a result of the No Child Left Behind Act (NCLB). Ninety-three percent of those polled were concerned that NCLB's emphasis on English and math is reducing the attention given to other subjects, including the arts.

A poll conducted by Public Opinion Strategies and Peter D. Hart Research Associates on behalf of the Partnership for 21st Century Skills<sup>30</sup> revealed that Americans are concerned that the United States is not preparing students with the skills they need for success in the 21st-century. Eighty-eight percent of those polled believe that schools can and should incorporate 21st-century skills into their curricula. Sixty-six percent of those polled believed that students need more than just the basics of reading, writing, and math. Schools also need to incorporate a broader range of skills. Fifty-three percent of those polled believe that schools should place an equal emphasis on 21st-century and basic skills. Fifty percent of voters say that the country is moving in the wrong direction in educating young people with the skills they need to compete in a global economy. There is significant public support for providing students with education that builds their creative capacities.

Arts and creativity education is an underutilized solution that will improve student achievement in school and beyond, build community assets, and invigorate the economic health of Wisconsin.

30 The Partnership for the 21st Century Skills, *Beyond the Three Rs: Voter Attitudes toward 21st Century Skills*, [http://www.21stcenturyskills.org/documents/P21\\_pollreport\\_singlepg.pdf](http://www.21stcenturyskills.org/documents/P21_pollreport_singlepg.pdf), The Partnership for 21st Century Skills, 2007, Tucson, AZ (pages 1-4).

## PUBLIC FORUM SUMMARY

**Input from Wisconsin citizens across the state informed the work of the Task Force and workgroups.** Nine public forums, led by Lieutenant Governor Barbara Lawton and/or State Superintendent Elizabeth Burmaster, were held between May and October of 2008. One public forum, which included participants from across the state, was held via Wisconsin Public Radio.

### *Public Forum Schedule*

*Sheboygan, May 22, 2008*

*Solon Springs, June 3, 2008*

*Eau Claire, June 3, 2008*

*Green Bay, August 7, 2008*

*Platteville, August 28, 2008*

*La Crosse, August 28, 2008*

*Middleton, September 4, 2008*

*Milwaukee, October 14, 2008*

# SUMMARY OF PUBLIC INPUT

The following four questions framed the public forum discussion.

## Where do you most clearly see the value of creativity today?

I am convinced that all of science and engineering and technology, all of the creativity in those fields flows from just three sources...art, music, and mathematics. Those are the three legs that all scientific creativity rests on.

–**John Wiley, Former Chancellor, University of Wisconsin-Madison**

Beauty can be defined in many different ways by many different people, but I know I have that capability to produce (beauty)...that is what has given my life meaning; it is that simple...That is what has given me the passion to want to be a music educator...I can give (students) that same feeling of capability...more chances to put beauty in the world... therein lies the value of any kind of arts...giving your life meaning. – **Patty Schlafer, Music Teacher, Mt. Horeb Middle Schools**

Kids from very, very diverse backgrounds come and join the arts--(kids who) are aces in all their classes, they are in sports, they are in music, they are in everything ... But you also have a group of students who come from very troubled homes. And this (performing arts) is what they have. This means everything to them. It gives them validation for who they are. It helps them to get the most basic skills for speaking to another person ... I wish that speech (and drama) was a requirement for our schools today and that the state would send us the dollars to hire those teachers so that (the students) didn't have to depend on volunteerism. –**Deb Gainer, Performing Arts Club, Solon Springs High School**

## How can the development of children's creative capacities be integrated across disciplines in the curriculum?

Very regrettably, the arts have become vulnerable to reduction and even elimination because they do not



*Brainstorming at first Task Force Meeting*

share the privileged status of being designated as core curriculum... Strategies to expand arts and creativity education in Wisconsin involves both ways of thinking about curriculum and ways of doing curriculum work... emphasize the strategic processes rather than the topical content... Make the arts and creativity in education become essential components in an interdisciplinary K-12 curriculum. –**Dr. Michael Lindsay, Retired from UW-Eau Claire**

Find money...for teacher development...and let them take classes with those of us who know how to infuse the arts into a classroom ...Every classroom teacher doesn't have to teach every art form ...The fear is that if you get the arts into the classroom...(teachers will say) we already have so much (to do). They do! It doesn't take that much time to go to the creative place—to the “let's pretend” or the “once upon a time,” or “what if.” – **Marcia Parsons, Associate Dean, Peck School of the Arts, UW-Milwaukee**

High quality professional development, specifically the Wisconsin Comprehensive Musicianship through Performance and Student Centered Learning in the Arts... fosters a process of thinking that, for teachers, is so very important. Once you start thinking in a different direction, you teach in a different direction. –**Mel Pontious, Fine Arts Consultant, Wisconsin Department of Public Instruction, Madison**

In everything (creative teachers) model creativity and that is what cultivates that mindset in children. There are so many ways that we do that...Anything we can do to help our kids feel less vulnerable and able to take those risks. ...We better be awfully careful not to make a situation unsatisfying and it's not satisfying if children aren't successful. How quickly and insidiously something that is not successful and satisfying will deteriorate. – **Mary Ann Zupan, Music Teacher, Wales Elementary, Kettle Moraine**

## **What kind of partnerships initiated by private and nonprofit sector interests will help meet a community's need for expanded arts and creativity in education?**

Art educators are tasked with celebrating, developing, expanding our students' understanding of and relationship to the world... arts partnerships bridge the students' everyday learning environments with the art resources that are in the communities. Art specialists are a consistent part of our students' lives. We can work with students in the school community as a whole to build a culture of the arts and a receptivity and vocabulary that equips students to be able to make the most of their opportunities with private and nonprofit organizations. –**Sue Penzanoski-Brown, Art Teacher, La Escuela Fratney, Milwaukee**

Any partnership that happens within the school setting is not only a partnership with the district or the principal, but first and foremost a partnership with the arts specialist in the school. When the partnership can build on what the arts specialist is providing in the classroom, it has the best chance of having a lasting effect on students...Each (arts specialist and private or nonprofit arts organization) contributes very important and valuable services to our students, but one cannot replace the other. –**Kristen Collete, Communication and Legislative Specialist, Milwaukee Teachers Education Association**

Reading and math are tools to doing more creative things. If you have no exposure to them, you won't move that way. In order to have a really rich community and individual life, we need a combination of all kinds of informal and formal learning opportunities. There are all kinds of cultural resources that parents, children, and schools can draw upon that exist in their communities. –**Susan McLeod, Director, Chippewa Valley Museum, Eau Claire**

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*continued . . .*

Museums can reinforce lessons learned in the classroom and do that after school, on weekends, in and out of school hours and usually in the company of caregivers... Parents are their child's best and first teachers... if the arts are witnessed by the caregivers in the museums, there is a better chance that the arts will be continuing and supported at home... If we can encourage museum-going at a young age, museums will be considered welcoming places of lifelong learning long after time in the classroom has ceased. —**Ruth Shelly, Executive Director, Madison Children's Museum**

(Creative work) can be done in rural communities; it can be done in mid-sized towns like our own. We need to extend a serious effort to (encourage recent graduates to) put roots down and explore their creativity here. —**Nick Meyer, Member of Wisconsin Arts Board, Publisher and Founder of Volume One, Eau Claire**

At Grandview, we use the historic homesite of folk artist Nick Engelbert as a tool for enhanced learning for all age groups. In the midst of an environment filled with statues that depict patriotic and whimsical themes, children and adults learn together. Our many summer and after-school programs are designed to enhance public education, not supplant what our rural schools provide. We provide the only regular after-school programming in the community. Most of our educators are community people and all curricula and lessons are overseen by a licensed teacher. Children from any district can receive summer school credit; teachers and other adults can earn college credit through the University of Wisconsin-Platteville. Our educational programs have grown to include statewide study tours of other art environments, designed especially for art teachers with an emphasis on the development of curriculum that unleashes in our rural citizens the creativity and innovation that has defined Wisconsin's people. The key is partnerships—building community through arts and strong links with kindred organizations. —**Rick Rolfsmeyer, Board of Education, Pecatonica Area Schools, Blanchardville; Volunteer director, Nick Engelbert's Grandview, President, Hollandale**



*Teaching children to play music at St. Norbert College's Young Artists Workshop*

## **Can you describe a successful classroom or workplace program that teaches art and/or develops creative capacities?**

Please see Creative Wisconsin: Examples of Creativity and Arts in Education.

To hear audio recordings of public input, please visit [www.creative.wisconsin.gov](http://www.creative.wisconsin.gov).

# ACTION PLAN

The following action plan outlines the bold steps necessary to develop the creative capacities of all Wisconsin students in order to improve their futures and the quality of life in Wisconsin communities, and to develop entrepreneurship and an innovative workforce for the state. Working together, businesses, community organizations, public schools, and lawmakers can strengthen arts and creativity education in Wisconsin by transforming existing learning environments and creating new opportunities for children. These plans will be carried out by various state agencies; statewide business, educational, and arts organizations; and local communities.

## Legislature and State Policy

Creativity drives innovations in science, business, technology, and even service industries. Developing the arts and creativity in education programs is both a deliberate workforce development strategy and one that will stimulate innovation and creativity while enabling entrepreneurship. It is essential that Wisconsin's legislative and state policies facilitate and support the efforts of public schools, local communities, and businesses working to provide every Wisconsin student access to arts education and an interdisciplinary education curriculum that systematically integrates creativity into the classroom. The following recommendations call for policies that strengthen creativity and the arts in education.

**A.** Recommendations to revise assessments and standards. The goal is to ensure every Wisconsin school employs an interdisciplinary curriculum designed to systematically integrate creativity development into the class work.

**1.** DPI should more explicitly describe goals for developing creativity and arts education across disciplines within the 21st century skills initiative.

**WHY?** Those 21st-century skills initiative will involve PK-12 and higher education and business leaders in the development of an action plan to update model academic standards to include what has been defined as 21st-century skills. They will develop assessments and outline appropriate professional development so that teachers learn to include 21st-century skills in their teaching.

Those 21st-century skills are outlined in the Framework for 21st Century Learning. In addition to knowledge in the core subjects of English/language arts and reading, mathematics, science, world languages, civics, government, economics, arts, history, and geography, the framework calls for content knowledge that includes global awareness; financial, economic, business and entrepreneurial literacy; civic literacy; and health and wellness awareness. Learning and thinking skills, information and communications technology literacy, and life skills such as leadership, adaptability, and self-direction, are to be included. Creativity must be included as a core 21st-century skill.

**2.** DPI should evaluate all Model Academic Standards to address the inclusion of creativity and the arts.

**WHY?** Academic standards specify what students should know and be able to do, what they might be asked to do to give evidence of meeting standards, and how well they must perform. Standards are set for content, performance, and proficiency. Statewide academic standards in mathematics, English language arts, science, and social studies determine the scope of statewide testing.

*continued . . .*

Creativity is a core competency that should be demonstrated and learned in all disciplines. Instruction in the arts goes beyond content mastery to expand a student's creative capacities and ability to manage new life and learning experiences.

- 3.** DPI should examine how best to include arts and creativity in their work on “next-generation” assessments.

**WHY?** State Superintendent Burmaster announced a task force on September 16, 2008 to develop a comprehensive assessment system for Wisconsin to better meet the needs of the state, school districts, students, and parents. This system will review the history of assessment in Wisconsin and show the value, limitations, and costs of a range of assessment approaches. Including the arts and creativity in these “next-generation” assessments is essential to driving improvements in public education in Wisconsin.

- 4.** DPI should create a voluntary assessment tool for creativity as a method for schools to identify and nurture those skills and talent.

**WHY?** Assessment tools today do not adequately gauge student success potential as defined by creative skills and talent. “What gets measured gets done” – i.e. is likely to be acknowledged and developed. A readily available tool of this type would make it easier for school districts to identify students' creative skills and talent so their needs may be met appropriately.

## **B.** Recommendations to ensure every Wisconsin student enjoys access to education in the arts and creativity, taught by qualified instructors.

- 1.** DPI, the Legislature and the Governor should create a new matching grant program for districts introducing new arts and creativity education into their curriculum.

**WHY?** A recent study revealed disturbing gaps and inequities in access to instruction in the arts in Wisconsin schools. The pressure of revenue limits in the context of scant resources drives shrinking curricula across disciplines, but the arts have suffered disproportionately. This grant program would provide an incentive for districts to establish new programs, especially in theater and dance where access is severely limited statewide.

- 2.** DPI should revise the standard under PI 8 to ensure only licensed art and music teachers can teach those classes in grades K-6.

**WHY?** DPI administrative rules in PI 8 related to school district standards currently permit art and music instruction in grades K-6 to be taught under the direction of a licensed art or music teacher. It is essential that these subjects be taught directly by an appropriately licensed teacher to increase student learning.

- 3.** The Legislature and Governor should establish a specific matching grant program to expand artists-in-residence programs in Wisconsin schools. An alternative strategy would be to provide funds to expand the existing Arts Education Component of the Creative Communities grants program through the Wisconsin Arts Board. This program would fund artists-in-residence in Wisconsin public and private K-12 schools.

**WHY?** Artist-in-residence programs integrate professional artists and their expertise into schools across the curriculum, and also give students role models and a way to consider their potential for a career in the arts.

**C.** Recommendation to establish best practices and models for arts and creativity in education that other school districts can easily adopt.

- 1.** DPI and the Wisconsin Arts Board should initiate a pilot program for six to ten school districts to create and implement an arts and creativity in education action plan. The plan would incorporate successful practices discovered through the Task Force work and invite input from business and community leaders, educators, and lawmakers.

**WHY?** This pilot, by establishing best practices and models that other school districts can readily adopt, will provide the means to effectively improve school curricula statewide.

**D.** Recommendations to better prepare students for success as they enter the workforce in this 21st century global economy.

- 1.** DPI should research and create a career development program for arts and arts industries following the career pathways model already established through the Carl Perkins Vocational and Technical Education Act.

**WHY?** Under federal law, school districts that accept Carl Perkins funds for technical education must establish career pathways for students. Using this model in the realm of the arts, students would be introduced to the variety of career opportunities available following fields of study such as film production, video game programming, photography, music composing, etc.

- 2.** The Task Force should petition the UW Board of Regents and the Wisconsin Association of Independent Colleges and Universities (WAICU) to explore the merits of adding demonstration of achievement in the arts and development of creative capacities to admissions requirements, either through credit or extracurricular activities.

**WHY?** Creative thinking, the capacity for innovation and skilled problem identification and problem-solving are all reliable indicators of potential for success in higher education.

**E.** Recommendations for research needed for ongoing improvement in arts and creativity education in our schools.

- 1.** DPI should collect building-level data of student access to arts experiences and opportunities on an annual basis to record disparities and inequities in opportunities for study and participation that exist, even within districts. Districts should report that data and participate in a study to improve both access and accountability.

**WHY?** A single study established a baseline measure on the availability of coursework in arts and creativity in K-12 school districts, but it did not reveal access provided by individual schools. A more comprehensive, annual review would drive a better diagnosis – show the policy path to increased participation and improved diversity in course offerings.

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**2.** DPI should research and replicate other states' successful programs for restoration of the arts curriculum.

**WHY?** A number of states have created successful programs to restore their arts curriculum in the wake of over zealous cuts. These models should be shared statewide as part of a package to help districts analyze and improve their work in arts and creativity instruction.

**3.** DPI should create an arts education research center to provide teachers with best practices, research, etc.

**WHY?** While the Department of Public Instruction has a staff person devoted to supporting education in arts and creativity, a resource and research center would provide educators ready access to the most current thought and incentivize innovation in teaching.

**4.** DPI should regularly stage creativity in education roundtables with business leaders to identify how best to develop the capacity for innovative thinking needed in the workplace. Feedback should be integrated into DPI planning.

**WHY?** This should be part of DPI's solicitation of input from business leaders as to the types of skills they need in their workforce. Local school districts should have access to this data to inform their "education for employment" plans.

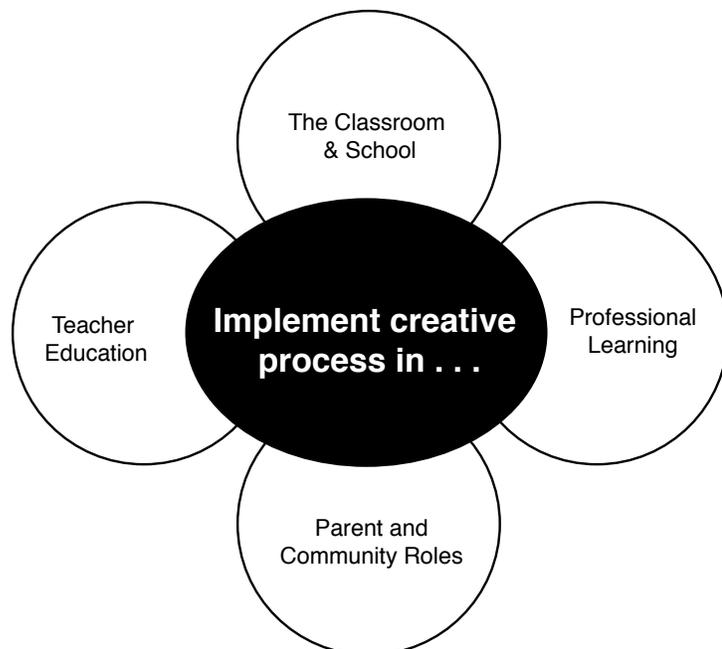
## CREATIVITY IN THE CLASSROOM:

Arts and creativity in education are essential for complete student learning.

High-quality arts programs and creativity education infused throughout the curriculum motivates students to learn and improves their academic achievement, critical thinking, and social skills. High-quality arts programs offer students a variety of learning opportunities in traditional and new forms of visual and performing arts, and creativity education teaches students how to apply creative capacities in various contexts.

**Vision:** Every teacher use processes of creative inquiry and know when each student is demonstrating and developing his or her creativity.

**Goal:** Educators at all levels place creative processes at the core of: all disciplines taught in the classroom, professional learning programs, parent/community relationships, and teacher education.



The following strategies and action steps for Wisconsin’s public schools are intended to strengthen the arts curriculum and to integrate arts and creativity throughout the curriculum for all students.

Creativity in the Classroom			
	<b>Strategies</b>	<b>Action Steps</b>	<b>Focus of Implementation</b>
The Classroom and School	Ensure that all students have access to courses in a variety of visual and performing arts.	1) Review K–12 arts education course offerings and encourage expansion if needed.	District Level State Level (Department of Public Instruction) <i>See also Legislature and State Policy Action Plan, Strategy B, page 28.</i>
		2) Review arts and creativity emphasis in career clusters and encourage expansion if needed.	District Level State Level (Department of Public Instruction) <i>See also Legislature and State Policy Action Plan, Strategy D, page 29.</i>
	Implement creative processes in all classrooms and in each discipline.	1) Define creative capacities.	Completed by Task Force ( <i>See Toward a Definition of Creativity, page 14.</i> )
		2) Implement teaching strategies in all disciplines that nurture students’ creative capacities. ( <i>See Toward a Definition of Creativity, p.14.</i> )	Classroom Level
		3) Utilize a variety of formal and informal classroom assessment methods to document students’ creative development. ( <i>See Toward a Definition of Creativity, p.14.</i> )	Classroom Level
		4) Extend the scope of students’ creative learning in the classroom through collaboration among students and across disciplines.	Classroom Level
		5) Change school structure and schedule to allow for cross-disciplinary teaching.	School Level
		6) At the high school level allow for comprehensive schools and interest /discipline academies.	District Level School Level
		7) Revise state academic standards to include more emphasis on imagination and creativity.	<i>See also Legislature and State Policy Action Plan, Strategy A, page 27.</i>

Creativity in the Classroom			
	<b>Strategies</b>	<b>Action Steps</b>	<b>Focus of Implementation</b>
Professional Learning	Provide professional learning opportunities and necessary support for school staff to implement creative processes in the classroom.	1) Provide models and examples of high-quality arts programs and creativity education that is infused throughout the curriculum.	State Level (Department of Public Instruction, Wisconsin Arts Board, Cooperative Educational Service Agencies, Professional Organizations)  See <a href="http://www.wisconsin.creativity.gov">www.wisconsin.creativity.gov</a> for examples of creativity and arts in education.  District Level
		2) Provide necessary support to school staff for implementing arts and creativity in education.	District Level School Level
		3) Provide professional development about the variety of teaching strategies that engage and develop all students' natural affinity for creativity.  (May include instruction in project-based learning, the use of non-linguistic representation, student involvement in determining learning project goals and assessment; bringing teachers to artists, lectures, studios, sessions; school visits; etc.)	District Level School Level
		4) Provide professional development about the variety of formal and informal assessment methods that document development of students' creative capacities. (See <i>Toward a Definition of Creativity</i> , p. 14.)  (May include student formative self-assessment with supportive teacher/peer feedback, assessment practices that allow for mistakes, use of open-ended tasks, etc.)	District Level School Level

Creativity in the Classroom			
	<b>Strategies</b>	<b>Action Steps</b>	<b>Focus of Implementation</b>
		<p>5) Develop “knowledge-creation communities” among teachers to pursue types of instruction that encourage creativity.</p> <p>(Knowledge-creation communities are groups of teachers who utilize action research to study and document issues such as promoting motivation, higher<sup>14</sup> order thinking, creativity, classroom climate, etc.)</p>	<p>State Level (Department of Public Instruction, Wisconsin Arts Board, Cooperative Educational Service Agencies (CESAs), Professional Organizations)</p> <p>District Level</p> <p>School Level</p> <p>University Level</p>
Parent and Community Roles	Involve parents and the community in arts and creativity in education.	<p>1) Invite parents, community members, and business owners to collaborate with teachers by sharing their expertise.</p>	<p>District Level</p> <p>School Level</p> <p>See also <i>Community Involvement Action Plan, Community Partners #1</i>, page 35.</p>
		<p>2) Clarify and emphasize the benefits of arts and creativity in education for students, schools, communities, and businesses.</p>	<p>State Level (Department of Public Instruction, Wisconsin Arts Board)</p> <p>District Level</p> <p>School Level</p>
		<p>3) Use planning efforts, public forums, and the dissemination of business and community applications to communicate the need to strengthen arts and creativity in education.</p>	<p>State Level (Department of Public Instruction, Wisconsin Arts Board, Professional Organizations)</p> <p>District Level</p> <p>School Level</p>
		<p>4) Provide an authentic context for students’ creative work through public displays and performances, apprenticeships, and other strategies that extend student work into the community.</p>	<p>District Level</p> <p>School Level</p>
		<p>5) Re-energize and fund artist and community in-residence programs.</p>	<p>See also <i>Legislature and State Policy Action Plan, Strategy B</i>, page 28.</p>

Creativity in the Classroom			
	<b>Strategies</b>	<b>Action Steps</b>	<b>Focus of Implementation</b>
		6) Design conferences with municipalities that align community resources with creative schooling.	State Level (Department of Commerce, Department of Workforce Development, Wisconsin Arts Board, Department of Public Instruction) District Level
Teacher Education	Implement creative processes in pre-service teacher education.	1) Infuse creativity into professional development plans for licensed teachers.	District Level
		2) Revise teacher education standards to include creative capacities.	See also <i>Legislature and State Policy Action Plan, Strategy B</i> , page 28.
		3) Promote cross-disciplinary coursework in higher education.	State Level (Department of Public Instruction) University Level
		4) Model the use of creative processes in teacher education courses.	University Level



## COMMUNITY INVOLVEMENT

Arts and creativity in education are essential for local communities.

Students are more likely to become better community citizens through active involvement in their communities. Community and school-based programs (that involve community groups) provide opportunities for students to develop their creative capacities and learn about local cultural organizations. The following action plan calls for community partnerships that strengthen school and community-based arts and creativity programs for all students.

**Vision:** Communities are more deeply involved in the arts and creativity in their schools.

**Goal:** To describe a community partnership process/protocol that will expand and improve available arts and creativity programs and services in Wisconsin schools.



<b>Community Involvement</b>			
	<b>Strategies</b>	<b>Action Steps</b>	<b>Focus of Implementation</b>
<b>Community Partners</b>	Identify potential community partners.	1) Identify arts funding organizations, museums and cultural centers; Community Schools of the Arts; public and private Academic Arts Connections; Commercial and Entertainment Industries connected to the Arts; Local Business/Corporations; Volunteer Groups; Web-based Arts Organizations; Nonprofit Arts Organizations serving Youth or Adult Communities; etc.	Already being completed by the Workgroup Collaboration with Arts Board State Level See also <i>Creativity in the Classroom Action Plan, Parent and Community Roles</i> , page 30.
<b>School Collaboration</b>	Advise recommendations for ways that local agencies, organizations and businesses can collaborate with schools to strengthen arts education and the development of creative potential in all students.	1) Gather previous experiences within each community – move forward with successes.	State Level Community Organizations
		2) Examine the findings of previously conducted statewide studies – move forward with successes.	State Level Community Organizations
<b>Models</b>	Identify models for partnership within the community.	1) Launch community-based strategic planning processes to address the findings of statewide studies.	State Level Community Organizations
<b>Best Practices</b>	Recommend measures for the ongoing sharing of successful practices.	1) Document stories of successful practices in the area of community partnerships that expand and improve arts and creativity programs in Wisconsin schools: <i>Telling the Story – Sharing the Work</i> .	State Level Community Organizations
		2) Identify community needs and the goals designed to meet those needs.	Community Organizations



*Brainstorming at a Task Force Meeting*

<b>Community Involvement</b>		
<b>Strategies</b>	<b>Action Steps</b>	<b>Focus of Implementation</b>
	3) Find out what the program is and how its activities and structure can be described. (How does it expand and improve available arts and creativity programs and services in Wisconsin schools?)	Community Organizations
	4) Identify what organizations are working to reach these goals.	



*Melissa Eckes, CRE8 Thesis Campaign*

# MY Decisions CHANGE SOCIETY

**creativity**  
in the law  
involves working with  
**new issues** in society  
& persuading others  
in a creative way



*Melissa Eckes, CRE8 Thesis Campaign*

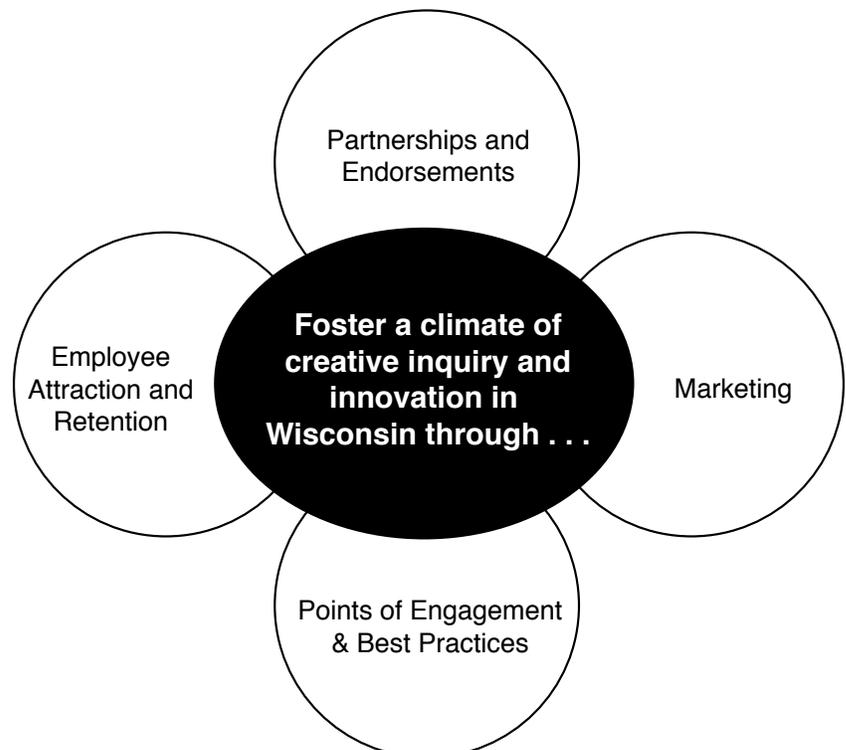
## BUSINESS AND THE CREATIVE ECONOMY:

Arts and creativity in education are essential for students' future success and for Wisconsin businesses and economic prosperity.

The global shift to a knowledge-based creative economy demands new strategies for businesses and their employees to compete successfully. If today's students are to excel in the jobs of the future, they must develop their creative capacities. The following action plan calls for the support of the business community—especially those on the leading edge of the creative economy—to help strengthen the arts and creativity programs for all students.

**Vision:** Arts and creativity are recognized and supported for their beneficial impact on the state economy.

**Goal:** To foster a climate of creative inquiry and innovation in Wisconsin through strategic changes in its education, workforce training and entrepreneurial development systems.



<b>Business and the Creative Economy</b>			
<b>Strategies</b>		<b>Action Steps</b>	<b>Focus of Implementation</b>
<b>Common Language</b>	Develop a common language to identify the problems and prescribe solutions.	1) Charge the steering committee with developing a draft of the common language.	Completed by the Task Force (See <i>Toward a Definition of Creativity</i> , p. 14.)
		2) Evaluate the effectiveness of the language through focus groups and other assessment mechanisms.	Regional and Local Business Organizations
		3) Distribute and utilize the common language through: website, action plan, speeches by Lt. Governor and State Supt., multimedia marketing.	State Level (Department of Public Instruction, Wisconsin Arts Board)
<b>Partnerships and Endorsements</b>	Seek strong endorsements and partnerships from statewide business organizations and key business leaders.	1) Establish a series of opportunities for endorsement.	Regional and Local Business Organizations
		2) Develop a list of supportive businesses, business leaders, and associations.	Regional and Local Business Organizations
		3) Identify the team assigned to reach out to the list.	Regional and Local Business Organizations
		4) Create a plan to connect the outreach team with people and organizations on the list.	Regional and Local Business Organizations
<b>Marketing</b>	Market the imperative to achieve this vision in order for Wisconsin to compete in the global creative economy.	1) Ensure that the best qualitative and quantitative information to support the imperative is available (i.e., measure user visits to the website, number of email inquiries; funding, time committed to achieve the vision; number of speeches given about the topic and to what groups; timeline of marketing plan).	State Level (Businesses, Cultural, and Professional Organizations)
		2) Secure funding and/or in-kind donations to support marketing efforts.	State Level (Businesses, Cultural, and Professional Organizations)

<b>Business and the Creative Economy</b>			
<b>Strategies</b>		<b>Action Steps</b>	<b>Focus of Implementation</b>
		3) Seek partnerships/sponsors to develop and implement a marketing plan to include tactical execution and evaluation/assessment.	State Level (Businesses, Cultural, and Professional Organizations)
<i>Employee Attraction and Retention</i>	Support community economic development efforts focused on improving the arts and culture environment as a tool for employee attraction and retention.	1) Encourage agencies of state and local government to review existing program guidelines for inclusion of projects that improve the creative inquiry and innovation climate.	State Level (Businesses, Cultural, and Professional Organizations)
		2) Encourage local and regional economic development groups to incorporate programs and services on the development of a creative inquiry and innovation climate into their work plans.	State Level (Department of Workforce Development, Department of Commerce)
		3) Partner with tourism brand strategy to focus on entrepreneurs.	State Level (Department of Tourism)
<i>Points of Engagement and Best Practices</i>	Provide points of engagement and best practices for business to have continuous involvement in the schools.	1) Identify existing areas of business connections to education (career days, internship programs, advisory council) as well as future opportunities.	Regional and Local Business Organizations University and Technical College Level
		2) Ensure that creative industries are engaged in existing education connections.	Regional and Local Business Organizations University and Technical College Level
		3) Showcase best practices on the Task Force website.	State Level (Wisconsin Arts Board)
		4) Encourage business participation in a DPI creativity council.	State Level (Department of Public Instruction)  See also <i>Legislature and State Policy Action Plan, Strategy E</i> , page 29.

# CREATIVE WISCONSIN: EXAMPLES OF CREATIVITY AND ARTS IN EDUCATION

The Wisconsin Task Force on Arts and Creativity in Education invited educators and community members to provide examples of promising programs focusing on the arts and creativity in schools, communities, and the workplace. A number of projects are summarized below, as well as four “case studies” highlighting a school, community, and workplace example (asterisked below). These examples show the many ways in which strong arts and creativity programs already exist in the state of Wisconsin; we hope they inspire more creativity in education.

Additional examples of arts and creativity in education will be collected on an ongoing basis. To get more information about the projects listed below, see additional projects examples, or submit an entry please visit [www.creative.wisconsin.gov](http://www.creative.wisconsin.gov). The many ways that Wisconsin is a state of creativity will be highlighted.

## Creative Wisconsin Project Examples

### Student/Artist Collaboration Projects

**After The Flood:** *Stuart Stotts, Storyteller, Songwriter and Author, Spring Green*

Students at the River Valley Schools will work with storyteller, songwriter, and author Stuart Stotts to explore the recent flooding in Spring Green by collecting oral histories, writing songs, and creating photo displays. Students will use their work to create a performance that captures the difficulties and tragedies of the time and the resilience and cooperation of the community. School will be the primary setting for project work, but community members will contribute their expertise and stories/material to be incorporated into the performance. Students will develop skills and show creativity in music, performance, writing, interviewing, rehearsing, and editing. This project will make direct connections between a central story (the community event) and artistic expression.

**Collaborations with Artists:** *Julie D. Olsen, Art Teacher, Hawthorne Elementary School, Madison*

Hawthorne Elementary School students frequently experience interdisciplinary, collaborative projects with artists. These art projects involve teachers at all levels who integrate project concepts into their disciplinary teaching. For example: 1) Artist-in-Residency with Baba Wague Diakite. Through the beautiful and colorful books of West African artist and author Baba Wague Diakite, K-5 students experienced storytelling as a way to pass on cultural information and beliefs. Baba Wague’s book illustrations include “story bowls”—paintings on ceramic clay pieces that symbolize values such as integrity, unity, friendship, and harmony. 2) Hawthorne Neighborhood Kiosk. Students will work with mosaic artist Janet Easley to help create a kiosk at the school entryway to serve as a school and neighborhood message board. The kiosk will create a shared communication space for school and community members. 3) Hawthorne Quilt: “Our Madison Cityscapes.” Students worked with quilter Nancy Daly and librarian Norma Hanson to create pieces for a 4 x 16-foot quilt installed in the children’s area at the Hawthorne Branch Madison Public Library. The quilt, entitled Our Madison Cityscapes depicts the children’s view of their community, including the school, community center, Capitol building, and lakes.

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**Arts @ Large:** *Kimberly Ablor and Teri Sullivan, Co-Directors, Arts at Large, Sue Penzanoski-Brown, Art Teacher, La Escuela Fratney, Milwaukee, [www.artsatlargeinc.org](http://www.artsatlargeinc.org)*

Arts @ Large is an innovative program that gives educators tools to connect the arts to academic learning. The program was created in 2001 to serve Milwaukee Public School students and teachers with a unique design that forges collaborative partnerships with higher education institutions, local and regional artists, and arts organizations, creating a vast cadre of resources that build teachers' abilities to utilize the arts to enhance learning and increase student art experiences. Through Arts @ Large, La Escuela Fratney was able to partner with the Urban Ecology Center, a neighborhood-based environmental education organization, and a local landscape architect to work with students to help plan and design the art garden. Students worked with the Center to help design and plant the garden. Students also worked with local woodworking artist Myles Saigh to design two benches and an archway to complement the garden. The teaching staff also worked very closely with the students. The community was enthused about the garden project. Family and neighbors attended a groundbreaking ceremony and gave the students good feedback. Visit [www.artsatlargeinc.org](http://www.artsatlargeinc.org) for other examples of projects.

## In-Class Curriculum Projects

**Healthy Life Choices:** *Heather Terrill Stotts, Creative Learning Facilitator, River Valley School District, Spring Green*

This school-wide, integrated high school project utilizes a creative approach to teach students about healthy life choices. The project deals with topics such as self-injurious behavior, eating disorders, healthy relationships, and alcoholism. Learning opportunities are integrated into various departments throughout the fall months so that students have multiple opportunities to connect their learning—they read relevant literature in language arts classes, study works of art that address the topics in art classes, and create public service announcements in videography classes. Community members provide information about these topics to the students in the form of a documentary film, a one-person play in three acts, a presentation with music, and a panel discussion. In addition to the extensive learning opportunities for students, the project further involves the community by offering events open to the public.

**Kid Curators:** *Student-Created Museums That Teach: Linda D'Acquisto, Kid Curators®, LLC, Middleton, [www.kidcurators.com](http://www.kidcurators.com)*

Kid Curators is a classroom instructional strategy where students learn curriculum content by collaboratively creating a museum exhibition about the topic they are studying. First, students conduct research—they investigate focus questions and analyze and synthesize their research findings to develop a compelling storyline. Next, they design displays to show what they've learned, translating their storyline into a visual exhibit. Finally, students interact with visitors as docents during an opening event. By creating their museum exhibits, students acquire, use, and communicate disciplinary knowledge. Designing, creating, and staffing their own school museum motivates students to learn subject matter content and develop 21st-century skills. Parents, community members and organizations are often collaborators in school museum projects. Project examples: 1) New Berlin: Patricia Morrissey's sixth-grade class created an Environment Museum with exhibits about biodiversity, waste disposal systems, recycling, pollution, global warming, and energy conservation. 2) Kewaskum: Tiffany Gurholt's high school English class created a Shakespeare/Elizabethan England Museum with exhibits about the Globe Theatre, music, fashion, food, social class, and the black death. 3) Waukesha: Randall Kunkel's 2nd–6th graders created an Extraordinary Minds Museum with exhibits about individuals (contemporary and historical) who contributed to politics, science, art, etc. Visit [www.kidcurators.com](http://www.kidcurators.com) for resources and more information.



*Our Madison Cityscapes, Hawthorne Elementary School, Madison*

**“Empty Bowls Bowl-A-Thon” & Soup Evening** (a two-part event): *Liz Schank, Holmen High School Art Club Advisor, Holmen*

This service learning fundraising event was established nine years ago by the Holmen High School Art Club. Students sell ceramic and wooden bowls and donate the funds to nonprofit organizations that serve their community. They learn through active participation in a service experience that is integrated into the curriculum. Students actively promote and embrace meaningful artistic interactions with the community, enhancing life experiences for all involved. Students gain a sense of responsibility, an awareness of their role as part of the whole community, concern and care for others, and an understanding of the meaning of citizenship and service and of the value of community involvement. While developing their ceramic skills, learning is taken out of the abstract and connected to real-life experiences, giving students an added sense of meaning and purpose.

**Realityworks**, *David Dardano, Realityworks, Inc., Eau Claire, [www.realityworks.com](http://www.realityworks.com)*

Realityworks is a company that produces curriculum programs that engage students in true-to-life simulations. For example, in Video Game Design (one of Realityworks' programs), students are interns for Ingenious Student Labs. As interns, they are given the task of creating video games for CarbonAde, a company that produces and promotes healthier drink choices. Rather than having students be consumers of video gaming, this program helps them become producers of video games, as they write a video game program to share with their friends. Visit [www.realityworks.com](http://www.realityworks.com) for other curriculum programs offered by Realityworks.

## Teacher Development Programs

**Student-Centered Learning in the Arts**, *Mel Pontious, Fine Arts Consultant, Wisconsin Department of Public Instruction, Madison*

This professional development program promotes student-centered learning in K-12 music classrooms, and music educators from throughout Wisconsin attend. The program empowers educators to utilize student-centered learning in order to foster independence, critical thinking, and creativity. Student-centered instruction is a form of active learning where students are engaged and involved in what they are studying. The students are treated like co-creators within and as individuals with relevant ideas about the learning process. Students are given choices during the planning, teaching, and assessment phases of instruction. Example: Students are brought into the learning process by brainstorming, with the teacher, intended outcomes of the learning project; developing the criteria and rubrics; collaborating with peers on solving problems; and formatively self-assessing their work. Following teacher and/or peer input, the cycle is repeated. In this process, students are developing and using critical and creative thinking skills. \* See expanded case study, page 52.

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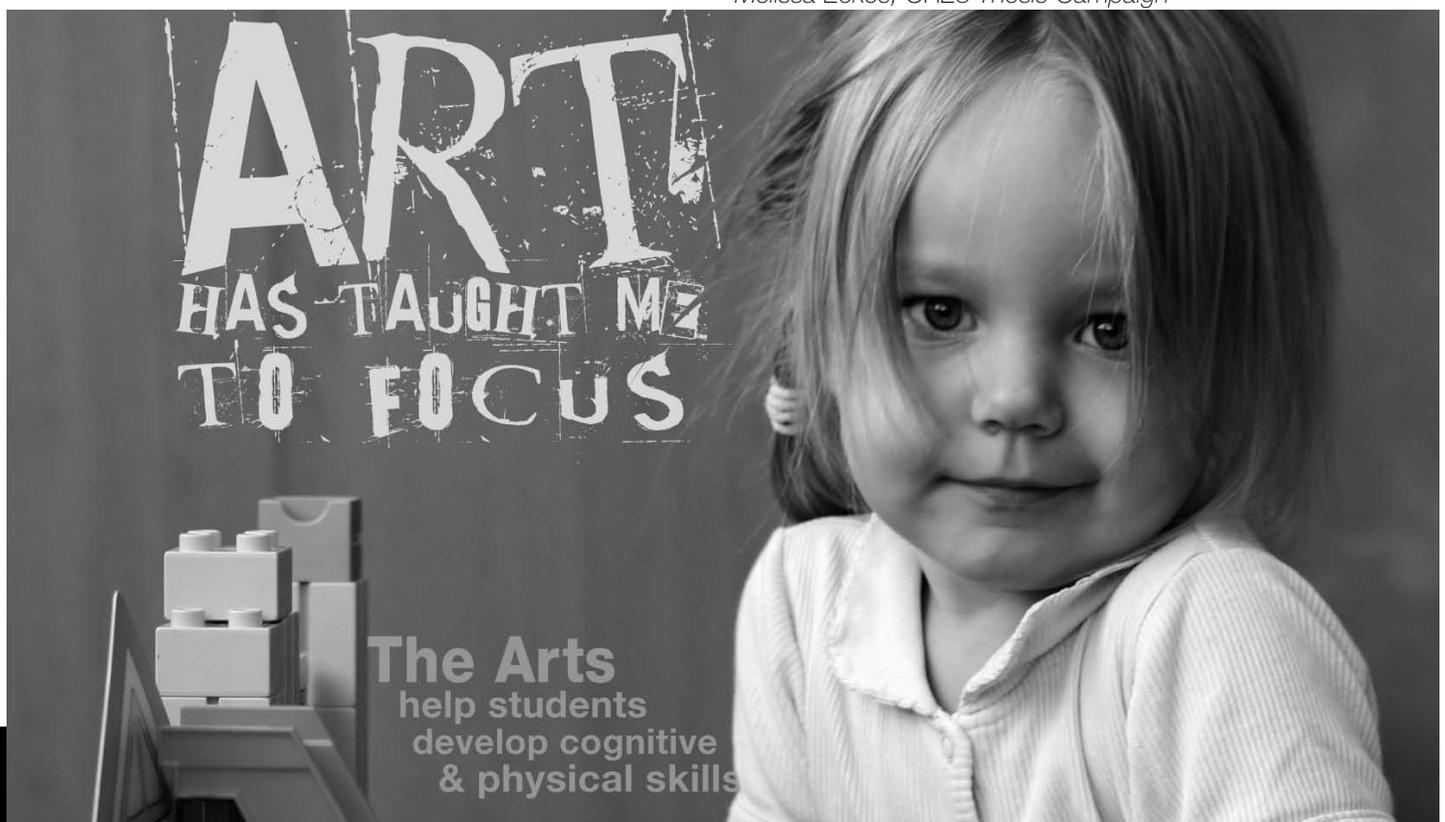
**Making It Home—Milwaukee:** *A Wisconsin Cultural Tour for K-12 Teachers:* Debbie Kmetz, Coordinator, Wisconsin Teachers of Local Culture, <http://csumc.wisc.edu/wtlc/>  
In this professional development program, teachers experienced a cultural tour and considered ways in which they might incorporate aspects of local culture into their own teaching. In August 2008, twenty-two Wisconsin teachers began a multidisciplinary cultural tour exploring local land and water issues and learning how city residents make Milwaukee their home. This program was one of four immersive cultural tours that have been offered during the past three years. Over the course of five days, teachers on the Making It Home—Milwaukee tour met a wide variety of people from places as different as the downtown Riverwalk, the wastewater treatment plant, 16th Street Community Health Center, Coffee Makes You Black coffee shop, St. Josaphat's Basilica, Growing Power, Urban Ecology Center, Walnut Way Conservation Corporation, and La Lune furniture factory. In each place, local residents offered their expertise, thoughts and stories in straightforward and engaging ways. Throughout the tour, a multidisciplinary approach based on observation, inquiry, interviews, commentary and conversation brought together aspects of art, history, folklore, ethnography, environmental studies, agriculture, geology, and geography. The program was a project of Wisconsin Teachers of Local Culture and sponsored by the Wisconsin Humanities Council, Wisconsin Arts Board, and Center for the Study of Upper Midwestern Cultures at the UW-Madison.

### **Wisconsin Comprehensive Musicianship Program**

**(CMP):** *Wisconsin Music Educators Association, <http://www.wmea.com/CMP>, Patty Schlafler, WI CMP Chair; Terri Felton, CMP Program Director; Robert Kase, Executive Director, Wisconsin Music Educators Association, Waunakee*

The mission of Comprehensive Musicianship through Performance (CMP) is to equip teachers at all levels with a process for planning instruction that enables music students to have a deep understanding of the music they perform and therefore a more meaningful musical experience. Teachers are encouraged to use the planning model to more efficiently design a curriculum that fits the needs of their students and promotes their own professional development. Curriculum for the workshop builds upon the particular teachers' interests, skills, and passion. Students benefit from their teachers' learning by being welcomed into a classroom that is student-centered and subject-driven, giving them a well-rounded approach to learning about music. Rather than just learning to perform the notes on the page with technical accuracy, students are encouraged to explore music history and theory as well as engage in creative activities such as composition and improvisation.

*Melissa Eckes, CRE8 Thesis Campaign*



## Student Programs Offered by Community Arts/Cultural Organizations

### **First Stage Children's Theater's SCORE Program**

*(Stimulating Comprehension with an Oral and Reading Emphasis): Karyn Sobczak, Management Associate, First Stage Children's Theater, Milwaukee, [www.firststage.org/inschooleducation](http://www.firststage.org/inschooleducation)*

The SCORE program uses drama to develop critical literacy skills and boost state standardized test scores at schools in the Milwaukee area. The program is designed around the appropriate elementary grade level's reading, writing, and language arts curriculum, as well as the reading comprehension and writing portions of the Wisconsin Knowledge and Concepts Examination (WKCE). By integrating active learning techniques to appeal to a variety of learners (visual, auditory, kinesthetic), SCORE helps students gain knowledge and skills in the following critical learning areas: story comprehension, identification of story elements and purpose, listening and oral language skills, critical thinking, and problem-solving skills. The integration of drama not only strengthens a young person's curiosity and imagination but also aids in the creation of a deeper personal understanding and relationship to the themes, skills, and text being explored. The impact of SCORE is continual and ongoing. Teachers reported incorporating SCORE lessons and activities into their own language arts curricula. Through SCORE, First Stage equips teachers with methods that help them reach students in new long-term ways.

**Mad Hot Ballroom and Tap:** *Elyse Cohn, Danceworks, Milwaukee, [www.danceworksmke.org](http://www.danceworksmke.org)*

Danceworks' Mad Hot Ballroom and Tap (MHBT) uses dance instruction to help students at underserved schools succeed in school, with peers, and as future productive adults. Over the course of 12 weeks, Danceworks instructors provide tap and ballroom dance instruction for students twice a week at each participating school. Culminating performances at each school, as well as an annual competition and exhibition held at the Bradley Center in downtown Milwaukee, cap off the program for the school year in May. In the 2008-2009 school year, Danceworks plans to serve 3,000 young people in grades 4 through 6 at 50 Milwaukee-area schools. More than 75 percent of the schools participating in MHBT are low-income central city schools that cannot afford the program without outside funding.

**Launchpad Wisconsin:** *Andrea Mauch, Director of Development, Wisconsin School Music Association (WSMA), [www.wsmamusic.org](http://www.wsmamusic.org), [www.launchpadwisconsin.org](http://www.launchpadwisconsin.org), Waunakee*

The Launchpad program celebrates the reach of music education by recognizing and rewarding high school student garage bands and the music teachers who influenced them. Fifteen bands are chosen to compete in four regional competitions throughout Wisconsin, for a total of 60 bands competing. Three bands from each regional move on to a state finals competition and are critiqued by music industry professionals. Thanks to a sponsorship from Yamaha, celebrity guest artists serve as two of the three judges, and they also provide educational clinics for the students to attend prior to the competition. The final winner of Launchpad receives the Les Paul Launchpad Award, a Summerfest gig, and a full day of recording studio time. See expanded case study, page 48.

**\*Project Girl:** *Kelly Parks Snider and Jane Bartell, Oregon, [www.projectgirl.org](http://www.projectgirl.org)*

Project Girl combines art and media literacy into a unique educational program aimed at encouraging adolescent girls from broad socioeconomic, cultural, and ethnic backgrounds to become more critical consumers of contemporary media advertising and entertainment. The purpose of Project Girl is to help girls become literate in all media forms—TV, Internet, movies, magazines, newspapers, billboards, books, product labels, and music—so that they control the interpretation of what they see and hear rather than letting the interpretation control them. Project Girl's art-based media literacy workshops, curriculum and teaching materials, lectures, and traveling interactive art exhibition educate communities and stimulate dialogue about targeted issues and facilitate youth-led social change. Participation results in connecting girls to their communities and providing a platform for teens to speak out about their concerns and celebrations. Project Girl focuses on attempting to change young people from being passive to critical consumers. They are also expected to be reformers—the leaders and storytellers of their world. \*See expanded case study, page 50.

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**I pay attention  
to every detail**  
*I am a creative surgeon*

surgeries demand the utmost  
creativity & excellence of surgical  
knowledge & skills with patience  
& attention to detail

Melissa Eckes, CRE8 Thesis Campaign

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**Sones de Mexico Overture Center Residency:** *Beth Racette, Education and Community Engagement Coordinator, Overture Center for the Arts, Madison, [www.overturecenter.com](http://www.overturecenter.com)*  
Overture Center for the Arts, Madison Metropolitan School District (MMSD), and community individuals and organizations collaborated to bring the Sones de Mexico Ensemble to Madison for a five-day artist-in-residency with students, teachers and community members. Activities included educator and elementary school workshops, an evening event for high school students and a Community Fiesta, and three daytime school performances. The program culminated in a sold-out public performance.

**Taproot, The Movie Making Process:** *Linda Flanders, Taproot, Inc., Bay City, [www.taprootinc.com](http://www.taprootinc.com)*  
The Movie Making Process© teaches interested students the full range of movie-making through a community arts program. Students begin by acting in a movie, specifically using the movie-making process (action only, gestures and expressions to convey message, narration and music added last, students “freeze” for the camera, allowing angles to change quickly, time savings in editing). This process was originally designed to teach self-control. Students present the movie to others, using a neuroscience approach of focused attention. Larger audiences learn about the topic by watching the movie. Students learn from answering questions about the topic and about movie-making. Topics always have an educational focus.

**Terrace Town:** *Heather Sabin, Volunteer/Tourism Coordinator, Monona Terrace Community and Convention Center, Madison, <http://www.mononaterrace.com/educatorspace/terracetown/>*  
Terrace Town introduces architecture and community planning curriculum to Dane County students, culminating in the design and construction of a box city at Monona Terrace. The program meets DPI standards in visual arts, math, and social studies and can be integrated into an existing curriculum to teach these subjects. Participating teachers attend a workshop at Monona Terrace to learn how to use materials and curriculum with their students. Students work on community planning and sustainability lessons in the classroom; their studies culminate in the design and construction of a city made out of cardboard boxes. In the spring, schools come to Monona Terrace and install their cities in the Exhibit Hall. During the event, students participate in additional learning activities. Members of the community are invited to view the cities and celebrate the students’ work. The biennial program served over 1,000 elementary and middle school students in 2008.

**\* Wisconsin Visioneer Design Challenge:** *Virgi Driscoll, Project Coordinator, Brookfield, [www.wiarted.org](http://www.wiarted.org)*  
Approaching its third year of operation, the Wisconsin Visioneers Design Challenge offers a unique statewide program for middle and high school art students. This program connects art teachers and students to the world of professional designers as they explore the various areas of design that are critical to art education in the 21st century. Design professionals create real-world

long-term challenges (problems) related to their discipline for students to solve. Students select a particular area of design and research its challenge using imaginative, creative, and critical thinking skills. Students may explore design problems in architecture, animation, digital photography, fashion design, graphic design, illustration, point of purchase design, product design, videography, urban and regional planning, and web design. Incorporating this program into existing school art programs will introduce a new level of creativity, inquiry, and investigation that will prepare students to compete in the highly creative technological world in which they will live and work. \*See expanded case study, page 54.

### **Early Childhood–Healthy Foundations Artist**

**Residencies:** *Kathie Wagner, President, VSA Arts of Wisconsin, Madison, <http://vsavis.org/ec.htm>*

The Early Childhood-Healthy Foundations Artist Residency program increases early learning skills in children with and without disabilities through interactive and process-oriented arts activities. It promotes, full participation in the arts by children with disabilities, strengthens early childhood educators abilities to utilize the arts to support the development of children with disabilities, and ensures the value of the arts as an essential learning tool at school and home. The Early Childhood–Healthy Foundations artist residencies use the arts to help children with disabilities increase their speaking and listening skills, increase print and phonological awareness, and improve gross and fine motor skills. Approximately 430 children between the ages of two and six and 110 educators will be impacted during the 2008–2009 school year. Thirty 10-week artist residencies in visual art, music, movement or drama will be conducted in the following communities: Beloit, Janesville, DePere, Green Bay, Kaukauna, Oshkosh, Kimberly, Madison, McFarland, Sun Prairie, Milwaukee, Plover, Stevens Point, Sheboygan and Weston.

## **Higher Education Programs**

### **MATC–Milwaukee School of Creative Technologies:**

*James MacDonald, Associate Dean, Milwaukee*

The purpose of this program is to educate and employ students in film, media, arts, and entertainment careers. K-12, post secondary and industry partners teach and prepare them for fast-emerging careers in creative technologies. A growing number of companies in Wisconsin in film, animation, media and game development are motivated by the state's well-prepared and technically-skilled creative graduates. The program hopes to grow this momentum and work with partners to recruit and encourage more creative and innovative K-12 students to pursue and succeed in these exciting and rewarding career areas. Students in many disciplines develop creative technical skills in the latest technologies for careers in television, animation, multimedia, graphic, web design, and music occupations.

**The Sense of Wonder Exhibition:** *Jim Stewart, Professor of Science Education, Department of Curriculum and Instruction, UW-Madison*

The Sense of Wonder Exhibition is a successful classroom project that gives university teacher candidates the opportunity to rekindle their sense of wonder by merging their scientific understanding with their aesthetic insights about the natural world. Students and faculty in this science methods class develop exhibits to display their interests in the natural world and share them as part of a public exhibition. The participants express their sense of wonder in diverse ways including: original artwork, poetry, photography, performing original musical compositions, creating children's books, and natural sculptures. In doing so, the participants gain insights about themselves, their connections with the natural world and its beauty, and why a sense of wonder is important to the lives of the students they will teach. Students familiarize themselves with the writing of naturalists; prepare a mock-up of their exhibit to get feedback from scientists, artists, teachers, and one another; and plan a public opening attended by the campus community as well as relatives and friends. The exhibition is then displayed in the halls of the UW-Madison Teacher Education Building. An education in science concerns the development of passion of both the intellect and the spirit. National, state, and local science standards tend to emphasize the cognitive as do education programs for prospective elementary school teachers. Such an emphasis undervalues the importance of emotional, spiritual, and aesthetic connections to nature. As a

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consequence, the sense of wonder that Rachel Carson so movingly wrote about is unwittingly shortchanged in our teacher education programs as well as in our nation's classrooms.

**Pink Week:** Sarah Detweiler, Assistant Professor, University of Wisconsin-Green Bay, [www.pinkweek.org](http://www.pinkweek.org)

Pink Week, a week-long holiday to celebrate the color pink, was founded in 1993 by Gioia Fonda while attending the California College of Arts and Crafts. Professor Sarah Detweiler of Green Bay, 2004 Pink Week Ambassador of Pink, has coordinated Pink Week activities on campus. Pink week illustrates the endless possibility of forms “art” can take and that art is accessible, affordable and needed by all in our contemporary culture. Its main purpose is to celebrate, observe, and commemorate the color pink for pink’s sake. During Pink Week, pink just means pink. There is no political, religious, or social agenda other than pink. Some find it a great excuse to be festive and neighborly without the fuss, stress, and stigma attached to more traditional holidays. It can serve as a common ground, a way to reach out and participate. Pink Week has been, for many, an important educational opportunity.

**Thinking Like a Historian:** Nikki Mandell, Associate Professor, UW-Whitewater History Department; Bobbie Malone, Director of School Services, Wisconsin Historical Society, Madison, [www.wisconsinhistory.org/ThinkingLikeaHistorian](http://www.wisconsinhistory.org/ThinkingLikeaHistorian)

Thinking Like a Historian: Rethinking History Instruction is a framework that invigorates the teaching of any historical subject matter to K-12 students by introducing them to the same kind of historical inquiry in which historians engage. The publication grew out of a four-year Teaching American History grant partnership involving the UW-Whitewater History Department, Wisconsin Historical Society, and CESA 2. The 45 participating teachers tested the methods in their classrooms over three years. Several of the teachers elected to be part of the team that created the publication so that other classrooms could benefit from a “hands-on” methodology that focuses on key understandings and big ideas. Students learn that historians ask questions of the past by looking for cause and effect, change and continuity, turning points, using the past to understand the present, and historical empathy (“through their eyes”)—all skills that provide a foundation for conducting their own research. By getting at larger questions, students begin to see patterns and linkages in the historical narrative rather than viewing history as a series of discrete events. Visit [www.wisconsinhistory.org/ThinkingLikeaHistorian](http://www.wisconsinhistory.org/ThinkingLikeaHistorian) to see a video of elementary, middle, and high school students actively practicing Thinking Like a Historian in their classrooms.

*Preparing for Empty Bowls Bowl-a-Thon, Holmen High School*



# CASE STUDIES

**Launchpad Wisconsin:** Sponsored by Wisconsin School Music Association (WSMA)

**Primary Purpose:** To recognize and reward high school student garage bands and the music teachers who influenced them.

**Contact Person/Contact Information:** Andrea Mauch, Director, (608) 850-3566, maucha@wsmamusic.org

**Program Leaders/Contact Information:** Dennis Graham, Producer (608) 345-2330, oneten1@verizon.net

## Program Focus and Activities

Launchpad celebrates the reach of music education by recognizing high school students who form their own bands beyond the traditional music classroom ensembles. Fifteen bands are chosen to compete in four regional competitions throughout Wisconsin, for a total of 60 bands competing. Three bands from each regional move on to a state finals competition where music industry professionals critique them. Thanks to a sponsorship from Yamaha, celebrity guest artists serve as two of the three judges, and they also provide educational clinics for the students to attend prior to the competition. The final winner of Launchpad receives: the Les Paul Launchpad Award, a Summerfest gig, and a full day of recording studio time.

## Relationships—Connecting community organizations, cultural organizations, businesses, schools, teachers, parents, and students

Launchpad is promoted through school music programs by sending the application materials to WSMA-member schools. Wisconsin music stores also receive application materials to disseminate to their customers. Launchpad receives significant sponsorship from local businesses near the regional competition venues, as well as tremendous support statewide from Charter Communications. Additional media partners are included in each regional market. Sponsors also include: Wisconsin Education Association Council, Wisconsin Department of Public Instruction, Oneida Nation, Knupp & Watson ad agency, Broadjam.com, Madison Media Institute, and Sony, to name a few.

Launchpad regional competitions are held at area high schools. Hosts for the 2009 competition include: Bay Port High School (Green Bay regional), Chippewa Falls High School (Eau Claire regional), Waunakee High School (Madison regional), and Wauwatosa East High School (Milwaukee regional). Over 500 family members, friends, peers, teachers, sponsors, and media representatives attend each regional competition.

In addition, one of the rules for applying to Launchpad states that each band must identify a music teacher who has made a positive impact on their lives. Quotes about their music teachers are listed in the programs.

## Learning—Developing skills and creative capacities

To enter Launchpad, bands must submit three songs (either original or cover), and WSMA must approve the lyrics. Over 80 percent of the bands submit original songs, thus showcasing their creative capacities. Bands are evaluated at the regional and state competitions using a rubric that was developed based on similar categories used for WSMA Solo and Ensemble Music Festivals. Following each band's performance, they receive a verbal critique from one of the music industry professionals who serve as judges. Based on this feedback, bands continue to enhance their performances and hone their creative abilities.

## Connections—Advancing arts and creativity in education

Launchpad has a direct connection to school music programs and receives tremendous support from each community in which a regional competition is hosted. Many times, students who form their own bands are not positively recognized in their schools or communities. However, with the increased access to technology (i.e., music notation software, Internet, home recording equipment, etc.) as well as students having the opportunity to be more creative because of this access to improved technology and equipment, WSMA believed it was the right time to recognize these students and their teachers. Launchpad advances arts and creativity in education because it supports individualized learning as well as working as a team with peers.

### For more information:

[www.launchpadwisconsin.org](http://www.launchpadwisconsin.org)

Video: <http://www.launchpadwisconsin.org/video/2007/index.html>

# PROJECT GIRL

**Primary Purpose:** Project Girl combines art and media literacy into a unique educational program aimed at encouraging adolescent girls from broad socio-economic, cultural and ethnic backgrounds to become more critical consumers of contemporary media advertising and entertainment.

**Contact Person/Contact Information:** Kelly Parks Snider, Project Girl, 4711 County HWY B, Oregon, WI 53575, 608-576-2847

**Program Leaders / Contact Information:** Kelly Parks Snider and Jane Bartell, Co-founders, 608-576-2847

## Program Activities and Focus

Project Girl doesn't try to keep girls away from the real world; it doesn't try to protect or hide them from their media-based culture but rather, to join with them in understanding it. Project Girl helps girls become literate in all media forms—TV, Internet, movies, magazines, newspapers, billboards, books, product labels, and music—so that they control the interpretation of what they see and hear rather than letting it control them.

## Relationships—Connecting community organizations, cultural organizations, businesses, schools, teachers, parents, and students

Through Project Girl, girls learn to support each other and to widen their definition of who they are and what they really care about. The ideas and directives contributed by girls set the course and methodology used in examining ways in which media messages affect self-esteem, self perceptions, values, sexuality, violence, fear, body image, nutrition, eating disorders, cliques, popularity, materialism, brand conditioning/stereotyping, and selfishness. The outcome is young women who are healthier, both physically and mentally, who engage with their contemporary culture in a thoughtful, discerning manner, create their own media, and provide leadership through the process of sharing ideas and opinions for the benefit of others.



*Project Girl participant with her body tracing self portrait*

Project Girl's art-based media literacy workshops, curriculum and teaching materials, lectures, and traveling interactive art exhibition educate communities and stimulate dialogue about targeted issues and facilitate youth-led social change. Participation results in connecting girls to their communities and providing a platform for teens to speak out about their concerns and celebrations.

## **Learning—Developing skills and creative capacities**

Project Girl focuses on attempting to change young people from being passive to critical consumers. They are also expected to be reformers—the leaders and storytellers of their world. This is the difference that defines Project Girl. Youth participation and leadership in Project Girl is central, and the girl's ideas and actions are fundamental to the process and successful outcome.

## **Advancing arts and creativity in education**

Project Girl uses art as the vehicle to attract girls, promote thoughtful dialogue, and give them the means to reflect their ideas and express their emotions. The art challenges girls to reach beyond themselves and gives them the structure to be the producers of their own culture rather than passive receivers of a commercially based culture. As artists, girls seek out ways to challenge the status quo, inspire communities, and promote youth voices throughout all communities. Incorporation of the artwork and commentary into the Project Girl Exhibitions provides a leadership opportunity for youth giving them a meaningful purpose and the privilege to be part of something big that makes a difference in their lives and more importantly, in the lives of others.

### **Project Girl offers:**

1. Facilitated art-based workshops for adolescent girls.
2. Facilitator training workshops for educators, girl group leaders and girl allies.
3. Traveling art exhibition exploring media literacy themes.
4. Supporting art-based print and video curriculum and presentation materials.

Key to the process is one's ability to think critically and independently about media-delivered commercial advertising and ask the right questions. This process of critical examination, however, especially among adolescent girls, can be fraught with denial, resistance, defensiveness, and rejection. This is where the power of Project Girl's arts-based approach takes hold.

Art levels the playing field. There is no right or wrong with artistic expression. It heightens awareness and never preaches. It crosses all cultural, political, and socioeconomic boundaries, and enables us to work with ideas that sometimes are too difficult for words too complex to articulate through any other means. Project Girl has deliberately chosen to use art as an agent of social change.

Response to the exhibit among educators, social service administrators, political and community leaders, artists and art lovers, parents and students has been gratifying and motivating.

Since Project Girl's inception three years ago, our exhibition and curriculum have reached thousands of girls at various art centers, school and youth programs in Wisconsin, Minnesota, and Maine. In 2009-2010, the Project Girl Art Exhibition and workshops are scheduled for art centers in Nebraska, Illinois, Iowa, and Ohio furthering our goal of mobilizing nationally.

**For more information: [www.projectgirl.net](http://www.projectgirl.net)**

# STUDENT-CENTERED LEARNING IN THE ARTS

**Primary Purpose:** To promote student-centered learning in K-12 music and art classrooms in the state of Wisconsin.

**Contact Person/Contact Information:** Mel Pontious, Fine Arts Consultant, Wisconsin Department of Public Instruction, PO Box 7841, Madison, WI 53707-7841, (608) 267-5042, melvin.pontious@dpi.wi.gov

**Program Leaders/Contact Information:** Mel Pontious (see above); Karen Tordera, Music Educator and SCLA Coordinator, Whitewater Unified School District, W8363 Townline Road, Whitewater, WI 53190, (262) 472-8424, ktordera@wwusd.org

## Program Activities and Focus

Student-Centered Learning in the Arts is a group of K-12 music and art educators from throughout Wisconsin. Its focus is to empower educators to utilize student-centered learning in order to foster independence, critical thinking, and creativity. Student-centered instruction is a form of active learning where students are engaged and involved in what they are studying. The students are treated like co-creators within, and as individuals with relevant ideas about, the learning process. They are given choices during the planning, teaching, and assessment phases of instruction.

**Example:** Students are brought into the learning process by brainstorming, with the teacher, intended outcomes of the learning project, developing the criteria and rubrics, collaborating with peers on solving problems, and formatively self-assessing their work. Following teacher and/or peer input, the cycle is repeated. In this process, students develop and use critical and creative thinking skills.



*Girl enjoying art at the John Michael Kohler Art Center*

## **Relationships—Connecting community organizations, cultural organizations, businesses, schools, teachers, parents, and students**

Learners in student-centered classrooms are able to share their experiences with parents and school community members through performances that feature discoveries students have made while preparing for the events.

Educators involved in the Student-Centered Learning in the Arts group meet to discuss lessons, projects, and performances that involve students in the planning, teaching, and assessing of these learning opportunities. Members of the group also lead classes and give large-group presentations to encourage others to let students become a bigger part of the decision-making processes.

## **Learning—Developing skills and creative capacities**

In student-centered classrooms, students develop creative and higher-order thinking skills in nearly every aspect of music and art learning. They not only create when composing and improvising, but also develop their creativity while performing the work of others. They can make choices regarding how the music will be performed. Students develop their critical-thinking skills when making judgments about how they performed during practice and at concerts.

In both art and music, students use the problem-solving process of finding and defining the problem; developing and implementing a solution; analyzing their work in progress, both process and product; and reflecting on what's working, what isn't, and what would improve it. At this point supportive feedback from the teacher and/or peer enables the student to direct efforts more efficiently. This is formative self-assessment and is repeated regularly during the learning project.

Student-centered learning can be documented by student reflections, critiques, self-assessments, peer-assessments, and teacher assessments. This student documentation is an excellent learning experience, and this evidence of learning can be collected in a portfolio that is shared with parents and administrators.

**Example:** Fifth-grade students demonstrate their ability to create variations on a well-known melody, learn to play both the melody and their variation on an instrument of their choosing and then learn to play the melody with others, followed by each group member performing their variation. Students can select the melody, create their own variation on it, and make changes as they deem necessary. They also choose their instrument and their audience. The videotaped performance is viewed afterwards by students to complete a self-assessment of their work and the project.

## **Advancing arts and creativity in education**

When students leave school, they will have the skills and abilities to be creative on their own. They have meaningful experiences where what they say and do make a difference. Their ideas and opinions matter. Their connection to music and art is much greater because of the way they have been “allowed” to experience creating and learning about art and music.

### **For more information:**

**[www.studentcenteredlearninginthearts.com](http://www.studentcenteredlearninginthearts.com)**

# WISCONSIN VISIONEER DESIGN CHALLENGE

**Primary Purpose:** To promote and expand art education through design for the 21st century connecting art teachers and students with professional designers and informing art teachers to prepare students for the highly creative technological world in which they live and will work.

**Contact Person / Contact Information:** Virgi Driscoll, Retired Art Educator, Brookfield, [www.wiarted.org](http://www.wiarted.org), [vdriscoll@wi.rr.com](mailto:vdriscoll@wi.rr.com), (262) 646-3404

**Program Leaders / Contact Information:** Melissa Carlson, [melissacarlson@mac.com](mailto:melissacarlson@mac.com), Kathy Bareis, Teacher, [krulienbareis@ecasd.k12.wi.us](mailto:krulienbareis@ecasd.k12.wi.us), Bob Tarrell, Professor, [rtarrell@edgewood.edu](mailto:rtarrell@edgewood.edu), Mel Pontious, Fine Arts Consultant, Wisconsin Department of Public Instruction, [melvin.pontious@dpi.wi.gov](mailto:melvin.pontious@dpi.wi.gov)

## Program Activities and Focus

The Visioneer Design Challenge is a unique new all-state program for middle and high school art students that connects the world of professional designers, art teachers, and students in exploring the various areas of design that are critical to art education in the 21st century. Incorporating this program into existing school art programs, which deal primarily with the fine arts approach, addresses a new level of creativity and inquiry/investigation relevant to this technological world. It is approaching its third year of operation.

Areas of design that are addressed are: architecture, animation, digital photography, fashion design, graphic design, illustration, point of purchase design, product design, videography, urban and regional planning, and web design. The design professionals create real-world long-term challenges (problems) related to their discipline for students to solve. Students select a particular area of design and research the challenge using imaginative, creative, and critical thinking skills.

Students are encouraged to contact design people in their local community to seek information about the process, do research on the internet, read and collect information, explore all possibilities, and connect with the professional designer of their challenge to seek new information. They may work individually or in small teams.

These long-term challenge solutions are brought to the Peck School of the Arts at the University of Wisconsin-Milwaukee in April to be assessed by these design professionals. On-site challenges are developed by the design professionals and given to the students to solve in approximately six hours. These on-site challenges relate to the long-term challenges, and students work very closely with the design professionals, learning new ways of solving their problems at this time. The emphasis is on the learning. The design professionals take this very seriously and bring many resources and examples to this meeting.

Students take charge of their learning, and teachers and design professionals guide and assist them in this process. There are not limitations placed on students, but rather, they are encouraged to take risks and go beyond the classroom to explore and create. It is a real creative learning process.



*Visioneers*

## **Relationships—Connecting community organizations, cultural organizations, businesses, schools, teachers, parents, and students**

Strong relationships are developed between the students and those within and beyond the school door. Businesses cooperate with the schools and students, encouraging their designers to give unlimited help and support to the students. Universities across the state have been supportive of any help their art instructors can provide students and teachers. Parents are very supportive, encouraging their children and supporting the program by serving as guides and chaperones. School boards and school administrators involved in this program are impressed with the energy, excitement, and learning that take place and encourage their teachers and students to continue connecting this to their schools. The professional designers who work closely in providing the challenges and directions for students and teachers donate their services and are very excited about being a partner in this program. The Peck School of the Arts has been a major player in this program, providing design professionals who work at the university; donating space for the on-site activity and equipment needed for the event; providing staff to work with this program when on-site; and working closely with the Visioneer Design Challenge leaders to make this a highly successful program. The leaders of this program who keep this growing and moving also donate all of their time, expertise, and services to see the program expand to all schools.

## **Learning—Developing skills and creative capacities**

Ongoing imaginative, creative, and critical thinking skills are constantly being used and developed to a higher order. The challenges are very demanding and are not watered down for any level, be it middle or high school students. Students thrive on the challenges provided in this program and solve them in very individual ways. Their habits of learning are enhanced as they take responsibility for their own learning. Students construct knowledge as they participate in this highly creative process, using inquiry as the foundation for seeking new ways of seeing and doing. Students' ongoing dialogue is encouraged between the art teacher, other students, community contacts, professional designers, and parents, getting feedback and new understanding for their process of learning.

Art teachers involved in this program have documented their participation, showing student creative growth and enthusiasm for learning via digital images, videos, and reports to school boards and parents in their communities. The Department of Public Instruction has developed a video on this program. Wisconsin Eye has also documented this activity. Teaching Today gave headlines and a large article to this program titled Visioneer Design Challenge: Meeting the 21st-Century Challenges in Visual Art Education. The Milwaukee Art Museum is very interested in this program and how it develops. They hope to become a partner.

## **Advancing arts and creativity in education**

Art education is undervalued and being cut as funds are directed toward other programs, primarily math and science and testing. While program leaders support other disciplines in the schools and want students to be strong in all areas, they feel that knowledge in the visual arts is very relevant to the 21st-century agendas. Imaginative, creative and critical thinking skills are crucial to all the learning that a student needs to be fully educated. Decisions made in these very demanding and challenging times need to be made by creative thinkers. When solutions are needed for complex world decisions, creative thinkers are sought out. Visual art education prepares students for this. This program is an excellent example of this creativity, connecting students, art teachers, professional designers, parents, school, administrators, school boards, and community/business leaders.

### **For more information:**

[www.wiarted.org](http://www.wiarted.org)

<http://youtube.com/WisconsinDPI>

**(Creativity Challenges)**

# STATUS OF ARTS EDUCATION IN WISCONSIN

Executive Summary from the 2008 report, *Arts Education in Wisconsin Public Schools*  
Prepared by Music for All with support from Arts Wisconsin and Wisconsin Alliance for Arts Education

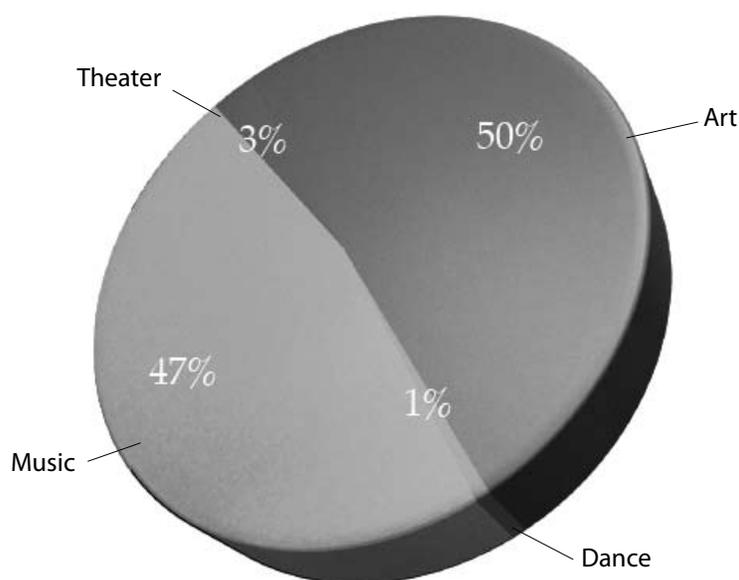
## Statewide Overview

Arts education in the state of Wisconsin is at a crossroads. Music and art are nearly universally available in both district grades 6-8 and district grades 9-12. Student participation levels in music and art in district grades 6-8 are high, but the diversity of offerings is low. A wide array of course offerings in music and art is available in district grades 9-12, but overall student participation declines in these grades. In stark contrast, most students are afforded no opportunities to learn dance and theater. Significantly, the declining trend in the percentage of student enrollment in arts courses over the last several years is a cause for concern.

When comparing student/teacher ratios to indices for geographic location or wealth, rural communities exhibit more favorable student/teacher ratios. Compared to the same indices, there is no significant correlation between wealth and higher student participation rates, with the exception of higher art enrollment in less affluent communities.

Of all students participating in an arts course, music and art are the most widely available and enjoy the most student participation of the four arts disciplines.

**Arts Education Participation by Discipline**  
(percent of students who are enrolled in an arts course)



## Access and Participation

### District Grades 6-8 Overview

Most students in district grades 6-8 have access to art courses, and participation is high. There are 414 districts that offer art courses, providing 96 percent of all students in district grades 6-8 with access. Seventy-five percent of all students in this grade range across the state are enrolled in art programs. That said, the course offerings actually provided are limited. Of students enrolled in an art course, 80 percent participate in General Art/Design.

Music in district grades 6-8 shows a similar level of access and participation. Music courses are offered by 97.4 percent of all school districts, representing 99 percent of statewide student enrollment. Of all students with access to programs, 89 percent participate in music. Concert Band, General Music and Chorus are the main courses with student participation. However, the percentage of student enrollment in music declines significantly between the 6th and 9th grades.

Dance and theater, except in rare instances, are not available in district grades 6-8. Where dance is available, student participation at the middle school level is higher than theater.

### District Grades 9-12 Overview

Art education in district grades 9-12 shows both a depth of program and diversity of offerings available to most students. All district grades 9-12 report offering courses in art. There are 139,227 students enrolled in art courses in district grades 9-12 representing 47.66 percent of students. General Art/Design, Two-Dimensional Art, and Three-Dimensional Art have the most student participation.

Access to music courses in district grades 9-12 is nearly universal. However, student participation levels continue to decline. In this grade range, 98.8 percent of all students have access to music programs, yet, only 34 percent of all students (100,417) are enrolled. The decline in the percentage of student participation between the 9th and 12th grades is 23 percent. The programs with the highest percentage of student enrollment are Concert Band, Choir, and Chorus.

Theater, while more present than in district grades 6-8, involves less than 5 percent of all students in district grades 9-12 across the state. Only 19.2 percent of all students have access to dance—mostly in more urban districts—and only 1 percent of students participate.

## Percentage of Student Enrollment

A key indicator of quality arts programs is the percentage of student enrollment (the number of students enrolled in an arts course as a percentage of the total student population of the measured grades). This preliminary review found that the percentage of student enrollment in arts courses (music and art) is lower in urban areas (as defined by the National Center for Education Statistics and the Census Bureau) and higher in the more rural parts of the state. A higher percentage of student enrollment is preferable.

### Student/Teacher Ratios

A similar finding was discovered when exploring the Student/Arts Teacher ratio (the number of students in a district divided by the number of teacher assignments in the arts). Once again urban communities had a higher Student/Arts Teacher ratio (more students per teacher), and the more rural communities had a lower Student/Arts Teacher ratio. A lower ratio is preferable.

### Community Wealth Index

Community affluence appears to have little or no influence on the percentage of student enrollment in arts education. The one surprising finding is that less affluent communities show higher participation in art. Likewise surprising is the correlation between the Student/Arts Teacher ratio and the affluence of a community. Districts with a lower wealth index have a more favorable (lower) ratio than the more affluent communities. Why this correlation exists requires additional research.

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## Declining Participation Over Time

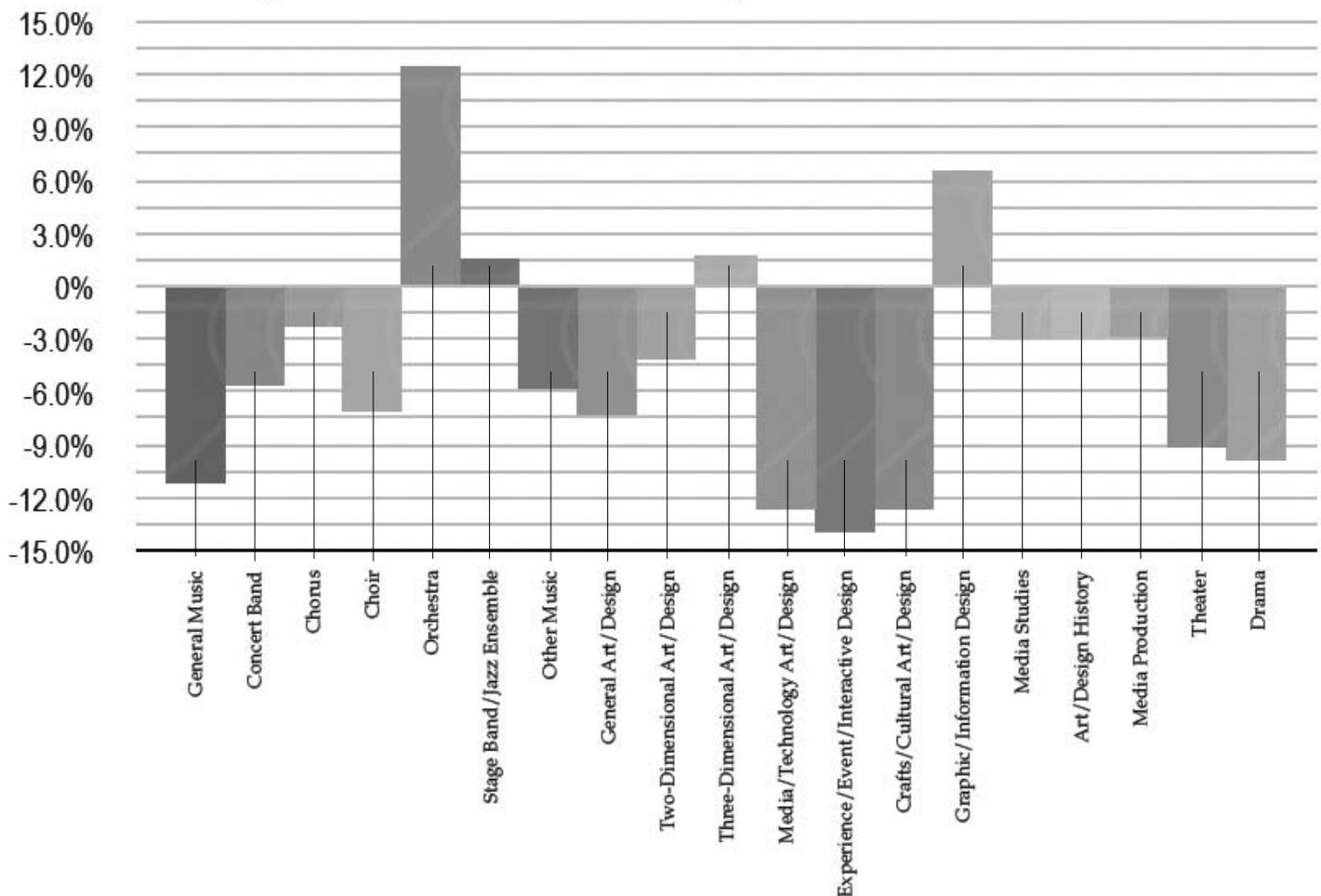
While the overall student enrollment in public schools has remained flat over the past several years, student enrollment in art and music across middle and district grades 9-12 has declined by more than 5 percent. Most of this decline began in 2002 and 2003. Of equal concern is the decline in enrollment as students progress through these grades, particularly in music. When reviewing the arts courses with the greatest enrollments, these declines become more pronounced.

While identifying the contributing factors to the declining enrollment is not within the scope of this preliminary report, enrollment decline stands out as a significant issue needing further study.

## Recommendation

The state of Wisconsin and its partners in the educational and nonprofit sectors should establish an ongoing quantitative process to thoroughly understand the provision of arts experiences and opportunities in the educational system as a component of a quality education for every Wisconsin student. It is our recommendation that a complete and thorough study of arts education at the individual school level be conducted to accurately determine the access to arts courses and equity of instruction. Specific attention should be focused on barriers to participation as highlighted by the declining enrollment uncovered in the report. Just as there is wide variation in availability, offerings, and participation at the district level, the same will also be true at the school level. A complete picture of arts education cannot be developed without school-level data. Likewise, a complete understanding of issues such as access, equity, and accountability requires a knowledge of what goes on at each and every school. A complete survey will also help determine the level of expenditure necessary to reach arts education goals, as well as to measure how community organizations are augmenting arts learning through partnerships with schools.

**% Student Enrollment Change between 02/03 and 06/07**





Barbara Lawton  
Lieutenant Governor

Wisconsin Task Force on  
**Arts and Creativity**  
In Education



Elizabeth Burmaster  
State Superintendent

The following “charge” was presented to Task Force members at the outset of the effort and was used to guide the research, discussions, and planning of both the Task Force, focused workgroups, and public forums. The Task Force report and plan is an important step toward fulfilling the charge, with change and further development expected as the plan is implemented.

### Rationale

Wisconsin’s Lieutenant Governor Barbara Lawton, and State Superintendent of Public Instruction Elizabeth Burmaster establish the Task Force on Arts and Creativity in Education to address the essential role arts education and the development of all students’ creative capacities plays in the lives of students, in defining their future, the quality of life in Wisconsin communities and our state’s economy. In this 21st-century global economy, Wisconsin’s competitive edge will be the talent it develops for innovation and entrepreneurship. In a fast-changing world where we are bombarded with more information than can be humanly processed, knowledge represents what can be known, and creativity is the capacity to manage the unknown. In this context, the following equation must drive smart allocation of resources in education: Knowledge + Creativity = Competitive Edge.

Creativity drives innovations in science, business, technology, and even service industries. Entrepreneurs are problem-solvers, innovators by definition, visionaries when at their best. Developing the arts and creativity in education programs is both a deliberate workforce development strategy and one that will stimulate innovation/creativity and enable entrepreneurship.

The new Wisconsin brand platform developed by the Wisconsin Department of Tourism points to our state’s historic identity as fostering a culture of original thinkers across economic sectors. Wisconsin’s future prosperity depends on our success in establishing our leadership in innovation and ideas to meet the challenges of the 21st century.

### The Task Force on Arts and Creativity in Education is charged to:

- Examine the quality and amount of arts education and creativity development that students currently receive in public schools pre-K through 12, and gauge the impact of relevant state-level policies and local practices on the scope and access statewide to quality arts education opportunities.
- Create and assess an inventory of arts education programs offered both during and after school by nonprofit arts organizations.
- Develop an inventory of model projects and curricula developing creative capacities in all disciplines that are already being used in the classroom to disseminate broadly.
- Develop a “GPS” to guide educators, policymakers, parents and communities in developing strong programs through DPI, state policies and collaborative practices to ensure that every Wisconsin child has the opportunity to develop their competitive edge.
- Identify those state and local agencies, organizations and businesses that can collaborate with schools, and will provide community leadership and additional resources to support arts education.

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**The work of the Task Force on Arts and Creativity in Education will encompass, but is not limited to, issues and related policies such as:**

- State-supported programs for arts education and creativity.
- The incidence of use of the arts and its impact on learning in other disciplines.
- School/community arts education partnerships.
- Expanding the reach of arts and creativity in education to underserved populations.
- Diversity in arts education programs, including 21st-century art forms.
- Impact of state laws and rules on arts education in schools.
- Alignment of arts and creativity education with high school graduation and post-secondary education.
- Alignment of arts and creativity education with workforce and entrepreneurial development, including identified 21st-century skills.
- Equity of access and participation within arts and creativity in education programs.
- Teacher education and learning strategies to advance arts and creativity in education.

**Task Force for Arts and Creativity in Education Resource List**

**FOR THE FULL TASK FORCE AND ALL WORKGROUPS**

- Education Commission of the States selected reports and readings; <http://www.ecs.org/ecsmain.asp?page=/html/IssueCollapse.asp>
- Education Commission of the States selected programs and practices; <http://www.ecs.org/ecsmain.asp?page=/html/IssueCollapse.asp>
- Americans for the Arts. National Arts Policy Roundtable. Thinking Creatively and Competing Globally: The Role of the Arts in Building the 21st Century American Workforce. Three essays commissioned by Americans for the Arts, written by thought leaders Sir Ken Robinson, Hamsa Thota, Ph.D., and Paul D. Houston, which explore the topic from the international, business, and education perspectives; [http://americansforthearts.org/pdf/information\\_services/research/policy\\_roundtable/2007\\_essays.pdf](http://americansforthearts.org/pdf/information_services/research/policy_roundtable/2007_essays.pdf)
- Governor's Commission on the Arts in Education: Findings and Recommendations: Findings and recommendations from the Governor's Commission on the Arts in Education; <http://www.ecs.org/clearinghouse/69/42/6942.pdf>
- Americans for the Arts. "A Summary of Recommendations from the National Arts Policy Roundtable." Americans for the Arts, 2007; [http://www.americansforthearts.org/pdf/information\\_services/research/policy\\_roundtable/2007%20NAPR%20Recommendations%20Summary.pdf](http://www.americansforthearts.org/pdf/information_services/research/policy_roundtable/2007%20NAPR%20Recommendations%20Summary.pdf)

- Champions of Change. A report that compiles seven major studies that provide new evidence of enhanced learning and achievement when students are involved in a variety of arts experiences; <http://aep-arts.org/files/publications/ChampsReport.pdf>

- Critical Evidence. This publication summarizes the benefits of the arts in education and draws heavily on research from Critical Links: Learning in the Arts and Student Academic and Social Development, published by the Arts Education Partnership in 2002. The summary addresses the importance of the arts in schools and their contribution to student achievement and success. (Sandra S. Ruppert, National Assembly of State Arts Agencies and the Arts Education Partnership, March 2006); <http://www.ecs.org/html/offsite.asp?document=http%3A%2F%2Fwww%2Eenasaa%2Darts%2Eorg%2Fpublications%2Fcritical%2Devidence%2Epdf>

- Critical Links. The Compendium summarizes and discusses 62 research studies that examine the effects of arts learning on students' social and academic skills; <http://www.aep-arts.org/files/research/CriticalLinks.pdf>

- Daniel Pink, (2005), A Whole New Mind: Moving From the Information Age to the Conceptual Age, Riverhead Books Penguin Publishers, New York, New York.

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Melissa Eckes, CRE8 Thesis Campaign

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- Learning for the 21st Century. The Partnership for 21st Century Skills reached out to hundreds of educators, academics, business leaders, and employers to determine a vision for learning in the 21st century, to reach consensus on the definition of 21st-century skills, and to develop tools to aid communities in implementing this new model of learning. The framework outlined in the report will help close the gap between the knowledge and skills most students learn today in school and the knowledge and skills required for success in 21st-century communities and workplaces, [http://www.21stcenturyskills.org/images/stories/otherdocs/p21up\\_Report.pdf](http://www.21stcenturyskills.org/images/stories/otherdocs/p21up_Report.pdf)

- Children's Arts - Children's Lives: A Manifesto for Children's Arts. Action for Children's Arts, UK, "Every child has the right to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts. Member governments shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity." Article 31, UN Convention on the Rights of the Child Action for Children's Arts believes that much more needs to be done to meet this country's obligations with respect to Article 31 of the UN Convention on the Rights of the Child. The full manifesto; [http://childrensarts.org.uk/images/M\\_pdfs/manifesto.pdf](http://childrensarts.org.uk/images/M_pdfs/manifesto.pdf). ACA's web site: [http://childrensarts.org.uk/index.php?option=com\\_content&task=view&id=77&Itemid=53](http://childrensarts.org.uk/index.php?option=com_content&task=view&id=77&Itemid=53)

- Democracy at Risk: The Need for a New Federal Policy in Education. This report provides an analysis and recommendations that call for new leadership that will take on the fundamental issues of equity and investment in innovation that only our federal government can tackle. In so doing, we believe federal policy can enable local educators and communities to create the educational opportunities that will provide every child with the skills needed for a life of citizenship, intellectual growth, and economic productivity—the skills they must have if our democracy is to survive; <http://www.forumforeducation.org/resources/index.php?item=427&page=32>

*Melissa Eckes, CRE8 Thesis Campaign*



## FOR WORKGROUPS

### **Legislature and State Policy: Develop policy to support all the changes identified in the action plan developed by the Wisconsin Task Force for Arts and Creativity in Education.**

- States and the Creative Economy. State Policy Briefs, Volume I, Issue No. 1 from the National Assembly of State Arts Agencies. A mounting base of evidence and experience demonstrates that there are many reasons for states to pursue creative economy initiatives. These policy rationales encompass everything from traditional economic benefits, to tourism and community revitalization, to cross-sector partnerships and civic engagement. This policy brief examines these policy rationales as well as the roles and success factors of state arts agencies in promoting the creative economy (Emily Ellis, National Assembly of State Arts Agencies, 2005), [http://www.nasaa-arts.org/publications/creative\\_econ\\_brief.pdf](http://www.nasaa-arts.org/publications/creative_econ_brief.pdf).

- Issue Brief: State Policymakers' Views on the Arts in Education, (April 2006) <http://www.ecs.org/ecsmain.asp?page=/html/IssueCollapse.asp>.

- Governor's Commission on the Arts in Education: Findings and Recommendations: Findings and recommendations from the Governor's Commission on the Arts in Education. <http://www.ecs.org/clearinghouse/69/42/6942.pdf>.

- Education Commission of the States Artscan Database includes state profiles, comparison of State Policies for Arts in Education across several states, state policies (in statute or code) that support arts in education, links to state arts standards and more; <http://www.ecs.org/ecsmain.asp?page=/html/IssueCollapse.asp>.

- Oklahoma Creativity Project website details what Oklahoma is doing to establish itself as the 'state of creativity.' Ohio has established a statewide Committee on Arts and Innovative Thinking, and Texas (Dallas) has built on an after-school program begun a few years ago.

Dallas is using teaching artists, businesses, cultural partners, and 'Big Thought' (it's Texas, after all!) in order to enhance the arts in the schools and communities, with a focus on creativity, [www.stateofcreativity.com](http://www.stateofcreativity.com).

- No Subject Left Behind: A Guide to Arts Education Opportunities in the 2001 NCLB Act - A coalition of arts organizations developed a "living document" that describes sections of the No Child Left Behind Act that apply to arts education. The law recognizes the arts as a "core" subject, and several NCLB programs are directly or indirectly related to the arts. This document summarizes these program areas, provides examples and resources, and spells out opportunities within NCLB for funding arts education, (Arts Education Partnership, et al, 2005); <http://www.ecs.org/html/offsite.asp?document=http%3A%2F%2Fwww%2Eaep%2Darts%2Eorg%2Ffiles%2Fadvocacy%2FNoSubjectLeftBehind2005%2Epdf>.

- The Road to 21st Century Learning: A Policymakers' Guide to 21st Century Skills assists state education leaders in crafting visionary education policies and gives policymakers specific guidance to help create a 21st-century learning environment, [http://www.21stcenturyskills.org/images/stories/otherdocs/p21up\\_Policy\\_Paper.pdf](http://www.21stcenturyskills.org/images/stories/otherdocs/p21up_Policy_Paper.pdf).

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## **Creativity in the Classroom: Educators at all levels place creative processes at the core of: all disciplines taught in the classroom, professional learning programs, parent/community relationships, and teacher education.**

- Critical Links Professional Development Tool supports teachers in refining their expertise. Through an inquiry process, teachers develop questions pertinent to their classroom practices, gather evidence to answer those questions, and share the results in a learning community. (see Resources for more information); <http://www.criticallinks.org>.

- The School Administrator, March 2008 issue (American Association of School Administrators) The Arts at K-12's Center Stage: Finding ways to increase student access to creative learning.

- Envisioning Arts Assessment: A Process Guide for Assessing Arts Education in School Districts and States .This guide provides a step-by-step plan to help states and school districts design and establish their own arts assessments. (Nancy Pistone, the Arts Education Partnership and the Council of Chief State School Officers, 2002); <http://www.aep-arts.org/files/evaluation/EnvArtsAssess.pdf>.

- VIDEO: Sir Ken Robinson: Do schools kill creativity? TED (Technology, Entertainment, and Design). "Sir Ken Robinson makes an entertaining and profoundly moving case for creating an education system that nurtures (rather than undermines) creativity," <http://www.ted.com/index.php/talks/view/id/66>.

- RSA/Edge Lecture: Changing Paradigms—How we implement sustainable change in education, Sir Ken Robinson, June 16, 2008, London; [http://www.thersa.org/\\_data/assets/pdf\\_file/0009/58959/Transcript--Sir-Ken-Robinson.pdf](http://www.thersa.org/_data/assets/pdf_file/0009/58959/Transcript--Sir-Ken-Robinson.pdf).

- Association for Supervision and Curriculum Development (ASCD) Position Statements. Since its beginning in 1943, ASCD has been a strong voice in the debate about educational issues that affect learning and teaching. As a nonpartisan education association, ASCD continues to advocate for policies and practices that ensure each child

has access to educational excellence and equity. Current position statements on five key issues: Educating Students in a Changing World; The Whole Child; Health and Learning; Closing the Achievement Gap; Multiple Measures of Assessment; <http://www.ascd.org/portal/site/ascd/menuitem.aac5c799eb8ab12edeb3ffdb62108a0c/>

- National Staff Development Council (NSDC) Standards for Staff Development provide direction for designing a professional development experience that ensures that educators acquire the necessary knowledge and skills. Staff development must be results-driven, standards-based, and job-embedded; <http://www.nsd.org/standards/index.cfm>.

- Five Minds for the Future, Howard Gardner, (Harvard Business School Publishing, 2006). To prepare students for the future, educators need to cultivate both academic skills and character. In his new book, Five Minds for the Future, Harvard Graduate School of Education professor Howard Gardner describes five kinds of minds, or ways of thinking and acting. Three are related to intellect: the disciplined, synthesizing and creative minds; two emphasize character: the respectful and ethical minds.

- The Impact of Early Art Experiences on Literacy Development, Kathy Danko-McGhee and Ruslan Slutsky (NAEA Publications) present a compelling look at the link between children's artwork and literacy development in this easy-to-read, indispensable primer for parents and educators alike. By providing a range of art experiences and alternative ways to teach children critical thinking and visual perception skills, Danko-McGhee and Slutsky paint a vivid picture of the role the visual arts play in early childhood development. The two examine the need for new thinking and a departure from traditional literacy exercises: "It is clear that a pedagogical shift must take place in our homes and schools if we are to meet the literacy needs of today's young learners. This requires thinking 'out of the box' and coming up with new ways to deal with an old problem."



*Dance workshop at the John Michael Kohler Art Center*

**Community Involvement: To describe a community partnership process/ protocol that will expand and improve available arts and creativity programs and services in Wisconsin schools.**

- VIDEO - Pursuing Passions After School: Chicago's Model Educational-Enrichment Effort. After School Matters is a vibrant program serving more than 25,000 students who explore interests with the aid of mentors from community resources across the city; <http://www.edutopia.org/pursuing-passions-after-school>.

- Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community. This 1999 publication outlines the major impacts on school policy and practices and presents the principles of effectiveness and key questions to be addressed at each stage of development of successful arts education partnerships; <http://www.aep-arts.org/files/partnership/LearningPartnerships.pdf>.

- Taking a Closer Look: A Guide to Online Resources on Family Involvement. This comprehensive resource guide compiles a wealth of information about family involvement from over 100 national organizations. It contains web links to recent (published in and after 2000) research, information and tools; <http://www.gse.harvard.edu/~hfrptest/projects/fine/resources/guide/index.html>

- Charting the Landscape: Museums, Libraries, and K-12 Learning. This Institute of Museum and Library Services (IMLS) report is about how museum/school/library collaborations can contribute to a learning society; [http://www.imls.gov/pdf/Charting\\_the\\_Landscape.pdf](http://www.imls.gov/pdf/Charting_the_Landscape.pdf).

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- Museums and Libraries Engaging America's Youth. Young people respond to appropriate structure, positive relationships, and a sense of accomplishment—and they need more than schools alone can offer. Across the country we see major efforts on the part of federal, state, and local government; social services; research; private foundations; and nonprofit organizations to provide “extra-learning opportunities” and to understand the impact of learning that takes place outside of school and school hours. Libraries and museums help fill the gaps through complementary leadership, rich resources, and effective programs. This Institute of Museum and Library Services (IMLS) report shares the results of our year-long study of the impact of IMLS grants (1998- 2003) through programs that served youth ages 9-19. Nearly 400 museum and library programs were surveyed about their goals, strategies, content, audience, and structure, as well as about their impact, effectiveness, and outcomes, <http://www.imls.gov/pdf/YouthReport.pdf>.

- Nine to Nineteen: Youth in Museums and Libraries, A Practitioner's Guide. This guide grew out of the Institute of Museum and Library Services' Museums and Libraries Engaging America's Youth initiative and draws on the wide body of research and knowledge from the fields of youth development and informal learning, as well as from the rich experience of museum and library professionals and volunteers; <http://www.imls.gov/pdf/YouthGuide.pdf>.

## **Business and the Creative Economy: To foster a climate of creative inquiry and innovation in Wisconsin through strategic changes in our education, workforce training, and entrepreneurial development systems.**

- Ghelfi, Donna. “Understanding the Engine of Creativity in a Creative Economy: An Interview with John Howkins.” Creative Industries Division, Office of Strategic Use of Intellectual Property for Development, World Intellectual Property Organization, June 2005, [http://www.wipo.int/export/sites/www/sme/en/documents/pdf/cr\\_interview\\_howkins.pdf](http://www.wipo.int/export/sites/www/sme/en/documents/pdf/cr_interview_howkins.pdf).

- Florida, Richard. “Revenge of the Squelchers.” April, 2004; [http://www.creativeclass.org/rfcgdb/articles/Revenge\\_of\\_the\\_Squelchers\\_long%20report.pdf](http://www.creativeclass.org/rfcgdb/articles/Revenge_of_the_Squelchers_long%20report.pdf).

- Ready to Innovate: Are Educators and Executives Aligned on the Creative Readiness of the U.S. Workforce? Lichtenberg, James and Woock, Christopher with Wright, Mary. The Conference Board, Research Report 1424, 2008. New research on the attitudes of American business executives and public school superintendents toward creativity and innovation, launched in partnership with the Conference Board and American Association of School Administrators. The Conference Board presented preliminary data at the Roundtable, [http://americansforthearts.org/pdf/information\\_services/research/policy\\_roundtable/ready\\_to\\_innovate.pdf](http://americansforthearts.org/pdf/information_services/research/policy_roundtable/ready_to_innovate.pdf).

- How Creativity, Education, and the Arts Shape a Modern Economy, Sir Ken Robinson, Arts and Minds, April 2005, Educational Commission of the States; <http://www.ecs.org/clearinghouse/60/51/6051.pdf>.

- The Impact of Arts Education on Workforce Preparation

- The National Governors Association's (NGA) Center for Best Practices summarizes state and local examples of how arts-based education can act as an effective money- and time-saving option to increase student academic success, heighten standardized test scores and lower the incidence of crime. Results of these policies and programs also are presented. The policy brief provides recommendations for states to establish successful arts education programs, (National Governors Association, 2002); <http://www.nga.org/cda/files/050102ARTSED.pdf>.

- The Role of the Arts in Economic Development

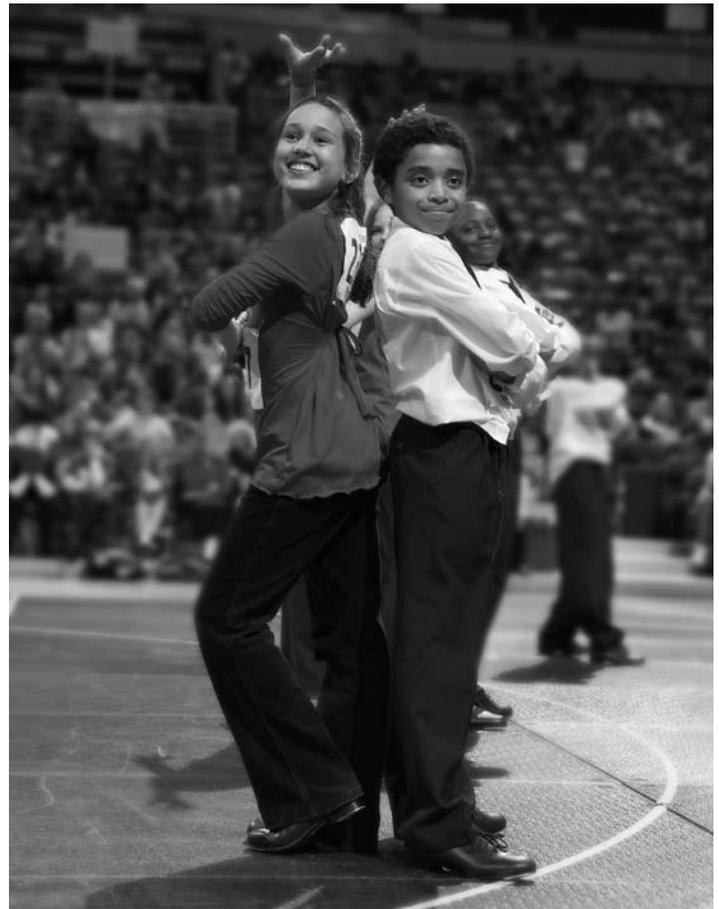
- The arts have emerged as a potent force in the economic growth across our nation, and directly and indirectly contribute to state economies. Research, economic data, and anecdotal evidence suggests that the arts may be among the most innovative workforce development tools at the disposal of state governments, according to NGA. This policy brief provides state and local examples and strategies for strengthening economies through the arts and cultural sectors, (Phil Psilos and Kathleen Rapp, National Governors Association, June 25, 2001); <http://www.nga.org/cda/files/062501ARTSDEV.pdf>.

- Strengthening Rural Economies through the Arts. Find out how states are using the “creative economy” to boost economic development in rural areas; <http://www.nga.org/Files/pdf/RURALARTS.pdf>.

- Creativity, Culture, Education, and the Workforce. Skills developed through an education in the arts and humanities can help America’s workforce remain competitive in the global economy, argues the author of this issue paper. These areas of study, for example, can foster the ability to master fast-paced technological advances, understand and work with other cultures, and solve problems through creative thinking. Further, the arts, cultural, and intellectual property sectors are among the largest and fastest growing areas in the U.S. economy. This paper suggests, therefore, that our nation needs a comprehensive strategy that links education in the arts and humanities and workforce development at all levels of government, (Ann M. Galligan, Center for the Arts and Culture, December 2001); <http://www.culturalpolicy.org/pdf/education.pdf>.

- Are They Really Ready to Work? Employers’ Perspectives on the Basic Knowledge and Applied Skills of New Entrants to the 21st Century U.S. Workforce sounds a wake-up call to a business community already concerned about the potential of the future workforce; [http://www.21stcenturyskills.org/documents/key\\_findings\\_joint.pdf](http://www.21stcenturyskills.org/documents/key_findings_joint.pdf).

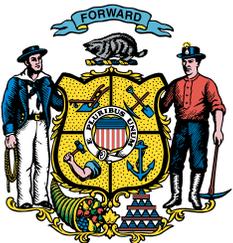
- How to Increase Your Creativity. Scientific American Mind. “In a discussion with Scientific American Mind executive editor Mariette DiChristina, three noted experts on creativity, each with a very different perspective and background, reveal powerful ways to unleash your creative self;” <http://www.sciam.com/article.cfm?id=how-to-unleash-your-creativity>.



*Youth participating in Danceworks Milwaukee’s MadHot Ballroom Dance Competition*

- MASSACHUSETTS PUTS CREATIVITY AT THE CORE. Americans for the Arts. Massachusetts officials say they are holding roundtables “about ways the state can continue to create the conditions for growth in the creative sector.” A new position, director of creative economy industry, has been created; <http://www.telegram.com/article/20080616/COLUMN44/806160558/1101>.

# A PLAN FOR ACTION



Lieutenant Governor  
Barbara Lawton



Elizabeth Burmaster  
State Superintendent